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Reader Writing Contest, see page 10



For years, Charger Hall of Famer Ron Mix and his wife Patti have been Ron Mix and his wife Patti have been prominent on the San Diego social scene; a "decorative couple," one observer said. They appeared together on the cover of the Christmas issue of San Diego Magazine in 1981. They were known for their work raising money for charities and public service organizations — the Heart Fund, KPBS radio, the United Dewish Appeal, child abuse organizations, and more. Mix was a football hero, a partner at the prestigious law firm Schall Boudreau and Gore, a frequent subject in Tom Blair's column in the Union, a mainstream San Diego Repubion, a mainstream San Diego Repub-lican. He was the kind of guy who "went out of his way to make friends and be part of the community," as one ard to part of the community, as one acquaintance put it, and his reputation was pristine. Then something went wrong. Mix, who had been a friend of Richard McKee, a local builder who Kichard McKee, a local builder who was convicted of fraud last year and is now in prison, found himself facing serious allegations in a civil lawsuit. An investor in several of Richard McKee's failed building projects named Mix on a complain in October of 1982, accusing Mix of fraud, attorney malpractice, breach of contract and of fiduciary duty, and securities violations. To many people the allegations seemed incredible, and Mix, who vehemently denied them all, fought back this past summer in anine-week trail.

Mix ended up paying dearly for his association with Richard McKee. "He was very successful." says Mix. "He had all the trappings of wealth— a Porsche, a Cadillac, an airplane, a beautiful suite of offices— and an

beautiful suite of offices — and an impressive history as a builder." Be-tween 1977 and 1980, many of those trappings were paid for by later investrappings were paid for by later inves-tors in what amounted to a Ponzi scheme. "Up to that point in his life, no one had ever questioned his integ-rity," says Mix. "He lived fifty-three of his fifty-five years as a responsible man of integrity. I'm not embarrassed that I trusted the man."

In 1960, after four years at USC, Ron Mix was the first-round draft choice of the Baltimore Colts and the

By Stephen Meyer



Did the former football hero do anything wrong, or was he merely an innocent victim?



More Wonder Bred

The sixth wonder of San Diego ("The Seven Wonders of San Diego," October 24), a machine se valuable as to be declared a national resource, a machine able to give us so much technology, a machine so useful that scientist trying to solve the mysteries of disease are allowed only two disease are allowed only two weeks' usage at time, is nothing concarred to the eighth wonder. Why is a scientist laughing because it can't be duplicated? Why isn't is shared for the benefit of all? The eighth wonder is the potential man has and how stupid he still is. When will we ever learn? Name withfield by request

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803, San Diego, 25138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Puffed Up & Preposterous

This letter is in response to your "City Lights" article called "A Bashing about the Temple" (October 17, 1985).

The been an admirer of your newspaper for many years now, largely due to your seemingly.

largely due to your seemingly your story of Tom Sepa vs. the Hare Krishnas, I have witnessed a host of blatant distortions which have diminished your reporting

have diminished your reporting credibility.

As the aberthising agency for credibility.

As the aberthising agency for the credibility of the control of the

none was contacted in an attempt to test the validity of Mr. Sepa's mplaint against the Hare Krishnas. The Krishnas, largely because

The Krishnas, largely because of their highly visible public profile, have long been an easy mark for media predators looking for a story. And I accuse the Reader of perpetuating myths and superstitions by including such a puffed up and preposterous story in "City Lights." n "City Lights."
This bias is obvious. First of all.

This bias is obvious. First of all, form Sepa has on easily verified history as a man whose nature is to provoke trouble. Secondly, the labe of contents reads, "Krishna Unconsciousness," which leads the reader to form an unfavorable. Krishna attitude. Thirdly, Tom Sepa's picture in the accompanying photo has obviously been cut and pasted to give Mr. Seya a more prominent and Sepa a more prominent and dignified appearance. Fourthi, irrelevant statements by Mr. Sepa are included, such as, "The Krishnas are run by a bunch of guys raised on Bugs Bunny and Hershey bars they have a goon souad "I assert that this style

religious preferences. (And who warn't raised on Bugs Bunny and Hershey bars, anyway? Finally, I noticed that Mr. Sepa was given the first and last words in this report, which strongly taint any objectivity which might be buried somewhere in the heart of this story.

La Jolla.

Mr. Sepa's photograph was not "cut and pasted." Sepa, Bhadra Narasan, and Pradyumna Das were photographed as a group

C

A Glimpse

Lenjoyed your cover story in the October 17 issue called "A Woman and a Woman." I thought Judith Moore sensitively, and without sensationalizing the issue, characterized two lesbians in San characterized two leshians in San Diego who have been together fourteen years. Cynthia and Peggy represent many other lesbians and gay men who live productive, full lives that may or may not include involvement in the gay community. The gay leshian community is as diver-c as the heterosexual diver, as the heterosecutal community. There are gays and leshians of all races, economic hackgrounds, religions, political leanings, et cetera. And there are many gap people whose experience in this society has not been as easy as Cymhia and Peggy's appears to be. Gay and leshian civil rights are not protected by the Constitution, and housing, jubs. Insurance henfils, child custody, et cetera. And very day we face the higory and the harred of the New Right, as well as of otherwise lecteran folds who. of otherwise tolerant folk who without knowing it, may have

without knowing it, may have relatives, convolvers, or good friends who are gay or lesban. Many of us have been rejected by our family or friends because we are lesban or gay. With the AIDS hysteric secolating, the backlash system conducting the backlash into the control of t

All About Eves

All ADOUL EVES
After reading your article
"A Woman and a Woman" and
reading Mc Galey's rebuttal
("Letters," October 24), I can't
agree with her more except I
thought she was too kind.
I can't believe a newspaper
would print such an article
would be the such and the such
dark as living a "normal"
I life. Maybe I'm confused or just
old fashioned, but I was brought
up to believe God created Adom
angles: on the year all Eve. Like Ms. Gazley says, "Give us

a break!"
Victoria Nothomb University City

Amyl & The Night's Visitor

Being an SDSU student, I'm disgusted to know that a part of my tutition money was spent to bring the drug-addicted alcoholic. Hunter S. Thompson, to SDSU, to buy his sixty-free dollar bottle of Chivas, and to aid in the search for bashish and amplificate, of true. hashish and amyl nitrate — drugs needed " 'to soften' his mind" so he could put on a decent show that night ("Bedtime for Gonzo," night ("Beditime for Gonzo.") October 17). I was surprised that the search ended unsuccessfully, because in reading Thompson's opinionated barbs at everything under the sun, it seemed to me that his mind was indeed soft, perhaps too much so—about the (continued on page 38)

ECTI

The Long Trial of Ron Mix An account of the recent legal battles of the former Charger star. By Stephen Meyer	
etters	water and the same
City Lights A huge pile of sludge, here comes aquaculture, the O.B. Christmas parade may not float, playing the slots at Sports Areną Village, and mean streets get meaner	
Straight from the Hip Why blind pigs make lousy space shuttles. By Mauhew Alice. 6	-
The Inside Story The San Diego Union vs. Jeanette Roache, Bill Lowery, and Dan Greenblat, and Paul Robinson as lobbyist or attorney. By Paul Krueger	1
The Soul of a City On taking a hard look at where you live. By Glenn 'Wallace	1 1
Timothy Mason's Before I Got My Eye Put Out	
estaurants At Silas St. John, a new Kensington eatery, the price is fixed, and the entrées need fixing. By Eleanor Widmer 30	4 4
fore Theater Jeff Smith on the Bowery Theatre's staging of Talking With, a play by the mysterious Jane Martin	
Omedy Another side of women's humor. By John D'Agostino	
tuarter Notes The San Diego Opera's production of Tchaikovsky's Eugene Onegin. By Jonathan Saville	
	Page 22

	T	W
ilghlights of Upcoming Events A forum for city council candidates, Andean music by Machu Picchu at UCSD, a talk by physicist and author, Dr. Fred Alan Wolf, and a replica of the Vietnam Veterans War Memorial 1	(TO)	1
Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries. 2	X	
Guide to the Theater	6.0	He like
fusic Scene Upcoming concerts, clubs, and performers 18	13.	1111111
Current Movies Capsule reviews and complete directory 44		
		Augus I

	T
Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sports and fitness	,
P.S. Mueller Shuntboy. By Pete Mueller	
Life in Hell Growth. By Matt Groening	
Ernie Pook's Comeek Par-r-r-tay. By Lynda J. Barry 35	
The Reader Puzzle A.D.D By Don Rubin	1
Off the Cuff Do you believe in ghosts? By Lin Jakary 39	6



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VERIFIED

OCTOBER 31, 1965 3

City Lights

O.B. Alleys May Curb X-Mas Street Strut

Last year's fourth annual Ocean Beach Christmas parade was a source of pride for the community that since the late Sixties has been battling a reputation as the last refuge for burned-out hippies, bikers, and drug dealers. Seventy-seven band and a colorful

band and a colorful
"Christmas in Mexico" float
sponsored by Nati's restauran
gathered in the parking lot ust south of the flood con chan el in north O.B. Then, a crowd of about 6000 lined nearby streets, they marched nearby streets, they marched along a one-mile route that proceeded east on Voltaire Street from the parking lot, south on Cable Street, east on Santa Monica Avenue, and south on Sunset Cliffs Boulevard for one block before turning west on Sequence 1 turning west on Newport Avenue for a processional down to the beach for the traditional nting of the Christmas tree.

This year the sponsoring Ocean Beach Town Council hoped to stage an even grander spectacle. But their plans were hwarted when the San Diego Police Department, in charge of issuing "special events" permits, informed parade



only be granted for the December 15 parade if the route were substantially shortened. According to town council president Mike Berrill, police said only sixteen traffic controllers would be provided to block traffic along the route. And since each intersection or alley, according to police regulations, requires the presence of two officers, the route could only stretch a maximum of four blocks, less than one-fourth the distance of last year's parade, "So no way could we do what we did last year," Berrill says. "It's a

and not enough cops." As a result, Berrill says, this year's parade will start at the intersection of Ebers Street and Newport Avenue and wind west along Newport for four blocks, ending up at Abbott Street — and the beach, site of the traditional Christmas tree

That, however, presents a problem, says parade committee chairwoman Darlene Mercurio, who also oversaw last year's parade "The four blocks along Newport were fine for the first three years of the parade, when we only had four or five entrants," she says. "But this year we had hoped to get even

along the route. "None of the alleys were covered." McLarney says, "and people kept coming out of the alleys and driving onto the parade route. When we experience problems like that, we have to orrect them - and this is the only way to do it, since we can't afford any more manpower." (McLarney adds that the Ocean Beach Christmas parade is not the only victim of police manpower shortages; also reduced in size is the Toyland Parade in North Park. "We're trying to get all parades to shorten their routes," McLarney says. "Each year there are more special events we have to cover, at no cost to organizers, and we just don't have enough manpower.")
There's more. In the Ocean
Beach Town Council's annual
election on October 15, one of

stationed at key intersection

those turned out of office was Tom Kraft, who, as chairman of the T-shirt sales committee, had been one of the parade's chief fundraisers. And though town council president Berrill says T-shirt sales will go on this year despite Kraft's ouster, parade committee chairwoman Mercurio took his departure as an omen of sorts: a week ago last Tuesday, she resigned he post "because I don't want to be involved with a flop." — T.K.A.



situation of too many blocks

Invitation To Irrigation Irritation

The city water utilities department says its five-year old experiment in transforming sewage 10to clean, nearly drinkable water is an unqualified success. Some 100,000 gallons of raw sewage are routed daily from the city sewer pipes to the three-acre "aquaculture" site in Mission Valley near Interstate 805, the

only one of its kind in the nation. There the dirty water i pumped into six ponds covered with water hyacinths, and the sewage particles are gobbled up by bacteria, crayfish, and frogs living among the hyacinth's extensive roots. Because the aquaculture experiment is relatively new, the water cannot be used, so four days later the treated water is pumped back into the sewer lines. By years' end. however, aquaculture supervisor Steve Pearson say: the treated waste water will be used to irrigate freeway landscaping along Interstates 8

Buoyed by this success and by nationwide acclaim. directors of the aquaculture project want to build more of these organic, chemical-free sewage treatment plants, eventually using the water to irrigate crops and golf courses and to cool industrial machinery. To accomplish this, aquaculture projects must be located closer to the city's residential areas, where they users of water are, but at leas one neighborhood is proving very inreceptive to the idea

The site in question is located in Rancho Bernardo. just west of Interstate 15 near Lake Hodges. It contains everything aquaculture supervisor Pearson says is needed to build a new facility. There's an unused waste-water reclamation system situated on 18.5 acres of land. Though the 18.5 acres of land. Though the system was abandoned ten years ago because its outdated "activated sludge" method failed to remove sufficient salt from the waste water, the pumps can still be used to bring in raw sewage. Sixteen acres of adjoining open space can be transformed into water hyacinth ponds, and nearby is a water line that leads to three golf courses, landscaped sections of 1-15, and an industrial park, all of which could use the three million gallons of filtered water Pearson says would be produced by the proposed

more entrants than we did last

year, and that's going to be impossible with the shortened route Even if we get the same number of marchers as last

year, where are we going to put them? You can't put two

gallons of juice into a one-cup

Town council efforts to get police to relent failed despite

the support of local beat cops. The reason for his office's

special events sergeant Patrick McLarney, is that the 1984

Christmas parade "simply caused too many problems." Last year, McLarney says, only fifteen traffic controllers were

tubbornness, says police

aquaculture plant.
But when Councilman Bill Mitchell this summer learned of Pearson's proposal to use the thirty-five acres for a new aquaculture project, he told Rancho Bernardo residents. who expressed grave concern: Though Pearson invited the homeowners to tour the Mission Valley facility and gave them a persuasive speech on the merits of ... quaculture. the residents weren't swayed enough to welcome the project On September 27 the Rancho Bernardo Community Council voted unanimously to reject th proposed aquaculture plant. "We are impressed with the concept of aquaculture, but who wants a sewer treatmen plant in their own back yard

asks Bill Schurr, a Rancho Bernardo resident who lives near the proposed site.

Schurr says, "A pond with some water hyacinths is a pretty thing, but thirty-six acres of them are not so pretty. I can visualize mountains of sloppy, dried-out hyacinths." Other residents are concerned about mosquitos, odors, and noises from trucks and machinery used to harvest the hyacinths (which are used in part to provide fuel to powe the plant). Pearson says the fears are unfounded. The trucks, he says, can be silenced by mufflers and brick walls, and solutions to the mosquito and odor problems have been found. (The water-filled ponds n Mission Valley are stocked with gambusia, a fish that devours mosquito larvae; pumping oxygen into the water liminates the smells.) Pearson has decided at least

ountering the Rancho Bernardo residents' concerns

City Lights



At The Intersections To the people who push all

their worldly possessions along in a shopping cart, life on the streets of downtown San Diego has changed for the worse within the last few months "Man, we can't go anywhere near Horton Plaza," says Chris Green, who lived in a downtown hotel until three

across the street without being harassed by the police." Green's comments were seconded by his two friends Robert Brown and Richard Lyles, who were sitting on a concrete planter box beside the old Episcopal Community Services building at Sixth and Market downtown. "It's gotten worse since Horton Plaza opened up," comments Brown, who is fifty years old with a gimpy leg. "They've started treating people like dogs." The three street dwellers estimate that about 1500 people live as they do

ard just west of the

Cars And Stripes Forever

the street his home. "I can't

even walk over to that store

If you're a regular customer of the Sports Arena Village shopping center's nine restaurants or fifteen retail stores, you probably know already not to park in the center's west parking lot. For the first seven years of the complex

the complex's existence, you could safely park in any of its 320 parking spaces — split in the middle by the Wherehous record store — and be assured that the side of your car was fa enough from the swinging door of the one next to it to avoid dings and scratches. Bu with the opening last June of the Seafood Broiler restauran in the west side of the center

Boulevard just west of the Sports Arena, property ranager Lillian Stafford found herself faced with a dilemma. Under city zoning laws, the center's 320 parking slots were fine for the 54,908 square feet of restaurant and retail space. But with the addition of Seafood Broiler, the center's Seafood Broiler, the center's total area increased to 65, 983 square feet, while at the same time fifteen existing parking slots fell victim to construction efforts. And that meant that to fulfill zoning requirements, fifty-two additional spaces would have to be crea

Stafford's solution was to restripe the west parking lot to make room for the needed fifty-two additional spaces at a cost of \$15,000. And she then marked each new, smaller slot "Compact Cars Only," in accordance with city
regulations that permit up to



amid a police presence unimaginable to working people. Every day Brown, Green, and Lyles are accosted by the beat cops on foot patrol, who ask questions about their activities, check identification, activities, check identification, pour out any open containers of wine, and write them tickets for loitering, sleeping in bushes, and/other petty offenses. Cops in patrol cars tell them to move along if the men are found sitting on a corner too long; cops on red dirt bikes rosus them from their slumbers along the produce docks at six's in the morning; docks at six in the morning; traffic cops who have stepped up their enforcement of aywalking laws write the men up for not making it across the street before the light changes. "The police look for narcotics, dope, or wine, and if they don't find it, they get mad and tell us to keep moving," complains Green, who receives \$131 a month in general relief and seventy-six dollars a month in food stamps. "Sometimes they just pull up and stare at us, mean-like. Just sit there and

urban land. It's a life lived

stare at us," adds Brown, who's been on the downtown streets for nearly four years. "We don't bother nobody, we don't steal, we're not on done. We don't even go down into the Gaslamp Quarter anymore. We have a right to be here."

Police sergeant Tom Packer, who is in charge of the day watch downtown, says his watch downtown, says his officers don't pu-posefully single out any particular group for special treatment. "Harassment is in the eye of the beholder," he says. "If people aren't doing anything wrong, we let them go about their business. We don't go out of our way to create work; our hands are full just trying to keep up with what's going on. According to Packer, cops on the walking beat (one officer based in Horton Plaza, the other two strolling through the Gaslamp Quarter) were hand-picked for their "easygoing style and courteous manner These officers can be observed every day walking slowly along the sidewalk, talking to almost every street person they



Gonna Build A Mountain

the detoxification center, and

just generally living off the

You're Joe Timeclock from You're Joe Timeclock from Des Moines, and you've just spent half your vacation budget to get the wife and kids into Sea World. Everyone is having a grand time, until your five-year-old looks across a part of Mission Bay to nearby Fiesta Island and asks you if the heap of ominous gray material looming up above the jet ski

never be allowed to grow so close to pristine Sea World, but you're wrong. It is so, Joe. That pile, nay mountain, is the solid remains of San Diego's sewage, growing at a Although the city has been piping sewage to the island for decades, this is the first time in recent memory that the sludge heap has grown to such imposing proportions. This is because of new state sewage

riders is Magic Mountain. Wel no, you tell him, it looks like, uh, well, naw, it couldn't be, uh, shut up and eat your ice cream and its's go watch the sharks. You look back over

your shoulder and convince yourself that such a huge pile of what you think that is would

effect last April, upping the amount of solids that have to be amount of solids that have to be removed from sewage before the remaining liquid refuse can be dumped into the sea. The old rules said sixty percent of the solids had to be removed; now the requirement is seventy-five percent.

So the mountain is growing faster than usual, and it's going to get much bigger. According to Roger Graff, deputy director of the city water utilities department, the contract for removing the sludge by truck will not be awarded until the

STRAIGHT FROM THE HIP By Matthew Alice

Just recently I was back in Detroit, where a conversation brought up an after-hours bar, better known as a "blind pig." The dictionary I have refers to a blind tiger. Could you find the source of these terms? Here in San Diego I haven't heard either term being used. Is there a locally used term for such an establishment? Tom Hesterlin

Mission Hills

It's not as well known as the chickenor-the-egg debate, but there is a minor controversy about who came first, the blind pig or the blind tiger. I have no special fondness for porkers (except in my frying pan), and tigers are more aestheti-caily appealing, but still, my impartial research has come down firmly on the side of the cats. The first reference I can find to a sightless individual of either species is from 1857. In that account, the author describes a walk in the countryside and his discovery of a curious sight: a house, on the side or which is an open-ing, and above the opening a sign reading "Blind Tiger, 16 cents a sight." Of course

bitind rigger, overas a signi. Of course he can't resist; he pays the fee, upon which the keeper of said animal thrusts a glass of whiskey out the opening. Naturally, no blind tigger, blind present the property of the animal kingdom was paraded in front of the anestrates of those catablishments. of the spectators at these establishments. The Blind Tiger sign was a simple way to circumvent local laws prohibiting or re-stricting the sale of alcoholic beverages. Any creature could be advertised; an account from 1870 refers to an exhibition of "Greenland pigs and other curious ani-mals." To see one of these cost the viewer twenty-five cents, and a gin cocktail was thrown in gratuitously. I suppose if one paid enough quarters to see these ani-mals, one could be convinced that there actually were such things as Greenland



pigs, blind tigers, and even pink ele-phanis. Oh, by the way, the first reference to a blind pig occurs in print fifteen years after the first sighting of a blind tiger. The law has always leen in hot pursuit of these animals. An 1887 statute from the law books in Minnesota warms that

whosever makes use of a "Blind Pig contrivance" to sell alcohol shall be duly punished. In the Twentieth Century the punished in the twentieth Century the animal took on a different name: the speakeasy. The term did cross the Pacific Ocean, though, and in Australia since the 1920s a blind pig has referred to a pub, wine shop, or tavern where liquor may be bought after hours. I don't know of any blind pigs or tigers in this part of the country. We have se-

in this part of the country. We have as much if not more wildlife as back East and our lives are just as wild — but few people out here refer to such places as blind pigs/tigers. The common name for establish establishments in which alcohol is con-sumed illegally is the "bottle club." These are places to which the customer brings a bottle of booze and for a fee is

Priscilla Cruickshank

Priscilla Cruickshank
San Diego
13 say you have as much chance of
poshing the space shuttle over as you do
poshing the space shuttle over as you do
story to be share the space shuttle over the story
of by stiring atop the nose cone. But I'm
sure you want a more scientific reply to
your unusual question (and NASA would
like to know why you so urgently need to
know), so! gathered a few of my physicsminded friends together over a couple of
bottles of wine, and here's what they
came up with. Let's assume Priscilla
Cruickshank need pounds of force, and
that the shuttle itself weights four million
pounds (it actually weights ASO4,741, but
let's make it easy on you). Applying Newton's first and second laws of motion (a
body at rest tends to stay at rest, et cettera,
et cetter; and force equals mass times acceleration), we find that if you pash
against the rokel for five seconds you
against the rokel first five seconds.

Give you a feeling of power?

But let's leave this hypothetical world.

Priscilla. I'll have to dash your hopes by mentioning two very real (not hypotheti-cal) factors that will hinder your plot. First, there are on-board computers that constantly measure external forces (atmos pheric pressure, wind, and the like) on the rocket and send signals to the rocket engines to compensate for those forces. Little Priscilla C, would be a mere blip in the computer's brain, and you'd be ne-gated in an instant. Worse, you'd be instantaneously incinerated - the heat from the rocket's five engines would burn you to a crisp before your curious little hand touched the shuttle.

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

Dear Matthew Alice:
If could stand on top of the gantry when
the space shuttle is taking off, and just as
the shuttle was, saw, eight feet off the
ground, I pushed it real hard with my
hands, would the shuttle be forced or
course? Would it flip over and crash? I
meet to know OHN · BAKER ICTURE FRAMES

Dear Matthew Alice

supplied with a "set-up" (glasses, mixers, et cetera). Often there is entertainment.

A spinoff of the blind tiger/pig (remembering the Greenland pig) is the modern practice of supplying "free" drinks in conjunction with some other

drinks in conjunction with some other service, such as limousine rides, bed-and-breakfast establishments, and so on. The state attorney general has just ad-vised the Alcohol Beverage Control board that such actions are illegal and that li-censes are required in such instances. Not only is there no free lunch anymore, there even to feet decisies, without All for all, but

are no free drinks, either. All in all, the blind pigs and tigers of the world are def-initely endangered species.

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THE INSIDE STORY

THE SAN DIEGO UNION FACED A TOUGH DECISION a candidate for the city's Seventh District council seat. Judy McCarty and Jeanette Roache, both Republicans. have impressive credentials: either woman would be acceptable to the GOP loyalists who comprise the Union's editorial board. But instead of its readers make the pick, the Union backed Roache and in doing so stirred resentment among some influential local Republicans.

The Union's stated reason for endorsing Roache was he "broader experience, better understanding of city issues," and her apparent freedom from the "political entanglements which could encumber" her opponent, McCarty. That titillating reference to "entanglements" is aimed squarely at Congressman Bill Lowery, who, though based in Washington, D.C., can't keep his political fingers out of own affairs

Early this summer Lowery predicted that McCarty, a Republican moderate, had a Democrat Evonne Schulze who was everyone's favorite to win the September primary. Lowery dispatched his skillful aide and political operative, Dan Greenblat, to San Diego a week before the primary to consult with McCarty's campaign staff and oversee a get-out-the-vote effort on

McCarty and Roache made a surprising one-two finish and advanced to next Tuesday's run-off, Lowery and Greenblat pledged their continued support of McCarty. Ed Fike, editor of the

Union's editorial page, says that Lowery and Greenblat's actions constitute an "active intervention" in a local campaign. Fike also notes that the paper previously criticized the two for their similar involvement in Susan Golding's successful 1984 supervisorial campaign against Democrat Lynn Schenk, whom the paper endorsed.

Greenblat stresses he doesn't have a paid position in the

McCarty campaign, and he claims to have limited his postprimary election press conference at which he urged GOP donors to spare the party an internecine fight by settling on either McCarty or Roache. (His preference for McCarty, though, was clearly understood.) While Greenblat has engaged in some long-distance telephone tutorials with McCarty's local adviser he insists that the lack of a "partisan angle" in the Roache-McCarty run-off has "limited our involvement" in the Seventh District race. "I've done almost nothing compar to past campaigns," claimed Greenblat this week, adding that the Union's charge of "entanglements" was a "pre-Halloween bogey man

based on a lack of

knowledge" about his role in aiding McCarty.



The Union editors didn't mention the involvement of another Republican an, Duncan Hunter congressman, Duncan Hunter, in the McCarty campaign. Hunter has endorsed McCarty; his sister, Bonnie Hunter Kane, has handled fundraising for McCarty; and his brother- n-law, Steve Kane, shares offices

though the two realize that having been herated by the Union, they have nothing to lose by doing so. McCarty's advisers were stunned by the Union endorsement but have been comforted by editorial support from the Los Angeles Times and Channel 39. And while Rouche will no doubt reprint the Union editorial in and swaps campaign tactics with McCarty's campaign consultant, Byron Ware. All this leads McCarty's advisers to the inescapable conclusion that the Union's upbraiding of their candidate reprint the Union editorial in a is simply a way to even the score for Lowery's and Greenblat's important roles in Golding's defeat of Schenk in pre-election mailer, McCarty's advisers claim the paper's influence has declined markedly over the past decade. They point to a recent survey performed by New York last year's race for county supervisor. Schenk's person friendship with *Union* pollsters Dresner/Sykes, who publisher Helen Copley is said to have won her the paper's endorsement over Golding, a loyal Republican. Greenblat asked 400 local voters whether they are "more inclined or less inclined to vote for a candidate endorsed by the San Diego and Lowery may have also angered Copley editors by refusing to endorse the 1983 mayoral efforts of Democrat Union." A slight majority of those polled said they were less inclined to follow the paper's Maureen O'Connor, a good friend of Mrs. Copley's who was endorsed for mayor by the Union over Bill Cleator, a true-blue mentber of the GOP.

Lobbyists who attempt to influence the decisions of San Diego's elected officials are bound by one of the city's

Greenblat said that Lowery as of Monday, hadn't decided whether to endorse McCarty.

though the two realize that

uebest disclosure ordinances These attorneys, developers, businessmen, and public elations experts, who are emistically as municipal advocates," mus file quarterly reports with the city clerk detailing the subject of their private meetings with city officials, the value of any gifts or meals they purchase for the officials, and the fees they eceive from their clients. All this is aimed at insuring a complete public disclosure of "any nonpublic contact with a municipal official made for the purpose of attempting to influence action" on decisions such as the changing of zoning laws, approval of development plans, or the awarding of city

contracts.

But a handful of lobbyists —
including some of San Diego's
most influential land-use
attorneys — have avoided disclosing anything about their activities by simply refusing to register with the city clerk. They maintain they are excluded from the constraints of the municipal advocate ordinance under a provision that exempts lawyers who perform for clients a "duty or service which . . . can be performed lawfully only by an attorney." Lobbyists Miles Harvey and Paul Robinson cited this subsection of the twelve-year-old ordinance in letters written to the clerk's office three years ago. Architect Hal Sadler also claimed an exemption, citing his "architect-client"

The clerk didn't pursue the issue, but the question of whether these lobbyists must register was raised again this month by the local chapter of Common Cause, a selfdescribed "citizens' lobby" that monitors campaign reporting forms and other disclosure statements.

Common Cause was successful early this year in persuading attorney Robinson to update the "statement of to update the "statement of economic interest" forms he must file in his role as a board member of the local housing commission, a public agency that builds and manages subsidized housing for San Diego's low income and elder residents. Robinson had declined to reveal the sources of income from his law practice until Common Cause oursued the matter in letters to the city attorney's office. The Robinson on October 15, list as clients four of the county's biggest development firms

Watt Industries, Pacific Scene Harry Summers Inc., and Otay

International Center.
A subsequent letter from Common Cause to the city attorney's office questions the validity of the "attorney lient exemption cited by Robinson as the basis for his refusal to register as a lobbyist. The letter notes that 'certainly, talking to a councilman in his office or eating lunch with a counciln are not actions that only an attorney can perform." (A Common Cause representative reviewed city councilman Ed reviewed city councilman Struiksma's 1983 and 198appointment calendars and noted nineteen meetings

octween Struiksma and Robinson on subjects including "Tortey Pines" and possible amendments to zoning laws.)

Robinson declined to return repeated phone calls, though he earlier said that many of his meetings with Struiksma, a long-time friend, were informal sessions where city business wasn't necessar discussed. Deputy City Attorney Stuart Swett, who enforces the municipal advocate ordinance, says be von't reply to the Common Cause letter until the group provides him with more detail of the Robinson-Struiksma meetings. But Chief Deputy City Attorney Jack Katz agn

with Common Cause. He says Robinson and other attorneys who have cited the attorney-client provision must still register as lobbyists because their private discussions and mealtime meetings with council members and planning department officials aren't overed by the exclusion. tell the councilmen not to talk to these lobbyists unless they are registered [with the city clerk], and we're insisting the do register," says Katz. He notes that letters will soon be

mailed to the attorney/lobbyists informing them of that legal opinion.
The lobbyists who claim

have, however, found an unexpected ally in city elections officer Dean Klampe He has told the city attorney office that the municipal advocate ordinance should be rescinded because city coun members and other elected officials are already filing disclosure forms that detail eir meetings with lobbyists Klampe argues that this causes unnecessary "double reporting." But Chief Deputy City Attorney Katz notes that the forms filed by elected officials list only gifts and not meetings, and he says the ordinance should remain on the books.

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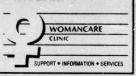
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playing in the fledgling AFL would not hurt him financially. Mix signed on with the Chargers, who moved to San Diego in 1961. At six foot four, 245 pounds. Mix was one of the best offensive tackles ever to play football. He had tremendous speed and agility and was once called the least penalized offensive lineman in the history of the game. Newsweek published a story about him in 1963, writing that he's got enough dash to draw one eye of the spectator away from the glam-our of the backfield." Newsweek also spoke of his "sensitive intelligence."

If Mix was the best lineman in the
AFL, he was also the best writer. At USC he'd minored in English, and several times during his career Mix wrote articles for Sports Illustrated. One of them explained why Mix chose to sit out the 1964 AFL All-Star Game in New Orleans, which was boycotted by the black players, sev-eral of whom had been poorly treated by the residents of the city. Mix wrote: "I felt ... it was important for at least one white player - if the game had to be played in New Orleans

to join the Negroes, to say we're with you. Dammit, I thought again, this time you're wrong. But your cause is just and we're with you."

Mix, the unanimous choice for captain of the Chargers, had numerous confrontations with Charger management during his ten years with the team. He was an aggressive players' union advocate, pushing for higher salaries and benefits. Mix went to the University of San Diego School of Law in the off-season, and he re-ceived his degree in 1971. When he retired from football in 1972, after two seasons with the Oakland Raiders, Mix worked several jobs: as contract negotiator for the Charger front office, as general manager of the Port-land Storm in the ill-fated World Football League, and as a real-estate syndicator. Then he became a practic-

ing: one attorney who worked with him says, "He's known for paying attention to the little guy. I've never heard anyone say anything bad about him." Another said, "He's a sweet guy." After meeting with him, you'd only be more inclined to agree. Ron Mix is a polite, sincere man. He likes to talk football and family. He looks

"I was scared to bring this case to trial," Aguirre says. "You're dealing with a football player! They'd have come after me for everything I had if we lost. They would have accused me of malicious prosecution."

ing attorney, first at a personal injury firm in Oakland, and, in 1977, with Schall Boudreau and Gore, where he became a partner in four years. He was one of the founders of Sun Savings and Loan Association, as well as Olympian Bancorp, the holding company for Landmark Thrift and Loan. In February of 1979, Mix received pro football's greatest prize; along with Johnny Unitas, Dick Butkus, and Yale Lary, he was inducted into the Hall of Fame at Canton, Ohio. Only 128 players in football history share this

Those who know Mix find it hard

whole affair was a big mistake and that he's as innocent as the day he was born. You leave the table marveling at the incongruity between the man and the deeds that led to his fall from grace. Although Mix has declined to discuss any details about the lawsuit. he does say. "You're talking about events that happened in my first two years as a business attorney. I hadn't seen the ugly side of life enough to

know not to trust people."

f you believe squandering other people's life savings is wrong, then Richard McKee is a pretty ugly guy. Even before his conviction for fraud, McKee's ethics had been

questionable. (Mix says he was un aware of McKee's past.) Back in the early Seventies. McKee testified at the trial of Angelo Alessio, former part-owner of the Hotel Del Coronado. McKee's firm, McKee Construction, had supplied phony invoices to help Alessio avoid paying taxes. An IRS investigator who worked on the Alesio case calls McKee quite unequivo eally "a crook."

Mix's problems started in January of 1982 when Francis Jackson filed a civil suit against McKee. In late 1979. Jackson, a carpentry supply contrac-tor from Spring Valley, had placed a total of \$440,000 in three McKee projects to build 195 condominiums and thirty-six houses in Escondido and the South Bay. None of them was ever built. A year after he invested, Jackbuilt. A year after he invested, Jackson learned that McKee had diverted his money, and he hired an attorney, who in May of 1981 negotiated a settlement with McKee to pay it back. Though McKee reimbursed Jackson 5100,000 and promised to pay back the sets, Jackson never saw another times; so in January of 1982 Jackson's attorney, Michael Aguirre, filed suit against McKee.

Aguirre is a thirty-six-year-old troublemaker attorney known for his ssiveness, his thoroughness, and his Manichaean vision of the universe. In order to find out where Jackson's money was, he subpoenaed documents from McKee Construction. Among the documents were McKee's banking records, including all checks the company had written. Analysis of these checks revealed that McKee had commingled his investors' funds Jackson's money had been used to pay for overhead at McKee Construction for a Piper airplane purchased by

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McKee, and for jewels purchased by

Ramona Suter, vice president of McKee Construction and McKee's girlfriend. It had also been used to pay returns to earlier investors in McKee's building projects, which confirmed suspicions that McKee was operating a Ponzi scheme (i.e., pay ing off initial investors with money from later investors).

Aguirre also discovered that McKee had placed dozens of ads in the Union and the Tribane seeking in vestors in limited and general part nerships; those who responded were promised extraordinary — and unredistic - returns of between forty and one hundred percent annually. These public offerings, which were securities fi.e., passive investments, in which the investor plays no active role in the project's development], were not registered with the California Department of Corporations and were therefore illegal. The district attor-ney's office requested all documents from Aguirre's investigation, and on November 3, 1983 indicted McKee on seventy-three criminal counts of grand theft and fraud; he is now serving a thirty-two-month sentence in

Aguirre says that when he began examining McKee's "paper trail" bank records, documents on early investors, telephone message slips. notes on phone calls, and so on - he had no suspicion whatsoever that Ron Mix was involved in McKee's schemes. Aguirre's first indication of Mix's deeper involvement came while reviewing the bank records. One

check was a \$13,100 payment to the Valparaiso Development Corporation. It was endorsed on the back by "Ron Mix, President." Valparaiso was a corporation in name only that had no real business activity, and though Mix insisted the payment was legitimate (McKee's partial payment for the op-tion to buy a condominium from Mix), it looked to Aguirre like a de-

sonal loan and was recorded as such.) This suspicion was deepened by a let-ter written by McKee to Mix in June of 1977. In it the developer referred to the returns Mix's investor would receive in a certain building project and told Mix that "your share will be in addition to this; whatever amount we decide upon." At best, it looked like the blueprint for a "finder's fee"

The scene in the courtroom was enlivened by shouts, insults, and confusion. At one point Lathrop said to the judge, "Can your honor please keep Mr. Aguirre from interrupting, perhaps gag him?"

vice to hide the money Mix received from McKee. Several other checks to Mix seemed suspicious, particularly since some of them were written out the day after an investment had been made in McKee Construction. For example, on April 27, 1978, Mix's client Hewette Stone placed \$13,500 in the McKee Construction Company account, and the next day McKee wrote a check to Mix for \$6500. To the attorney it looked as if Mix was receiving a "finder's fee" for bringing in investors. (Aguirre argued that Mix, being a famous football player, used his reputation to bring in money. Mix countered that the \$6500 was a peragreement; at worst, it looked like the genesis of a McKee/Mix conspiracy. Further research showed that in

1966 McKee and Mix had signed a real-estate partnership agreement to build a condominium project in Mis-sion Beach. (Mix had no contact with McKee after that until 1977, when the two former partners were reunited by a mutual friend.) Aguirre also discovered that Mix and McKee were both fifty-percent owners of McKee Re-alty, a company created in December of 1978. The firm, located in the same Mission Valley office as McKee Construction Company, was to re-ceive two percent of the selling price on each unit sold in the McKee projects. In Winte green Village, a large condominium project in the South Bay, Mix was asked to help McKee find investors. For this service, Mix would receive five percent of McKee Realty's commissions. If the deal had been a complete success (it was not), Mix stood to make more than \$200,000

Aguirre's investigation continued to turn up evidence of Mix's involvement in McKee Construction. Over a three-year period, the former Charger had left 150 telephone messages at McKee's office. For weeks at a time. the evidence showed that Mix had almost daily contact with McKee and Ramona Suter. In depositions from investors who had responded to the ads in the *Union* and the *Tribune*. Aguirre discovered that when they agreed to invest, several were referred to Mix, who wrote up the partnership agreements. Mix, a lawyer with knowledge of securities law and ample experience in real-estate investment, contend that he never knew these investors had responded to ads in the newspaper nor believed that the agreements he drafted constituted securities

A key issue in the case was whether or not Mix was actually acting as le-gal counsel for Jackson. Mix has consistently denied being Jackson's attor-ney, that he never billed Jackson nor had any file opened in Jackson's But Jackson claimed he thought Mix was acting as his attorney, that Mix was drawing up documents for him, and that he was giving him what he believed was legal advice. Aguirre task was to demonstrate that Mix new far more about

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ceived Jackson. Only Mix knows whether he was aware of McKee's Ponzi scheme; McKee has made con-Ponzi scheme; McKee has made con-licting statements in public regard-ing Mix's involvement with him. In a letter to the San Diego Daily Trans-script in 1983, McKee said he acted alone and that Mix was completely in-nocent. But some months earlier he'd told Daily Transcript reporter Larry Keller that he was unhappy with the way Mix represented him. When asked whether or not Mix should have been able to advise him as to what constitutes a security, McKee replied, "I suppose he should have."

gal answers, we have with us Ron Mix, an attorney who will be the at-torney representing the project for all concerned." This was fairly strong evidence that Mix was representing both McKee and investors in McKee projects, in which case he was clearly in a conflict of interest. Mix argued that the memo was meaningless. He didn't even know that McKee had written it until he arrived at the meet-ing. None of those at the meeting actually invested, and he never represented any of them.

Aguirre obtained the handwritten notes of one person who attended this meeting. They show that McKee told all those present that he could not become a general partner in the proposed project himself because he was ineligible to obtain further construc-tion loans. According to the notes,

dollars. (This later proved to be false.) Mix wrote to Stone, recom-mending that he back off on his request and resign himself to the simple declaration because "the agreemen we squeezed from him [McKee] far exceeded what he has made available to others." This letter, in which Mix essentially told Stone not to tollow his accountant's advice, was doubly damaging. First of all it seemed to suggest that Mix was trying to protect McKee from Stone's probing, which could have revealed that McKee Construction was in deep trouble. Secondly it could be interpreted as evidence that Mix wasn't acting in Stone's best in-terest and that he had a very loose standard of discretion Securities laws, after all, require the seller to make "full disclosure" to investors, including financial statements and an





t issue in the lawsuit was the conflict of interest. Was Mix acting as counsel for a group of investors regarding projects which he stood personally to gain? To what extent was Mix withholding in formation from people who thought he was acting in their best interest? Jackson had invested \$290,000 as a general partner with Mix in the Win tergreen project in the South Bay. In a general partnership, all partners are bound by law to disclose all "material facts" Failure to do so is called breach of fiduciary duty." To put it in nonlegal terms. Aguirre was alleg-ing that Mix was liable because if he had told Jackson everything he knew about McKee, which an attorney or a general partner is bound by law to do Jackson would never have entrusted his money to the McKee projects.

One of the more damaging documents Aguirre obtained was a memo written by McKee and distributed at a meeting of prospective investors on April 22, 1978, well before Jackson put up his money. The memo, signed by Richard McKee, said, "For the le-

McKee said he was "saturated." Though Mix insists that he had no access to the company's records and never knew McKee was in trouble, he was at this meeting and learned at least one thing about McKee — that in April of 1978, the developer had ex-hausted his ability to obtain construction loans. This information, however, did not seem unusual to Mix; when a developer runs out of loan money, partners routinely are sought in order

to raise capital for new projects.

And yet, in December of the same year, he wrote a letter to investor Hewette Stone, whom Mix represented as an attorney, in which he dis couraged Stone from demanding a detailed personal financial statement from McKee. Stone, acting on his accountant's advice, had requested and received a financial statement from McKee Construction, but because he was concerned about his investment. he wanted to know more about Mc-Kee's personal finances. McKee refused. Instead McKee provided a simple declaration that his personal worth was in excess of one million explanation of the risk involved

In October of 1982 Mix was added to Jackson's civil suit against McKee. though not without reluctance "I was scared to bring this case to trial." Aguirre says. "You're dealing with a football player! I mean, I watched the Chargers and i didn't think the man was corrupt. Besides, they'd have come after me for everything I have if we'd lost. They would have accused me of malicious prosecution."
Though Mix's statements indicated

he dismissed the seriousness of the lawsuit at first, he gradually discovered that the lawsuit just wouldn't go away. Its effect on his life became readily apparent. In early May of 1983, just weeks after news of the suit appeared in the Daily Transcript, Mix resigned from his position as chairman of the board at Olympian Bancorp. His family was touched as well; one day a friend of his daughter

asked, "Is your dad out of jail yet? Since early 1983, Larry Keller of the Daily Transcript had been writing articles about the McKee/Mix case Possibly out of deference to Ron Mix.

neither the Union nor the Tribune had covered the lawsuit. If reputations are sacred, Keller was extremely irreverent, aggressively reporting the key details of the lawsuit. Mix, the football star and charity crusader about whom nary a foul word had ever been said in the press, was smarting from Keller's candor. The reporter had keller's candor. The reporter had been using Aguirre as a source, which may have seemed conspiratorial to Mix and his attorneys. Perhaps the most damaging article was the one Keller published on November 4, 1983, the day after McKee was indicted by a grand jury. To Mix, it seemed that Keller was being more editorial than reportorial when he wrote that Mix was "conspicuously absent" from the criminal indict-ment. "Deputy District Attorney Charles Wickersham said there was no evidence that linked Mix with any criminal activity in connection with the Wintergreen case," Keller wrote, "but another source suggested that the statute of limitations for prosecuting Mix [on securities violations] had expired, and this was why he was not expired, and this was why he was not named in the complaint." Keller further angered Mix by suggesting that he had a history of dealing with "controversial characters" such as Angelo Alessio (convicted of tax evasion) and La Jollan Allen Glick, a wealthy bus nessman who has been described as an unwilling front for organized crime. (Mix served as an intermediary in bringing together for business purposes Glick and Al Davis, then a general partner in the Oakland Raiders.)

Mix vented his fury in a long letter published by the Daily Transcript on November 23, 1983. "I am deeply oftended by your November 4 article," he wrote. "It seems to me that you have violated every concept of fair ness in a studied effort to do violence to my reputation in the community."

Compounding Mix's anger was the fact that UPI had picked up Keller's November 4 story and gotten the facts wrong. USA Today printed an article, based on the UPI release, falsely implying that Ron Mix had been indicted on *criminal* charges, rather than merely being named in a civil suit. Mix was so concerned about the effect of Keller's articles on his reputation that he and his attorney asked to meet with the reporter at the Daily Transcript office downtown. Keller, now with the Long Beach Press Telenow with the Long Beach Press Tele-graph, recalls that their stated reason for the meeting was "to get their point of view across. They thought my coverage of Mix was unfair." Their unstated reason, says Keller, was to discourage Keller from writing further stories. "Mix had always been treated with kid gloves by the Union," says Keller. "He wasn't used to seeing critical press on himself. He thought what I was writing was an at-tack on him. He was used to Burl Stiff puff pieces in the Union and here I

was, talking about how he was ac-cused of bilking people through phony investments."

Mix counterattacked with a cam-

paign to clear his name. On Nov-m-ber 28, 1983, he sent about one hundred letters "To my friends" in which he said that the allegations against him were a "pure joke, but the atten-dant publicity certainly has not been funny" He chastised the Daily Transcript and insisted that his association in the matter could "withstand microscopic scrutiny," and that "if a conspiracy existed, someone forgot to invite me." He enclosed a copy of a letter from Deputy D.A. Charles Wickersham confirming that the district attorney's investigation of Mix failed to suggest criminal wrongdoing on his part and that their decision had nothing to do with the statute of limitations.

he trial began on May 6 this year and ended in mid-July. It was an exhausting trial, longer and more voluminous than Mayor Hedgecock's. Although both Richard McKee and Ramona Suter were named as defendants in the law-suit, along with Mix, Aguirre chose to concentrate his efforts on Mix alone. Aguirre brought more than 900 exhibits before Judge Alpha Montgomery, while Mix's attorneys Rogers & Wells introduced about 200. The trial was, according to all who attended it, a volatile and bitterly contested event, "an exercise in acrimony," according to Renwick Thomp-son, a legal consultant who assisted Aguirre in the trial. Aguirre calls it a once in a lifetime thing. It was war



14 OCTOBER 31, 1981

transcript seem to palpitate with emo-tion, particularly those involving law-yerly clashes between Aguirre and the defense team of Kimball Lane and Mitchell Lathrop.

Both Lane and Lathrop are associated with the local office of Rogers &

Wells, an international firm based in New York City and with branches in Paris and London. Lathrop is the chief partner at the prestigious firm "Rogers" is William Rogers. former secretary of state and attorney general; William Casey, current di-rector of the CIA, was also with the firm). Mitchell Lathrop had many reasons for disliking Michael Aguirre, not the least of which is the fact that Aguirre currently represents thirty-five J. David Company inves-tors who are seeking restitution of more than six million dollars from sented the J. David Company in its heyday. In a separate action stemming from the J. David case, Aguirre is also suing Lathrop for malpractice. And here they were face to face in the courtroom again, Lathrop defending Ron Mix for malpractice in a suit brought by a client of Michael

Aguirre. On May 21, the first of about seven days Mix spent on the witness stand, the former Charger became extremely upset during his cross-examination by Aguirre. Aguirre, with characteristic bluntness, accused Mix of writing a "cover-up" letter back in 1980, an effort to buy time for McKee. "You knew in April of 1980 that he had di-

verted funds, didn't you?" "Get out of here, not a chance," re-plied Mix.

Aguirre repeated the accusation and Mix, obviously furious, addressed the judge: "Your Honor, may I ask that he not come close to me. I resent his accusations, and I resent it when he's near me; and I think he can conduct his examination, when he's accusatory like this, from a distance."

months earlier, snubbed the gesture. "I'm not going to shake hands with you," he said. "Don't you ever call me a liar again." During the deposition. Aguirre seemed to be doing just that, and Mix, who became extremely upset, got out of his chair and made a

On July 8 Aguirre brought to the witness stand Deputy District Attor-

"Ron Mix is accused of fraud, of operating an investment scam, a Ponzi scheme, pyramiding sales—use any of these words and link them up with a celebrity, and you're going to get a lot of press."

"This is advocacy at its hardest ..." replied Judge Montgomery. "Just answer the questions." Aguirre then asked that the record show he was six to eight feet away from Mix. Later in the day, tempers flared again in a discussion about one of Mix's eleven days of pretrial interrogation. During one deposition, held in Aguirre's office, Aguirre had entered the room with a big grin on his face;
"Hi, I'm Mike Aguirre," he said, extending his hand. Mix, angry at
Aguirre for having doubted his word
in a phone conversation several

cently obtained a guilty verdict against Roger Hedgecock). Lathrop and Lane had stated before the court that the district attorney's office had cleared Mix of criminal charges after an investigation back in 1983. How-ever, in his examination by Aguirre, Wickersham admitted that his investi-gation had been limited; he had only investigated Mix's involvement with McKee after July of 1980. The complaint filed by Jackson alleged wrongdoing by Mix before that time. There fore, Wickersham's purported exoneration of Mix was irrelevant to

the Jackson case.

The most dramatic events in the trial were sparked by Aguirre's contention that Lane and Lathrop had deliberately suppressed trial evidence.

Judge Montgomery had ordered that
Aguirre be provided with all of Mix's documents in Rogers & Wells's possession, but Aguirre discovered that he'd seen only 675 of the 530C documents. The scene in the courtroon the next day was enlivened by shouts, insults, and confusion. At one point in the verbal scuffle Lathrop referred to Aguirre as "the most ridiculous man I have ever known," and later he said to the judge, "Can your honor please keep Mr. Aguirre from inter-rupting, perhaps gag him?" On June 24 Judge Montgomery granted Aguirre's motion to argue in his clos-

rately been suppressed.

Things were not going well for Mix at this point. Montgomery was denying, at a surprising rate, his attorneys' attempts to introduce evidence. A glance at the index of trial exhibits reveals that on July 10 the defense at-tempted to enter into evidence dozens tempted to enter into evidence dozens of documents regarding settlement negotiations and plaintiff Jackson's prior investment history. Through pages upon pages of proposed exhibits, the word "denied" appears next to almost every document describitions.

became all the more tenacious. He raised objections continually, and with consistent success. Perhaps no where in the trial was Aguirre's hardhitting style more apparent than when Kimball Lane was examining witnesses. Over several pages of tran-scripts from July 2, Aguirre objects to

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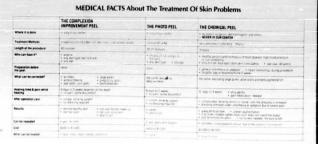
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to Mix on the witness stand. The judge sustains nearly every one, agreeing that Lane is "leading" the vitness. A couple of times Judge Montgomery instructed Lane how to ask the question properly. Other times he told her, "There is a way to rephrase [your questions] so you can get around that type of objection-

.... Change your semantics a little bit." A week later Amalia Meza, an associate at Rogers & Wells, was examining a witness but had the same problem Lane did, and Aguirre ob-jected continually. Lane took over for jected continually. Lane took over for Meza but was again unable to avoid "leading" questions, and the judge admonished her. Sometime later, Lane, apparently out of frustration at her inability to interrogate the wit-ness, broke down and cried.

The next day Aguirre stole one of the defense team's prize witnesses. Mitchell Lathrop called malpractice and securities expert Charles W. Froehlich, a former judge who had graduated first in his class at Boalt Hall, the law school of UC Berkeley. Under questioning by Lathrop, Froehlich told the court that Mix had acted properly in the McKee projects. But then Aguirre cross-examined him. He asked Froelich to consider a

Mix had drawn up a partnership agreement for Jackson knowing that the partnership into which he was investing owned only half the land upon which the projects were to be built? What if the limited partnership had deeded half the land to someone else? Froehlich reluctantly stated that if Mix prepared partnership papers without disclosing that information,
"I would conclude Mr. Jackson is being defrauded, and that Mix was a party to the fraud." The situation Aguirre described was in fact not hy pothetical, but Mix contended that he was retained by McKee simply to draw up a partnership agreement for Jackson. Mix says he assumed Jackson was making an informed

decision.

By the time Aguirre delivered his closing statement on July 15, he knew his case was based mostly on circumstantial evidence. No one had testified that Mix knew he was doing anything wrong, and Mix wasn't admitting it As one of Aguirre's staff put it, "This was a 'documents' case. It involved Mix's testimony versus the docu-ments. And the documents won."

ments. And the documents won."

n July 16, the trial's last day, the defense team executed a valiant final stand. Kimball Lane delivered a 150-page closing statement defending Mix against Aguirre's "wild and unfounded accusations." Lane, whose presentation impressed even Aguirre, emphasized McKee's exoneration of Mix: "If Mix was guilty, wouldn't McKee have

trumpeted it to the world?" Since Mix had testified against McKee in his criminal trial, McKee had every reason for "sweet revenge." All fac-tual witnesses, Lane claimed, had stated that Mix was unaware of the true financial condition of McKee Construction Company. "Dick McKee fooled everyone," she said, including Ramona Suter, his book-keepers, and Mix. The former Charger had never acted as Jackson's lawyer; Jackson never paid him any fees. Jackson's investments were general partnership agreements, not se curities, Lane said, and therefore Mix was not bound by strict disclosure

A significant portion of the closing statement discussed Jackson's and Aguirre's "deep pocket" motive. "In an obscene sort of way, it was really quite clever," she said. "It made great press. . . . Ron Mix, a celebrity in San Diego whose comings and goings often do make the press, is accused of fraud, of operating an investment scam, a Ponzi scheme, pyramiding sales — use any of those words and link them are with a solubility of the sales. sales — use any o'i mose works and link them up with a celebrity and you're going to get a lot of press. The main focus was to bring it to the at-tention of the press, get Ron's name in the papers, link him up with a con-victed felon, and it would be easy to bring pressure to bear on him through family and through his firm and try for a quick and dirty conclusion.

Near the end of her statement, Lane claimed that Francis Jackson was a

sophisticated businessman with decades of experience as an investor and that he lost his money due to his own
"unrelenting greed." Not content with McKee's promise to pay back the money, Jackson and his attorneys "set about sifting through all the names, all the people that Jackson had met with and all the papers... And so they found their victim: Ron Mix."

Aguirre, livid at what he saw as a crass attack on a man who had lost his \$440,000, bounded to his feet the mo-ment Lane finished and delivered a ed rebuttal. "How much money has Kim Lane made off this case?" he exclaimed "How much money be-cause they have been unable to tell their client some facts of life and some reality. . . . How many times has Kim Lane said, 'I am so glad I'm get-ting paid on an hourly basis'?" (Aguirre estimates that Rogers &. Wells charged Mix's insurance com-pany more than one million dollars in this case.) Aguirre criticized Lane for "laughing and giggling" during his closing statement. He lambasted Mix for "hoodwinking" the district attor-ney into keeping him out of the McKee criminal indictment back in 1983

Judge Alpha Montgomery presented his tentative ruling. The carefully constructed thirty-nine-page docu-ment drew two important conclusions. First, that the numerous partnership agreements Mix drafted were

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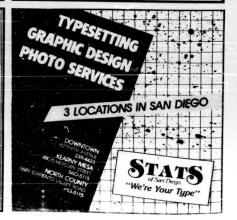
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indeed for unregistered securities, and second, that Mix had an attorneyclient relationship with Francis Jack-son. Based on these decisions, the remainder of Montgomery's conclusions were predictable. Mix was an "aider and abettor" and was liable on all counts. "It stretches the imagination to accept as fact that Mix, a sophisticated attorney and investor, believed the truth about McKee's projections to investors, knowing of the poor financial condition of the construction company. . . Mix acted with recklessness when he failed to investigate the facts that 'should

ouse suspicion."

Though the ruling was intractable Though the ruling was intractable concerning Mix's actions. Montgomery was indulgent toward Mix as a man. "It wrenches the depths of my being in ruling against Mix and Suter." he wrete, "In a sense, Mix and Suter are victi...s of McKee. It would not be fair or reasonable to character-

ize either of them as corrupt or a criminally-inclined person. This Court does not believe that they are any of those things. However, it is fair to conclude that they undoubtedly had the 'glitter of big money in their eyes' when McKee expounded on visions of construction of the residential projects and the money-raising efforts with potential investors. Mix and Suter were hanging on the money-making coattails of McKee; unfortunately, those coattails were dirty.'

Court documents indicate that a pretrial settlement offer of \$575,000 was turned down by Mix. The terms of last month's final settlement are of last month's final settlement are confidential, but Montgomery's judg-ment against Mix awarded Jackson \$1.3 million, including \$225,000 in punitive damages and \$400,000 in le-gal fees to Michael Aguirre, whose staff worked \$000 hours on the case. Shortly after the decision, Mix re-signed from his position at Schall Boudreau and Gore. Several attorneys interviewed in this story expressed their certainty that a quiet settlement out of court two years ago would not have led to Mix's resignation. "Settlements are kept secret," explained one attorney, who says ninety-five percent of his clients settle out of court. 'There's no publicity, so your reputation stays intact. Most of our clients are scared to death to go to trial because attorneys realize they are held in low esteem by the public and be-cause they fear disciplinary action

from the state bar." from the state bar."

The day after the ruling, the San

Diego Union ran an article about the
ruling with the following headline:
"McKee, Mix, Suter, Are Ordered to
Repay Investors." The Daily Transcript was, characteristically, less del-icate; its headline read "Ron Mix 'Reckless,' Ordered to Share \$1.4 Mil-lion Penalty." Mitchell Lathrop was lion Penalty" Mitchell Lathrop was quoted in the Daily Transcript as say-ing that Judge Montgomery "came to an incorrect conclusion" in the trial. "We believe the judge's decision is not supported by the overwhelming evidence or the law," he said, adding that his client intended to appeal the case. It never happened. The ruling came on Friday; by the following Monday morning Mix had hired a new attorney. William Ward. A

month later Ward and Aguirre had settled the case for an undisclosed amount of money, and Judge Montgomery's decision was vacated.

gomery's decision was vacated.

Mix, who immediately set up a private practice in personal injury law after leaving Schall Boudreau and Gore last month, still denies all wrongdoing. "I obviously was not pleased with the way the trial went, but I cannot be critical of Judge Montgomery or our system," he says.
"Our system does not work perfectly because people are not perfect." Mix sees his misfortune as a conspiracy of circumstances beyond his control. " was in a dangerous area where it was possible to be found liable without wrongdoing or negligence as we com-monly know it," he says. "I was not an expert in securities laws. I was unaware of the fine nuances under which a court might conclude that an attorney-client relationship could be created. In other words, there was a minefield out there of potential liabil-ity for an attorney and danger that facts, events, and relationships could be misconstrued. I did not make it



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The Soul of a City

One search can reveal many

BY GLENN WALLACE

the beginning of September. On the evening before she left, we went to Carlshad State Beach and sat in the sand. A bank of low, blue gray clouds edged in from over the ocean. "It looks like rain," my mother said. She is from the East and expects late-summer showers. I and expects late-summer showers. It knew better; these were just the usual low evening clouds, and this I told her. The next morning I woke to a light rain. I was a bit put off by that. My own turf had thrown me a

The rain brought back a memory of an afternoon in 1978, not long after I first came to San Diego. It was a Sunday, and I was driving along Adams Avenue toward my apartment in Kensington. Nora, the woman I was seeing, was sitting beside me. We were coming from the Big Bear market; our plans for an afternoon picnic had been rained out, and we decided to spend the remainder of the day in the kitchen chopping garlic and shallots, sipping wine, and preparing a gourmet feast. The rain had temporarily stopped; the atmosphere was washed clean, and the air was fresh. The view east on Adams Avenue was of a gargantuar formation of cumulonimbus clouds backed up against the mountains of East County, and Nora speculated about the magnificent thunderstorms there that probably spilled out over the desert. Nora loved theories, and she had one to explain why it rained so much on weekends during the winter of 1978 I don't recall the details, but the premise was that because pollution from industry and traffic poured into the atmosphere all during the workweek and then stopped abruptly on weekends, the atmosphere wer into something akin to shock and tried to dump the pollutants back ou on the weekends. Unscientific though I was, the theory still seemed suspect. But I knew better than to argue with Nora once she got an idea in Ser head. Nora also believed that

This she came upon in some reading she was doing on the history of the A-bomb. Nora had a strong, at times pathological, preoccupation with nuclear arms proliferation long before it became the cause célèbre it is today. In a piece she was reading on Robert Oppenheimer, Edward Teller, and the days at Los Alamos. Nora found an anecdote. There were many Hungarians, including Teller himself, working through the deep, miasmic possibilities of nuclear physics then, and it was jokingly put about that Hungarians possessed a superhuman intelligence. On top of that was a true-life fact; the Hungarian language is utterly and somewhat enigmatically unlike any of the other languages of nearby

came up with the comic notion that therefore Hungarians were actually extraterrestrials who had crashlanded in what is now Hungary and had tried to hide their identity to

avoid slaughter. Nora ignored the humorous side of the story. Instead she took the theory in her arms with all her other theories, which she held like invisible bouquets, and it

became gospel to her.

I had a theory myself. It was that each city has a soul. Not only a personality, which is outwardly reflected and much easier to see, but cellular make-up of a city's soul consists of many things: latitude and longitude, primary industries, its nature, whether homogeneous or cosmopolitan, its age and history, culture, demographics. These tangibles combine to form an in angible entity — its soul. This was not an original theory. But I went a bit further with it. I also theorized that the soul had a geographic location in each city, that you could stand in one spot in any such city and declare that this w the place that gave the city its life. I had grown up near New York City and I was convinced I'd found its soul. It was Times Square. Then glitter and the wealth of the theater

everyday business life. From here these things flowed out on to the crossroads, like lifeblood through veins, to the rest of the city. And wasn't it from here, every New Year's Eve, that the ball fell from the and gave life to the year just ushered

tightly fell into Southern California. The screws and bolts that held my

life together came loose in the summer of 1978. I was not a major

trauma case: a long love affair, my first love, had fallen apart. I could

not stay in New York, so I accepted the offer of a friend from college to

come to San Diego and share an

with the assertion made by other

friends that I was simply running

possible move. I was not coming to

away. At the same time, I was

convinced that it was the best

apartment with him. I didn't argue

Clairemont, just off Park Rim. It was a residential neighborhood lots of teenagers and pickup trucks with surfboards sticking out of the beds. Skateboards rattled over the pavement constantly. The motion all Nora agreed that cities have souls seemed to be going to or coming from the beach; it was back and but she theorized that the soul, like the human soul, was ethereal and forth, in and out again, like the could not be pinpointed on a map.
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there is a description of
Southern California that goes location and I thought it would be a good place to stay, but my friend with whom I was going to live, had found us an apartment in like this: It was as if the United everything that wasn't screwed on

I came to California with very little in the way of material possessions and money. I had sold my faithful Volkswagen before I left the East, a tactical error I was to regret often over the next few years. Thus, my immediate need was for transportation; it took me no time to realize that life here is not possible without a car. I bought a '66 Ford Falcon from a State College student. It was the beginning of my regrets over the Volkswagen. I had no desire at that point to put my college degree to work, so I took a job in warehouse on Mission Gorge Re was on the evening shift, and th

California to "find myself." I was coming for rest and relaxation, to pick the emotional shrapnel out of

the daylight hours to explore the city.

A Santa Ana condition had settled

in that September and, in our topfloor apartment, one of two in an unattached unit behind a house on Kensington Drive, it was uncomfortably hot at night. Falling asleep was difficult for me even under the best conditions, but on this particular morning, when I would have been up already, I was still asleep at nine, having tossed and turned most of the night. A deen boom woke me. It was loud and shook the room. Half-asleep, I waited a moment for something to follow. Nothing did, and I went back to sleep. A few miles away, a jet had fallen out of the sky. Bud called just where the crash had occurred was all right. Out on the balcony l stood and looked out over the roc tops and palm trees that separated North Park from Kensington. A column of black smoke rose up from the earth. Helicopters fluttered curiously around it. In the neighborhood below I could see people in the streets talking quietly to each other and gazing at the dark plume. My downstairs neighbor called up to me. "I've always been afraid of that. That's too close for

My mind was at work and I

vanted to talk about it, but I was afraid that what I had to say wouldn't make her feel any better. The forces of circumstance were at work here These were the elements: the placement of the airport, the invisible corridor in the sky called a landing pattern, the instant of impact between two planes, and the glide path of the swan-diving airliner. All of these combined had determined which of the ground dwellers would die and wh escape with a close call. And in the in the newspapers for the next few days were in reality only secondary to the event itself. It could have been anyone; tragedy and circumstance are random

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though he were turning a wrench He spoke in short sentences that came out like bursts of machine-gun comb and the scissors, flew wildly odor of hair tonic, and the smell of pizza from the parlor next door wafted in. Nunzio's breath was stale with beer. He argued politics with the old men who came in to sit and read the paper. There was a lot of sports talk, and the phone in the back rang constantly. On Mondays men came in and paid Nunzio with wads of money. Every once in a while, the Mafia families in New York would go to war, and some of Nunzio's regulars disappeared for a time. Still, it was a family barber shop, and all the mothers from the neighborhood brought in their kids. This memory came back to me from the Kensington Barber. There were no phone calls and no Mafia soldiers, but Sam, the older guy who cut my hair, spoke with a thick Italian accent and waved his hands as he did. There were old men reading the newspapers, and there was joking and laughter, and mothers

joking and laughter, and mothers with their kids.

Kensington had two bars in the central district. Bud and I tried the Kensington Club, but on the night we were there, there was a small crowd that didn't seem to welcome outsiders. The woman behind the bar didn't like my out-of-state license and insisted on holding it while we drank our beer. The Homestead, a few doors down, was more like what we were used to. Both Bud and I had grown up in middle-class neighborhoods that were adjacent to industrial areas. We working-class bars and quaint neighborhood taverns that are at the heart of such places. The Homestead filled with the open if somewhat who are strangers can have with you could smell a fistfight coming on, but we never had any trouble

ora was seriously involved with another man, and there was an element of the illicit about our relationship. If anything, this only intensified it. Once w driving down Morena Boulevan Nora swore she had seen her brother in a passing car. When we got back to my apartment, this tension transformed itself into a sexual energy that demanded immediate release. That led to many more afternoon drives and more sightings

The Soul of a City

One search can reveal many truths

BY GLENN WALLACE

My mother was here visiting in the beginning of September. On the evening before she left, we went to Carlsbad State Beach and sat the sand. A bank of low, blue gray clouds degled in from over the ocean. "It looks like rain." in mother said. She is from the East and expects late-summer showers. I knew better, these were just the usual low evening clouds, and this! told her. The next morning I work to a light rain. I was a big put of I'by that. My own turn that thrown me a curve ball.

The rain brought back a memory.

of an afternoon in 1978, not long after I first came to San Diego. It was a Sunday, and I was driving along Adams Avenue toward my apartment in Kensington. Nora, the woman I was seeing, was sitting beside me. We were coming from the Big Bear market; our plans for an afternoon picnic had been rained out, and we decided to spend the remainder of the day in the kitchen chopping garlic and shallots. sipping wine, and preparing a gourmet feast. The rain had temporarily stopped; the atmosphere was washed clean, and the air was fresh. The view east on Adams Avenue was of a gargantuan formation of cumulonimbus clouds backed up against the mountains of East County, and Nora speculated about the magnificent thunderstorms there that probably spilled out over the desert. Nora loved theories, and she had one to explain why it rained so much on weekends during the winter of 1978 I don't recall the details, but the premise was that because pollution from industry and traffic poured into the atmosphere all during the workweek and then stopped abruptly on weekends, the atmosphere went into something akin to shock and tried to dump the pollutants back out on the weekends. Unscientific though I was, the theory still seemed suspect. But I knew better than to argue with Nora once she got an idea in her head.

Nora also believed that Hungarians were extraterrestrials This she came upon in some reading she was doing on the history of the A-bomb. Nora had a strong, at times pathological, preoccupation with nuclear arms proliferation long before it became the cause célèbre it is today. In a piece she was reading on Robert Oppenheimer, Edward Teller, and the days at Los Alamos, Nora found an anecdote. There were many Hungarians, including Teller himself, working through the deep. miasmic possibilities of nuclear physics then, and it was jokingly put about that Hungarians possessed a superhuman intelligence. On top of that was a true-life fact; the Hungarian language is utterly and somewhat enigmatically unlike any



countries. A few of the physicias, came up with the comic notion that therefore Hungarians were actually extractered Hungarians were actually extractered with a both and crash-landed in what is now Hagary and had tried to hide their identity to avoid slaughter. Nora jurching and with the hungary in the actual that the hungary is the first mis with all the other theory in her arms with all the other them. With the held like invisible bouquets will be because on and in the came of the sory.

became gospel to her. I had a theory myself. It was that each city has a soul. Not only a personality, which is outwardly reflected and much easier to see, but also a depth, a living heart. The cellular make-up of a city's soul consists of many things: latitude and longitude, primary industries, its nature, whether homogeneous or cosmopolitan, its age and history, culture, demographics. These tangibles combine to form an intangible entity - its soul. This was not an original theory. But I went a bit further with it. I also theorized that the soul had a geographic location in each city, that a could stand in one spot in any such city and declare that this was the place that gave the city its life. I had grown up near New York City and I was convinced I'd found its soul. It was Times Square. There was the sleaze and the squalor, the

the hundrum of Everyman's everyday business life. From here these things flowed out on to the crossroads. like lifeblood through veins, to the rest of the city. And wasn't it from here, every New Year's Eve, that the ball fell from the top of the Allied Chemical tower and gave life to the year just ushered

Nora agreed that cities have souls

but she theorized that the soul, like the human soul, was ethereal and could not be pinpointed on a map.
"Where would it be?" she said to me, looking out the kitchen window 'Is it here? Is it Kensington?" n one of Saul Bellow's books. there is a description of Southern California that goes like this: It was as if the United States had been tilted, and everything that wasn't screwed on tightly fell into Southern California The screws and bolts that held my life together came loose in the summer of 1978. I was not a major trauma case: a long love affair, my first love, had fallen apart. I could not stay in New York, so I accepted the offer of a friend from college to come to San Diego and share an apartment with him. I didn't aroue with the assertion made by other friends that I was simply running away. At the same time, I was

California to "find myself." I was coming for rest and relaxation, to pick the emotional shrapnel out of my body.

I lived for a brief time in Clairemont, just off Park Rim. It was a residential neighborhood lots of teenagers and pickup trucks with surfboards sicking out of the beds. Skatchoards ratted over the pavement constantly. The motion all seemed to be going to or coming from the heach it was back and forth, in and out again, like the surge of the surf it self. I liked the levation and I thought it would be a good place to stay, but my friend Bud, with whom I was going to live, had found us an apartment in Kensington. It was September when we must all the surface of the surfa

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Soul

took an interest in a form of Tibetan tantric sex that she'd stumbled on in her readings. So we made love by candlelight, with sweet incens permeating the room, and with chanting and ceremony and techniques from the rarefied air o the Himalayas. Nora listened to my theory about

the location of the soul of the city. As much as I liked Kensington, on the day that Nora stood looking out the kitchen window, asking me if this was where the soul of San Diego was. I had to tell her no. It wasn't in Kensington. This much I knew.

Nor was it in Clairemont or College Heights or Talmadge, Not Hillerest, either, or North Park. North Park and Hillerest L diminated after experiencing them through my friend Tom. Tom was looking for the soul of the city, too though not in the same way as I. He chose to live in North Park because he believed that the transience of that neighborhood epitomized the transience of San Diego as a whole.

But San Diego was becoming too big to reflect only the nature of the unsettled. People were coming and staying. It was as if it were a great secret, and now someone had leaked it to the rest of the country. And there was an unsavory side to the transient community that Tom struggled against. He wasn't happy in North Park. On top of that, the jet crash had upset him. He moved in with his girlfriend in Hillcrest. He was attracted by the energy. activism, and the rejuvenation he saw there. I spent time with him, and I saw what he saw, but we both also knew this was not the heart of I began to doubt my theory about

there being a definite location for the city's soul, perhaps for any city's soul. The thought of this was disquieting. Years earlier, when I'd stood at the crossroads in Times Square, there was nothing more important to me than being at the center of New York. Beneath the pavement the subway throbbed like a beating heart. The traffic and the pedestrians moved in pulses. Taxi horns blared, city buses snarled in protest as they pulled away from the curb. Vendors hawked hot dogs and pretzels to the passing crowd 1

stood rooted to the heart of the city, I touched its life, and felt alive myself. When I came to San Diego I wanted that same feeling. I looked for the city's soul so that I could plant my feet on it and take in lungfuls of its breath. Now I wasn't sure that there was such a place at

Yet Tom couldn't stay in San Diego. He loved the city, but it hadn't loved him in return. He had problems: drugs, the police, the wrong friends, the wrong girl. Circumstances were continually set against him, all of which would have seemed to say that a city does have a soul and that there are some people who canno: live symbiotically with

it. Like Tom, who went away. Transitions occurred. Bud went off to graduate school in Santa Barbara. Nora moved out of the state with her other man to see if there was something worth saving. I was going to do some post-graduate work at San Diego State, so Heft Kensington and found an apartment in the College Heights section. I thought that living near the university might be like living in the small New England college town where I had gone to study. It was not San Diego State seemed to have

risen up out of the suburban skin like a blemish, although in truth, it was the surrounding area that had been guilty of the encroachment. Still, very little off-campus indicated that there was a university nearby, except of course the parked cars. There seemed to be an invisible curtain between the school and the adjacent community, although I decided that the problems they had were more along the lines of dermatology than urban

The old Falcon went, but the Datsun I bought to replace it was no less of a headache. The onebedroom apartment I lived in on College Avenue was unbearably hot and infested with cockroaches. Several apartments in the complex were broken into. My neighbors were young like me. We had the run of each other's apartments, we threw parties, we ate breakfast together on Sundays.

Nora wove in and out of my life now and then over the next few years, but only for days at a time. I took a job driving a truck for a moving company, and so it was that I found myself experiencing all the different parts of San Diego, from













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Soul

the kingdom of La Jolla to the blight of East San Diego. I went everywhere, but nowhere did I find a place where the soul of the city could truly be said to reside. I stayed again in Clairemont after I left the college area, and in Talmadge. Talmadge, though just to the east of Kensington, was not like it. It had no central district, no focal point at all. I spent time in Pacific Beach, as well. The people who lived there said it was the only place to be. Perhaps true, in this climate, but it was still not at the heart of things.

I finally settled into a house in Mission Village, just above San Diego Stadium. I knew that I wasn't going to find what I was looking for there, but practicality was finally beginning to assert itself in my life. The place was affordable and convenient. Light planes from Montgomery Field buzzed overhead, and stadium traffic was an annoyance, but this, too, was not a bad place to live. Here I had time on my hands, time to think, to read, to write, and, again, to doubt.

There were more transitions. After Mission Village I became a true nomad. My possessions went into storage and I went to sea. I spent most of the next few years working with the navy, and most of that was overseas. I saw the city from still different angles. I once spent four days anchored off the entrance to the harbor. On one of those nights, there were fireworks in Scaport Village. We couldn't hear them but we saw them arcing and bursting in the sky. It was as if an

invisible hand were sketching on black paper with brightly colored crayons. I saw the city from the perspective of sailing away for what would be seven months, and I saw it welcome me back again. I came and Heft, and little things changed all

Nora called for the last time a couple of years ago. She said she wanted to get on with her life, so she was calling to say good-by. We talked for a little while, and then she said, "Well, good-by," and that was

She was right about the location of

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a city's soul. I didn't think to mention it to her when we spoke that last time, but she was right. There isn't a place where the soul of something as big and diverse as a city ever stays. Perhaps once, a long time ago, when San Diego was small, there was such a place. There may have been a time when I was right about Times Square. That isn't true now. I've spent time on the Upper West Side and in Brooklyn. and they are centers, too, in New soul of New York and the soul of San Diego are the same in one respect:

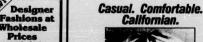
they are intangible. You cannot stand on them.

Not long ago I moved again. For the first time, the fact that I don't own very much struck a negative note with me. Somewhat sheepishly remarked to my friend Tim that I had moved myself, and that it had taken only two loads with a Honda hatchback. Tim had snickered 'And it wasn't even your Honda. Measured by my possessions, my seven years in San Diego have not amounted to very much. Luckily for my sanity and inner peace, my philosophy on this matter is of a

somewhat Eastern nature. I think this is Nora's influence. I measure my accomplishment here not by what I've accumulated but by what I've gained in other respects: knowledge, friends, experience, loves, even pain. Measured by that

stick, how can I have failed? I've been living in North County of late. More and more, as if by continental drift, North County is moving away from San Diego. In the past half-dozen years alone, there has been a proliferation of malls and restaurants and the other attractions around which communities cluster

People are finding fewer reasons to travel down to San Diego. I can see the day when North County will be its own metropolis, with its hub at Oceanside or perhaps Carlsbad Carlsbad has been growing in quiet giant leaps. Its downtown district is suited to the new, young wealth that will shepherd this evolution. And, of course, this new metropolis will grow its own soul, though like the soul of any city, you won't be able to find a street corner where it lives. It will be everywhere, covering all parts, like the evening clouds that my mother knew were full of rain



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On Borrowed Themes



JONATHAN SAVILLE

This is about a play at South Coast Rep ertory in Costa Mesa, Timothy Mason's Before I Got My Eye Put Out. In Chekhov's The Seagull, there is a

character named Trigorin. He is a writer so absorbed by his art that life, for him, has a veiled, secondary, not-quite-real quality. In the midst of any experience — of nature, of society, of relationships — he will take out his pocket notebook and

turning life into art even at the very mo-ment of living. In his relationships with others, he is an extreme egotist. He uses other people to gratify his emotional needs and to provide material for his writing; when they are no longer useful to him, he abandons them.

him, he abandons them.

During the so-called radical movement
of the Sixties and Seventies, some young
people of the "underground" Weathermen organization set up a bomb factory in
a New York townhouse. They were of re-

spectable middle-class background, but they intended to use terror and violence to make America a more just and equitable place to live in. Something went wrong

and the townhouse blew up.
In Henry James's story, The Aspern Papers, a young man invades the home of a middle-age American woman in Venice. who is reputed to possess a stash of pa-pers by the famous writer, Jeffrey Aspern (a fictitious character modeled on Byron and Shelley). The young man is eager—
for literary reasons, and to advance his
own career— to obtain those papers, and to do so he unscripulously pays court to the lady, pretending to be interested in her when he is really interested only in the documents of the famous writer.

In Puerto Rico, there is a separatist movement that wants to free the island from American hegemony. Some extreme members of this movement are willing to resort to violence, kidnapping, and the destruction of property in order to obtain their political ends.

their political ends.

At the end of Ibsen's Ghosts, the hero.
Oswald, who (it has been revealed) is afflicted with congenital sphilis, suddenly
goes blind. He asks his mother to open
the shades and let the sunlight in, although the shades are already open.
"Give me the sun," he repeats,
borrifyinght.

"Give me hause are areasy open"Give me he sun." he repeats.

1.1. Sainger, the author of Catcher in

the Rye and other widely ned works of
American fiction, is a mystery man. For
decades this reclusive writer has refused
to publish anything. No one knows why.
But millions of readers would be delighted to read anything new by him, and
publishing his new works (if there are
any) would put a lot of money in the
procket of his publishers.

There is a poem by Employ per pit out,
that underlines the overwhelming exciement of being able to see (and hence
"possess") the world of nature by inonically describing the experience of someone who has lost has sight and would be
afraid to get it back. Sight is a traditional

metaphor for insight.

Playwright Mason had the curious idea of writing a play combining all these various characters and themes. His hero, Alex, is a novelist who exploits people for his art. He has exploited his own daugh-ter. Brooke, who was involved with a group of radical bombers and who, after he had put her and her adventures into one of his books, had a mental break-down. In remorse for this, Alex has refused to publish his recent works, including four novels. With his wife Louise, who is on the road to becoming an alcoholic, he has moved from New York to an island in the Caribbean, where one of his servants, whom he treats like a son, is a member of an anti-American separatist movement planning to kidnap separatist involvement planning to knowledge to obtain their demands. Brooke arrives on the island, accompanied (though she keeps his identity secret) by her lover Mike, a young man in publishing who has been courting her in order to gain access to her courring ner in oreer to gain access to ner father's unpublished manuscripts. By the end of the play, Alex's egotism, his preco-cupation with his art, and his refusal to take real people and real human problems seriously, have alienated everyone close to him. Louise his left aim, taking his man-uscripts with her. His native servant Hec-roches, and one off, but destruct the local uscripts with ner. His native servant Hec-tor has gone off to destroy the local American military base's power genera-tor and has probably been killed in the en-terprise. Daughter Brooke may have suf-fered the same fate. Alex is left alone with Michael, the unscrupulous petty devil, when the nower (represented in devil, when the power (represented in Cliff Faulkner's detailed, realistic set by Cliff Faulkner's detailed, realistic set by electric lights and circulating fans) goes out, showing that Hector and Brooke have succeeded in their recolutionary destruction. A moment later the power comes on again, showing that they have failed and are probably dead. In spite of the light, alwing corne on. Alex keeps asking for light, as though he cannot see it. "Dispute the contraction of the contraction of

ther, went to Puerto Rico, behaved like ther, went to Puerto Rico, behaved like J.D. Salineer, possessed in his unpub-lished manuscripts property as valuable as the papers of Jeffrey Aspern, and sud-denly succumbed (symbolically) to the illness of Oswald Aveling, you would have a play named How I Got My Eye Put Out That is in feet wher SCP, because nave a pay named rhow I Got My Eye Put Out. That is in fact what SCR has given us in this commissioned play, and it doesn't work very well. There are too many thouses, yoked together too artifi-cially, and with too little new insight into any of them. A constant spatter of quota-tions from Shakespeare does not add any recognitific but since the policy. Identified tions from stankespeare does not add any profundity, but gives the play's linguistic texture an even more contrived aspect. Even the playwright's mode of telling his story is shopworn and weakly imitative.

Mr. Mason wants to rev up the audience's excitement artificially, and he does so by the tired (and here quite superfluous) de-vice of keeping crucial details from us and then revealine them just at the end of and then revealine them just at the end of scenes, so as to we a facilitiously dramatic curain fine. In the same structurally repetitive manner, he attempts to wow us with the information that Michael is Brooke's lower, that Brooke was a radical bomber, that Alex wrote a book about her, that she has been in mental asylums, that Michael is exploiting Brooke to get at the manuscripts, that the revolutionaries plan to kidnap Alex, that the revolution has failed. It is a device appropriate to thrilles, this Seath, not to serious studies of the human conditions and some consequent ways. ies of the human condition; and some-

thing similar might be said of the melo dramatic events the play relentlessly works up to. And these devices are all a matter of surface. In the end, we really know no more about the life-exploiting

know no more about the life-exploiting geostistical arist than we did at the end of The Seagull. No light, no light. Whether one likes this play or not, one must admire South Coast Rep's courage in putting on new plays, taking risks, participating in the vitality of the modern American theater, and letting audiences know what is going on among the country's most creative playwrights. This is a driven of the country in the country of the One can also trust this company to put on a first-rate staging, whatever the quality

of the script may be. The current produc tion is no exception, exhibiting stage nat uralism in a high degree of refinement in Mr. Faulkner's atmospheric set, in David Emmes's deft direction, and in good performances by a group of accomplished actors. I particularly admired the performance of Rick Najera as the young Puerto Rican revolutionary, Hector; Pa-mela Dunlap has a wonderfully skillful drunk scene as Louise; and the other ac tors efficiently convey the essence of their unfortunately cliché-dominated charac-ters — James Olson, flippant, sardonic, and emotionally withdrawn as Alex; Tim-othy Shelton, cold, shallow, and insincere as Mike; and Jessica Drake, tense and hysterical as Brooke.

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ELEANOR WIDMER

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courses and the several hours it takes to consume them, have their antecedents no doubt in ancient orgies that began at sun-down and ended at sunrise. I am not im-plying that our current scene of fixed-

decadence (perish the thought that such could occur in San Diego!), merely that the concept of sitting at table or reclining on eushions for hours while bringing tasty morsels to the mouth is hardly a contem-

porary notion.

Most people ask, when inquiring about a fixed-price meal, "Is it worth it?" My answer is a resounding "Yes." Dinners at Frederick's in Solana Beach (twenty to twenty-five dollars) or at the Village Café in Encinitas (minimenu, fifteen dollars, full menu, twenty-five dollars) are beautifully conceived and well prepared. I've also enjoyed the fondue dinner at La Bonne Bouffe in Encinitas (served on al-ternate Tuesdays, fourteen dollars and ninety-five cents) and I applaud the recent efforts of Rinehart and Company and their Sunday night fixed-price "culinary adventure" with a different style of cui-sine featured every week (also in Encini-

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tas, eighteen to twenty-five dollars)

The question for me is rarely whether fixed-price meals are expertly prepared (invariably they are) but whether I want thosit through about three hours of eating and drinking. I used to adore the Semaine Culinaire offered every August at the El Bizcocho Room at the Rancho Bernardo Inn. Exquisite wines accompanied the five- or six-course meals, all of which I enjoyed tremendously. But afterwards, I found myself pacing my living room floor for an hour before I was comfortable enough to get into bed. A further irony: when I was young, I could handle that much food and drink without a backward glance, but I couldn't afford the money. Now that I can pay for such luxuries, I no longer have the capacity.

And that brings me to Silas St. John,

our town's newest fixed-price dining room, happily located not in North County but in the middle of San Diego, in Kensington. Named for the owner of the original house in which it is located, Silas original house in which it is located, Silas St. John is a showplace of old-world elegance. The seventy-four-year-old house has been completely refurbished. Inside, the wooden floors are highly polished, the wooden floors are highly polished, the area rugs are of exquisite hues, and the table linen, china, and silverware leave little to be desired. Moreover, the tables are set far apart, which allows for ease in conversation. An upstairs dining space may be rented for an entire party. There's also a romantic nook on the second floor where two people may dine at an uncurtained window that provides a romantic view of the lights of the city.

Of course, there's yet another attraction Of course, there's yet another attraction to Silas St. John, namely, he wine cellar where you will be led almost as soon as you enter. This cellar holds a reputed \$100,000 worth of unusual wines, and while you browse there inspecting exotic labels, you will be sipping your complimentary glass of champagne (ours was of Snanish original).

Spanish origin).

All of these niceties — the wine cellar, the house itself, and the general atmosphere — are the major assets of Silas St. John. The food is good and there is a lot

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of it to consume, but it was the appetizers soups, and salads that carried the day rather than the entrées.

Menus change every week, and the

night my friends and I were there the least expensive complete dinner (appetizer, soup, salad, entrée, dessert, beverage) was thirty-three dollars; the most costly was thirty-nine. You had a choice of one of four appetizers, one each of two soups and two salads, and the entrée list had five offerings. Since the friends with whom I dined are food adventurers, they both opted for all the courses. But I elected to have the petite fixed-price meal, which offered an entrée plus any two additional courses. This made my to-tal price seven dollars less than my friends'. Nevertheless, because I shared my friends' dishes, I managed to sample three appetizers, two soups, one salad-three entrées, and three desserts. Gastro-

nomically speaking, it was quite a night. We began with three appetizers: que-nelles of salmon with dill, scallops sautéed with sauce of sun-dried tomatoes served over fresh angel hair pasta, and wild mushroom ravioli baked with cream and cheeses. The appetizers were out-standing, as was the bread, baked on the premises. Of the three appetizers, the ra-violi stuffed with wild mushrooms was a reat Simulaneously light in texture but rich in taste, the ravioli proved a luxuri-ous beginning to a meal. My friend's que-nelles (chopped fresh salmon shaped into patties and poached) were delicate, and the scallops—and—pasta dish was well achieved. However, the latter two were not as distributes who reaches not as distinctive as the ravioli.

not a distinctive as the ravioli.

The appertizers were followed by two soups: one a glorious corn chowder, the other a Cajun style red bell pepper and craffish soup. The craffish soup had are alpunch to it—the spices brought tears to all of our eyes.

The salads were a delight visually, and I appreciated the assorted wild greens because they were unusual. You sometimemay run the risk of getting a bitter piece, so if you'd like to play it safe, choose instead the vine-ripened gold tomatoes,

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Of the five entrées, I chose a veal chop with wild forest mushrooms and marsala wine (this dish costs thirty-nine dollars wine (this dish costs thirty-nine dollars with all the courses, but mine was seven dollars less, or thirty-two doilars). The chop was of high quality, but it hadn't been browned sufficiently; the edges along the bone were pallid, and although the mushrooms in the sance were elegant, the chop was not as salle were relegant. the mushrooms in the sance were elegant, the chop was not as well prepared as at, say, 926. The chop was good but not at the same level as the preliminary courses. The best entrée proved to be the filet of beef with a zinfandel roquefort sauce (thirty-eight dollars for the complete

meal). The filet was broiled over mes-quite charcoal, was almost fork tender, and though I am not partial to beef, I had and though I am not portial to beef, I had to admit that this was a succeint dish. The prawns, with garlic chili butter over homenade parta, were very satisfying, but it wasn't a dish that impresses itself indelibly on memory (thirty-five dollars for the full meal). I am not really being critical of the entrées merely for the sake of finding something wrong with a good restaurant. It's my belief that Silas St. John will grow and expand, and with it will come more

and expand, and with it will come more memorable entrées. The menu changes weekly, and what I write about this week may not be available when you arrive there. But since I sampled three out of

five entrées (none of us had the fish). I can say that you will have a most pleasant evening at Silas St. John, that the food is quite well prepared, especially the appe-tizers, soups, and salads, but that some improvement, some existential leap should be made in the entrées. If Silas St. John is going to charge thirty-two dollars for appetizer, veal chop, and dessert, then it has to be up there with the best that San Diego can offer. For once I will draw a veil over the des-

serts. The apple tart was good, but the dessert elves have to be brought out of the st to work some magic.

If you like the idea of a fixed-price meal (it does consume a good part of the evening while you are consuming it), then by all means try Silas St. John. Wine buffs should especially hasten there. Wine is sold by the glass, and one glass of Morey-Saint-Denis, Faiveley 1978, costs \$6.50. The wine list will dazzle you, as will the consistently expert and solicitous service.

Our meal for three and one bottle of wine came to \$130.38, without tip, and bear in mind that I had the petite menu, which made my dinner seven dollars less than if I had had all the courses. Remem-ber to allow two and a half hours for your meal. Even if you like to dine late and meal. Even if you like to dine late and come for the 9:00 p.m. seating, you won't be rushed because the restaurant actually stays open until just about midnight. Res-





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Speaking of Lives



Jane Martin's women seem eccentric Jane Martins women seem eccentric. Forget that. When we first meet them in Talking With, Martin's already legendary collection of women's monologues cur-rently at the Bowery Theatre, they seem flaming crazy. I mean way out there, over the woods and through the river out there,

in zones without zip codes. For starters in zones without zip codes. For starters, one handles snakes at religious revivals. Another inhabits a loft, where she has this thing about lamps. Then there's the one who does housework dressed like a character from Oz. She wears a patchwork costume, with X's for eyes, and finds solace in her Great Escupe from reality. Another's life began at thirty-five, when she got her first tattoo (one of

who's convinced that plastic is a perfect symbol for eternity. On the surface, where Martin never lets us remain for long, her women seem to comprise a side show of whackos — gliding with only one wing, a few ants short of a picnic — who are presently on loan to the Bowery Theatre from Absolutely Neverland.

And even the playwright is more than a bit suspect. "Jane Martin" is a pseudo-nym. Only a handful of people know her actual identity, and they are as mute on the subject as Martin's women are elo-quent about themselves. Every year the Actors' Theatre of Louisville, Kentucky, stages new plays. Beth Henley's Crimes of the Heart, for example, was born there. In 1982, without fanfare, Martin's Talking With found its way into the huge pile of potential scripts for the coming season. Later that year, the American Theater Later that year, the American riement Critics Association almost unanimously voted it "Best Regional Play" of the year. And the mysterious "Jane Martin" in-stantly became the Deep Throat of con-temporary theater. Some say she is a board member of the Actors Theatre; others that she is a he, but that this fact, were it known, might detract from an apwere it known, might detract from an ap-preciation of the monologues. There is even a rumor that she is really Grace Pa-ley, the gifted short story writer whose characters, like Martin's, are beautifully drawn and full of original astonishments. Regardless of who "Jane Martin" turns out to be, hers is one of the clearest new voices in the theater. It is also one of the

To break down stereotypical thinking, teachers of creative writing give students an unpopular or offbeat subject and have them write about it sympathetically. The aims of this assignment are to shake up clichéd attitudes and to free the subject to speak for itself, unmediated by prejudice. In every one of her monologues — and in the two "Charles King" has written for the Bowery production — Jane Martin's characters have a similar task. They come

to us first as labels — a bag lady, a former rodeo star, a baton twirler — and they are fully aware of how they'll be received. Many are self-conscious, at first, sensing that what they have to say will upset our cozy notions of who they are. The/know they're different, possibly even abnor-mal, in our eyes. But as they talk with (not to) us, they are amazingly unaffaid to (not to) us, they are amazingly unaffaid to share the things they have seen, their par-ticular expertise, and the discoveries they have made. By the conclusion of every monologue, we see them for the first time — for who, not what, they are. Their la-bels, and our views of normalcy, have lone since disappeared. long since disappeared.

Jane Martin is a Diane Arbus with end-

less compassion. "Twirler," the most typ-ical monologue in Talking With, is about ical monologue in Taiking With, is about the apparently mindless and sexist phenomenon of batton twirling. But while and Arbus photograph of this unpromising subject might fix on its distortions—the advantage of the properties of the properties of the analysis of the properties of the analysis of the the apparently mindless and sexist phe missionary, the twirler is compelled to share it because she has compassion

As do a majority of the women in Talk-ing With. One of the most striking fea-







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tures of the thirteen vignettes is its tone, which is practically free of complaint, angst, and rage. Except for Giselle La Voie's mentally disturbed patient in "Rabbi" (the least characteristic and most shrill of the monologues). Barey Stricker's justifiably angry, but nicely controlled excought in "Robelo", and Karta Von Huben's mother about to give brith to a cistomed child in "Progress," brith the second of the monologues in some instances. Each aim, even serens in some instances. Each aim, even serens had a major breakthrugh in her life. They have pierced through the barriers had have separated them from themselves. With their anger and frustrations behind them, the women have discovered the ability not only to accept their personal obsessions but also who they cannot help but be. For Pat Brett Murga's housewise, who wecums the capted but sees the Yellow Brick Road, living in an imaginary Ox is a necessary means of coping with a loysided marriage. For others, like any other capted of the second order of the second order of the progression of the second order of the progression of the second order of the progression of the second order of the second order of the progression of the second order or the second order order or the second order or the second order or the second order or the second order ore

identity, which use, as a new your enthusi-cure self-assurance.

"It's so difficult to share your enthusi-asms," Lani Murray confesses in the haunting "Lamps." Her character, an el-derly woman, is fully aware that what gives her solace and joy must seem odd.

At least her friend, who plays cards at Leisure World, thinks so But Murray's character, undanted by this robulf and by the people assembled before her, takes so an a tour of her loft, which is illumined by twelve lamps. She speaks of the lamps, and shows how, by switching them on and off in different combinations, she can create new paradies of brightness, and the state of the s

ters also exist in a realm beyond personal conflict. In "Clear Glass Marbles," Nachison plays a stately, aristocratic woman who recounts the death of her woman who recounts the death of her mother. There is grief in Nachison's steady voice, and a sense of loss, but her character has chosen instead to derive strength from her mother's fortitude and dignity from the graceful way she faced her demise. Nachison is first-rate. As is Hopf in "Quilat," which was written by "Charles King" (who, some allege, is actually Bowery director Oille Nash—totally State of Nash oille Nash a woman nearing the end of her days, stitches a quilt. Each patch, to her, repre-sents a fragment, a memory, and a resolu-tion in her life. Her marriage, once rocky, became smooth in time. Other trisls, symbolized by the patches, were faced and overcome. And the colorful quilt romines, to be a satisficially unified, as promises to be as artistically unified as her life, through great effort, has now

Jane Martins women, after our expec-tations have been smashed to bits, soon resemble scouts who have probed strange lands and returned to share their find-ings. With few exceptions, each is an am-bassador for newly found freedom. But though the dominant tone of Talking, With is an almost cerie tranquility. Martin has spiced the montlenges with a sarriery of with a variety of voices, some of which are hilarious. In
one of the best performances of the evening. Terry Eaton plays an interpid bag
day for whom the golden arches of
McDonald's are nothing less than a saclean as heaven must be, and she once saw
a man cured of a life-threatening disease
by a Big Mac. In "Audition," a sprightly
Sherri Allen violates the hallowed decorum of theatrical tryous by threatening
an act of terrorism—on a poor, definasless cat—if she doesn't get the role immediately. And in the opening monologue, Catherine Pinneker is an actress fifteen minutes from curtain time. Her acerbic descriptions of show biz, espe-cially in the podunk towns where she performs, are a riot. But then, in a breakthrough that mirrors the many to come, Pinneker's character requests the unhinkable. She asks to see the audience, to look us in the face, for once, and to learn about our lives. Given all that follows, we must look pretty odd to the thirteen re-markable women in Talking With.

markable women in Talking With.

The Bowery's production of this very important, beautifully written work, is among its finest. Some of the monologues were shaky on opening night but never enough to detract from their richness. The technical efforts — Sean LaMotte's lighting. Linda Boone's costumes, and Lawrence Cooka's music — enhance the Lawrence Cooka's music — enhance the serric continually. And Ollie Nash's direction, as anticipated, is deft, unclutered, and true. In recent years, San Diego theaters have changed their seasonal policies and have given hit shows extended life. Greater Tima, for example, interferometer than the continuation of the continuati extended life. Greater Tima, for example, just concluded a ninety-seven-performance run at the Old Globe. At present the Bowery Theatre has scheduled Talking With only for the month of No-ember. This is far too short a spin in for a thoroughbred show that — like Rog Masser Ronnie at the San Diego Reop — gives every indication it could run a full marahon with case.



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Women's Entrance



JOHN D'AGOSTINO

there is a generalization to be made mit women's humor, it is that such a seralization probably shouldn't be there is no one type of female hu-any more than there is only one femiin more than there is only one termi-osition on today's issues, or one ac-the mode of dress, or a particularly one kind of food (the "quiche questwithstanding). If you were to see different comediennes, you would not hear them cover a variety of topics von also would no doubt hear several ent ways of looking at the same top-Nevertheless, as more and more men flood a comedy market that was

once almost exclusively the dominion of men, it is apparent that they diverge from a central point before settling into various categories. On one side there is a sort of "idealistic" women's humor that scores points at the expense of traditional ta-boos, outdated mores, unworkable ethics, deeply catterneched gender restrictions, and men. There is a didacticism lurking in the shadows of this humor, a remonstrative form of point-making that occar-sionally dross its came to reveal some sionally drops its cape to reveal some pretty nasty fangs. An extreme form of this idealistic women's humor is that practiced by radical-lesbian-feminist-humorist Kate Clinton, whose recent performance here was reviewed last week. A more benign form of women's humor

she is to ask herself — as has comedienne Elayne Boosler — "Would I be going home with this guy if I knew I had a quart aligns itself with a moderate sociopoliti-cal platform. This "humanistic" humor car platform. This numeristic numer finds its analogue in the women's move-ment; I think it is safe to say that many American women, after having swung, in the early Seventies, from the position of of Häagen-Dazs waiting at home?"

Recently the Improv hosted an evening of women's comedy to inaugurate Women's Opportunity Week in San Diego. On the bill were local comedienne Isla Catrell and L.A. comics Carol Siskind, Elthe early Seventies, from the position of the sexually oppressed to an opposite pole, from which they questioned and re-fued everything about traditional male-female roles and interrelationships, have come to rest somewhere in the middle. It seems that as the heaviest dust of the fem-icial manufacture of the fem-minist manufacture of the fem-ical manufacture of the fem-minist manufacture of the fem-ical manufacture of the fem-minist manufacture of the fem-ical manufacture of the fem-minist manufacture of the fem-ture of the

trell and L.A. comics Carlo Shikind, Eline Degeneres, and Pam Stone. Sione. a tall, thin blende who also acted as misress of ceremonies, introduced herselfand then explained how her name has become a problem of late. "My full name is Pamela Marilyn Stone—yep, my intil a re PM.S. I guess I've been in a bad mood pretty much since birth. What's and ally terrible is hat I have all these to adult the property of the property of grammed seekers. I have all these to grammed seekers. A such case of property of the property of inist revolution settled, it became okay for inist revolution settled, it became okay for women to want marriage, to desire chil-dren, to choose not to work, to feel per-fectly adequate if they didn't aspire to the corporate board room, to want to look "sexy" — in short, to accept and enjoy certain aspects of "traditional" woman-hood, as long as they had a choice in such matters. Likewise, many of the current crop of comediennes fold heavy doses of grammed sweaters I can no longer wear. The mostly female auchiers of orders sympathetic laughter. Stone talks about pets and about how boys seem to froar dogs, while girls have a thing about hores, but of people think it's sexual, ownhows a second of the period of the period of the period for the period f crop of comediennes fold heavy doses of new-woman awareness into humor that celebrates such traditionally feminine proccupations as sinoping, wearing make-up, dieting, cooking, looking for and finally dealing with the "right guy," and hating housework. It's as if the typic-cal contemporary comedienne juggles the polarized wisdoms of Gloria Steinern and This compromise should not be considered any sort of backlash or surrendering end any sort of backhash or surrendering of territory or reactionary response to the goals of women's liberation; it is, if anything, an affirmation of women having come to terms with their values and perceptions of place and self-worth in a changed world. Having established their aims and priorities, women can now unabashedly laugh at themselves and at the men with whom they interact. That's a positive and healthy sign. In this humanistic humor, men are not the enemy, even though they can as easily be the object of derision as of desire. The nemy is obsessive seriousness, an inability to sea appreciate the lighter side of life's travails. The "new comedienne" is levs likely to rill against made presumptions of sexual accommodation, for example, than

wards I was tidying up the alley and —"
Stone concludes her first miniroutine of
the night to loud laughter and introduces A chunky, older woman who recently had open-heart surgery, Catrell speaks with some effort and punctuates her mon-

ologue with coughs. Hers is a droll deliv-ery that combines the saucy mumbing of the late Moms Mabley with the drawnout, nicotine whine of the recently de-ceased Selma Diamond. Carrell is a rela-tive newcomer to the standup game and must frequently check her written cues, a must frequently check her written cues, a practice that occasionally ruins her timing and adds long intermissions between punch lines. But the has some furny material. "I joined Toastmasters four years ago so I could learn to express myself, Before long I was telling my boss how secretaries' working conditions could be improved, that we're overworked, undermaid, and unabreceited (*Am Toastmass. improved. They not no overworked, underjould, and unapyreciated. Yesh, Toastmatern really changed my life. .. anybody
know winer I can get a job? "About her
hospital s'ay: "I had heart surgery recently, and they shaved me from my armpits to my ankles. ... I never knew my
heart was that big." Cattell gets big
laughs when she discusses her physical
condition. "I had to ge to a branquet, so I
four hours [waits for meritaries. ... I
knew I was in bad shape when I looked in
my little black book and every name that
wasn't crossed out had an "M.D." after

it... I need to lose some weight. I was walking down the street the other day and a young man said. Hey lady, how do you get into those pants?! said. Well, you can sast 19 buying me a drink? The said of the prepared jokes are good. Carrell her prepared jokes are good. Carrell her prepared jokes are good. Carrell her prepared jokes are good. Carrell said. Reminds me down the house with an imprompt printing down on the stand, until fi-rally it slid down and drooped over in one motion. Staring down at the forformally it slid down and drooped over in one motion. Staring down at the forformally it slid down and trooped over in one motion. Staring down at the forformally it slid down and trooped and assistant and leash Starell to talk about being married and men in general. Maybe! I'll just get a do gne tit time. You talk to them the same way you talk to men Here's your supper: "Shut up. 'Stop pawing me'. And my favorite: 'Beg.' "Cattrell gets a big hand from an audi-

pawing me. And my favorite: 'Beg.'

Catrell gets a big hand from an audience that obviously admires her spunk, as well as her sense of humor. Stone introduces Degeneres, who soon becomes the third consecutive comedienne to mention dogs. 'Ever notice how they hate it when you blow in heir feece?' Ver know who ogs. Ever notice now they have it when you blow in their faces? You know who else hates that? My grandmother ... which is really strange 'cause when we take her for a ride in the car, she always hangs her face out the window." De-generes does some funny, if somewhat bizarre, bits about people who shoot deer and about how to interest a cat in chasing and about how to interest a cat in chasing Frisbees dog-style (you glue a gerbil to the top before flinging it). But Degeneres specializes in short jabs, and some of her wittiest offerings are observations about silliness that we all confront but never register. "I love it when a friend writes to

register. "I love it when a friend verites to you and runs out of space at the bottom of the page, so they write 'over'... like I'm some kind of morn. Like I'd get to the end [pretends to read]."—so then Mariyan and I went shopping and I went shopping and I went shopping and I'd went shopping and I'd went shopping and I'd went shopping and I'd get to the distribution of the shop of the state of the shop of the hand, tooks just like from selleck... but that itching!"... Hey, what's wrong with that woman? I don't care if he's got V.D., I'm goin' after this guy!" Later, De-generes is wondering again. "Are you

ever in a supermarket and you try to fig-ure out what things in someone's basket they actually came to buy and what they just tossed in while they were shopping? Y'know, you see a woman with whipped cream, douche. . . a lawn chair. I admit it. I think about things. . I was walking in the Arizona desert and I found some petrified wood, and I wondered what

could have scared these trees so bad ... maybe a dinosaur lifting its leg or something. I dunno. I think I'm philosophical for my age because of my grandmother. She was always saying things, like once she said, 'Ellen, life is like a blender. A blender has all these speeds — mix, whip. blend, stir, crush, purée - but you never use them all. Most of us have all these speeds we never use..." Degenered lets this sink in. "I said, 'Grandma. you're old, you're senile.' And I blew in her face.... I didn't like my grand-mother that much...." Finally, the headliner came on. Not

long ago Siskind had been the subject of an article in *People magazine. Some real people have predicted big things for her, and soon she would show why. "The first thing I wanna do is congratulate all the

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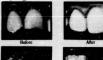
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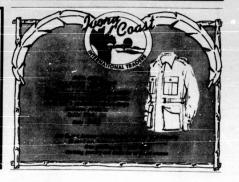
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men who were brave enough to come here women's night," Siskind cerely, drawing applause from the women. "You probably thought you'd have a pretty decent chance of getting laid, didn't ya?" The laughter that greets this unexpected remark hasn't completely stilled as Siskind begins talking about single womanhood "I live alone. It's kinda scary sometimes, like the time I had my apartment ransacked. It was frightening to find it that way . . . it looked so much better. No, really, I'm a terrible housekeeper. I leave the dast balls in the kitchen alone just to see how big they'll get. One of 'em's going to Penn State on a football scholarship.' Sa'ind's well-received comments on her off-kind ownestich; lead to the inevitable discussion of her relationships with men. "Just of the property of the prope terrible housekeeper. I leave the dust balls

terrible when a relationship ends. Looking back I think I handled myself pretty well ... it was the vomiting I couldn't control."

Siskind, who lives in Los Angeles but is originally from New York, has the

slightly nasal, mildly ennui-inflected delivery one might expect from someone who has spent time in both cities. Her odd balance of cynicism and screwball optimism is engaging, and her surprise punch lines have the house cracking up. "I'm gonna talk to the women for a minute. Doncha hate it when you go out with a terrific guy and he doesn't call back for a long time? This happened to me rea long time? This happened to me re-cently. Finally this guys calls and says, "Whatsamatter? It's only been two weeks.' I said, 'Two weeks! Do you know what that is in girl years?' "Discussion what talt is in girl years?" Discussion of matters female soon leads to the topic of premenstrual stress. "Did you hear about the woman in England who killed her husband and was found innocent 'cause she'd been suffering from P.M.S.? Hey, sometimes we just don't feel well."

The women in attendance hoot and ap-

plaud. "Do you realize the implications of this? 'I'm sorry I killed him, yer honor ... cramps. Eventually, this could find its way into films. Attack of the Menstrual Woman or The Periodic Killer." The subject is men. "Men would ra'her watch any sport — football, hockey, tennis - any sport, than talk to a woman. Right?" The women cheer their agreement. "And just to keep the peace, we

pretend we understand and enjoy football faking football has replaced faking orgasms in this country. Now I can appreciate athletic ability and everything, but what I really wanna do is meet the guy who designed those tight football pants — you know what I mean, ladies?" There you know what I mean, ladies?" There are whistles and shouts, and the laughter is punctuated with clapping. "I watch these games on TV and I just wanna go [pinching motion] "Owood" A couple of hours of watching those tight little assess and I'm a happy woman." Sistim carries, then, interacts with the audience. Soon she discovers two newlyweds in the crowd. She almost completely liprores the crowd. She almost completely ignores the man and begins querying the woman. "Did you make your bridesmaids wear tangerine dresses? [to the whole room] tangerine dresses? [to the-whole room] Have we all been there? The passles? You walk into the church and there are twelve women who look like—after-dinner mints." Gales of laughter greet this ex-temporaneous probe of an old traultion. "And the bride always rells you the same hing." Don't worry about the \$200 for the dress — you can always cut it down and wear it again." ... "Reh. if I'm ever

invited to a pajama party at Mary Tyler

life. "I've been pretty desperate lately. I saw a great-looking guy on the street the other day and I ran up and said, 'Quick, jump on my body! It's an emergency! I'll explain later! I've been in therapy for a long time now. I recommend that women go only to women shrinks, 'cause women go only to women shrinks, 'cause vern if the thrapy doesn't work, maybe you can borrow her clothes.' Toward the end of a long and very impressive set. Siskind prepares to sign off. The audi-nice has been laughing hard now for nearly two hours, yet Siskind's material is so clever they seem not to warm her to leave. 'You've been such a gama tarm leave.' 'You've been such a gama tarm leave.' 'You've been such a great and many leaves.' 'You've been without laughter it's just depression. Now, I'm from New York, so I like being depressed. He, it's a change to sleep depressed. He, it's a change to sleep depressed. Hey, it's a chance to sleep twenty hours a day! And eat Häagen-Dazs the other four. Or Sara Lee. Does anyone here not like Sara Lee? I love that stuff. I don't defrost it 'cause I can't cook. I'm not kidding — I use the smoke detector for a timer. Really. When the alarm goes off. I figure it's got another ten

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QUARTER NOTES

EUGENE

ONEGIN The San Diego Opera is presenting a respectable production of Tchaikovsky's Eugene Onegin. Whether Eugene Oregin. Whether Eugene Onegin is a respectable opera is another question. Many operagoers love this work, and of course it goes on being staged in opera houses all over the world, more than a century since its premitive in century since its première in 1879, so it is evident that many knowledgeable professionals think highly of it. There is no disputing taste, but there are some more or less objective things one can say in making a

case against this opera.
There is one element in the work that remains invisible to most American audiences, most American audiences, though it played an important role in the opera's composition and continues to play such a role when Eugene Onegin is performed in Russia. That element is Pushkin's long arrative norm of the same narrative poem of the same name, from which Tchaikovsky took his libretto. Pushkin's poem, a very great masterpiece, is familiar to all educated Russians, now as in Tchaikovsky's time, so that for them this opera is necessarily experienced as a commentary on a story and characters they already know thoroughly - and that of course makes a big difference, for what Tchaikovsky left out is not totally absent but remains in the back of the instructed the back of the instructed operagoer's mind as he watches and listens to the opera, and this hidden background gives a richness to the stage events that an audience unacquainted with Pushkin's poem has no access to. What Tchaikovsky omitted

was Pushkin's narrative voice with its unique mixture of wit and sensibility, satire and

tenderness, cool irony and warm participation in the feelings of his characters: the lovesick Tatiana, the jaded

Eugene, the jejune Romantic poet Lensky. The composer's mind and heart were radically different from Pushkin's, incapable of irony, and tending to wallow in sentimentality and self-pity. It was therefore only the sentimental aspects of Pushkin's Onegin that Tchaikovsky took into his opera, where he made them even more sentimental, thus, by both addition and omission, distorting Pushkin's much deeper and wiser vision of life. Pushkin's Eugene Onegin is a very funny poem, something one could never guess from the opera, where the entire concentration is on tearful emotionalism. All the emotionalism. All the characters are made shallow and uninteresting — at least in comparison with their originals. The audience that knows Pushkin may imaginatively supply the subtlety, irony, and richness of characterization that Tcha.kowsky has taken out, but non-Russian audiences see non-Russian audiences see only a soupy sentimental tale, rather poorly converted into operatic form.

Why "poorly"? Because Tchaikovsky really had to dramatic sense. His gift was for lyricism, for beautiful, expressive melodies, for charming spectacle (as in his bailets), and for small, static forms. The dramatic tensions forms. The dramatic tensions of plot movement and character confrontation made him nervous, so he diluted hem in this opera with an immense amount of dramatically superfluous material — songs, harvest material — songs, harvest choruses, dances at balls — where the action stops, characterization recedes to the background, and dramatic themes disappear. Each of these interpolations is lovely in itself, but the effect on the opera's dramatic momentum is deadening. Even the loveliness of the tunes is inherently undramatic in the way Tchaikovsky uses them. The various touching leitmotifs are



Deviin, in the title role, conveys little of Eugene's somberness, melancholy, and inwardness, principally because of his braying vocal production (loud but harsh) and musical variation, no sense of forward progress. And Tchaikovsky's lyric gift, which enables him to make so much his annoying habit of of Lensky's lament before his fatal duel or Gremin's aria on his love for Tatiana, proves generally insufficient when it "dramatizing" his words by speaking or shouting them, rather than singing them on pitch and with tonal shape. is called upon to show characters in emotional interaction with each other Richard Greager, as Lensky often sounds quite Russian in his quavery, strangulated tone though he does manage the most notably in the routine musical melodramatics of Eugene's final meeting with (and rejection by) Tatiana. The famous tenor aria satisfactorily. Except for some difficulties with the high notes which are forced, soprano authentically good parts of Tchaikovsky's Eugene Onegin both dramatic and musical, Kathryn Bouleyn is in firm vocal command as Tatiana, but her piummy voice sounds too mature for the young Tatiana, and her singing locks sufficient emotional intensity. The most impressive of the singers are Don Garrard, who gives could be performed in half an Gremin's aria all the vocal richness and expressive poignancy this highlight of tho opera deserves, and — oddly enough (because his is such a minor role) — tenor Bernard Fitch, who sings one of the not all elements of the production are at the level required if we are to appreciate fully whatever is best in this opera. Bass-baritone Michael

one Monsieur Triquet, with great sweetness of tone and shapeliness of phrasing. Stuart Challender is the conductor, excellent as an accompanist. Tchaikovsky lets out all the stops of grief, anguish, melancholy, and tearfulness. The sets, by Robin Don from

the 1983 Festival of Ottawa, present something of a problem. These eschew the detailed, homely realism. more generalized, form depiction of the Larins' country house or the Sain Petersburg ballroom. The results are aesthetically pleasing but rather lacking in Russian atmosphere, which is so important both to Pushkin's realism and to Tchaikovsky's realism and to Tchaikovsky's nationalism. The country scenes are played before an exquisite backdrop of bare crees, beautifully evocative of the Russian winter. But what is that winter forest doing as background to the first scene, this period of the country of which takes place in late summer during harvest time, with Tatinna and the other ladies of her family strolling through the garden in their summer frocks? With an ope like this, so dependent for its effect on a sense of authentic locality, the designer takes such liberties at his peril. John Copley is the stage director, doing a competent job but doing a competent job but breaking no new ground. The extensive dances are similarly suppetent in the hands of choroographer John Hart, though here, too, the emphasis is on unrooted spectacle rather than on an attempt to reproduce what dancers and dancing would really look like in a provincial home or a Saint Petersburg palace in the 1820s. All in all, the production lacks a certain dearce of imaginative a certain degree of imaginative vitality — something Eugene Onegin, with all its weaknesses, cannot afford to

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(continued from page 3) consistency of huckleberry Jello spread thinly over a wet Kleenex. What's so great about this

knok any way?

It's frightening these days
knowing that some of our fleghand-blood heroes seem not to be
heroes at all, but anti-heroes
replete with immoral behavior that
once was scorned and which now
seems accepted and even praise.
I mean, something has got to be
wrong with this city's mentality
when 1000 people show for
Thompson and may be Julf that kook anyway? Thompson and maybe half that attend Pulitzer Prize Inning Gary Snyder's poetry reading a week or so later (which by the way week or so later (which by the way was alive and enlightening—no Chivas here, just natural water). And lastly, I've always wondered what the "S" stood for in Hunter S. Thompson's name; after his show now I know. It stands for that oft-repeated noun that "Gonzo" so elosquently yelled again and again

his whiskey bottle. Yep, that's right, Hunter "Swine Thompson. Scott Adams El Caion

An Iceberg In Point Loma

Regarding the Point Lona High School students ("City Lights." October 3): this is not even the tip of the necherg in a disgusting stuation. Just drive (or try to) pas Point Loma High School at lunch time or after school. Experience if firsthand—or try as shop at Alpha Beta at lunch time. I won't, or a smooth or Desell across. not anymore. Or walk across Voltaire Street; it's a drag strip. Voltaire Street; it's a drag strip. Why doesn't anybody care or become invorved? Care block the street on Chatsworth Boulevard and students stand in the crosswalks. If Point Loma students feel discrimination, they've earned it. Jucqueline Jones Point Loma

Economics also dictates that

City Lights

Irritation

homeowners, for example, found it easier to oppose the aquaculture facility because they knew the water utilities department plans to build a on a point-by-point basis, because the facility wouldn't similar project in the sparsely populated San Pasqual Valley, east of their community. But Pearson notes that clean water be built for at least three years be built for at least three years, and "only when you're getting close to building do you negotiate out those problems." But he stresses that as aquaculture facilities such as the one in Mission Valley from the San Pasqual project will be pumped back into the ground or used for crops because there are no golf produce cleaner water, the courses, freeways, or factories nearby. And he says it would cost one million dollars to projects must be located in residential neighborhoods build water pipes from San Pasqual to the Rancho where both sewage and the pipes that carry the treated water are located. "It would be misguided if we listened only Bernardo golf courses and another \$25,000 annually to misguided if we listened only to the people who live around the area and not to city residents as a whole," says Pearson, who predicts that a ballot measure asking voters to approve the residential location of an aquaculture project that conserves three million gallons of unter delib would not appropriate the purchase electricity to pump the water back and forth of water daily would pas

through those lines. "Technologically, it's very possible we could do it," says Pearson. "Economically, I'm not so sure. We don't build a facility to lose money, so it

the aquaculture plants be

located near existing pipelines The Rancho Bernardo

probably wouldn't be done Despite the bad omen of Rancho Bernardo's opposition Pearson hasn't abandoned his hopes of building an aquaculture facility near a residential neighborhood. He says neither residents surrounding Balboa Park nor navy officials at the new Balboa Park hospital have complained about the water utility department's proposal to construct a million-gallon-per-day aquaculture facility near Morley Field. Pearson is also looking at possible sites in Otay Mesa near Brown Field and the Mission Trails Park near Mission Gorge.

Intersections

encounter, taking notes on their conversations, and issuing instructions, admonitions, and tickets. The walking beat was instituted about a year ago, when three teams of two officers were on the street more or less constantly. Now there are just two officers roving during the

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For further information-Warren Pleskow, M.D. • 436-3988 Board certified - Allengist / Internist

didn't want was an image of heavy-handedness," Packer explains. "The beat officers now have excellent public relations skills and are cordial but firm."
Packer has observed that.

contrary to the contention that street people are purposely kept away from the Horton Plaza shopping center, most of them wouldn't go near it voluntarily. "I've talked to a number of our alcoholics, homeless, and prostitutes, and in almost every case, those people are more intimidated by Horton Plaza itself than by the police," Packer says. "They're threatened by the immensity of

daytime. "The one thing we

complained about the

restriping efforts even after she explained the logic behind her decision to turn most of the

spaces in the west lot into compact slots: Seafood Broiler, whose construction had

mandated the new spaces, was located on the center's west side, and besides, had she

distributed the compact spaces evenly between the west and

the east parking lots, it would have cost the center an additional \$8000. "I told them

we're paying the high price of success." Stafford says. "And what we've done is perfectly

organistate the intimer of compact spaces in the entire parking lot is still less than the legally allowed sixty percent." Stafford's reasoning, however, comes as no consolation to Sports Arena.

Village tenants on both sides of

Village tenums on both sides of the parking lot, says Arthur Stubbs, cowner of the Perfect Penguin tracelor ornal shep and president of the center's merchants sociation. The parking problem, he says, has become the group's chief concern. "since it's our papp, and if they get dings in their car doors, they're not going to come back." The timp parking slots in the center's west lot, he says, are seen and one-half

says, are seven and one-half feet wide, as required by law, but that's still too close. In addition, the slots are only

tourteen feet long instead of the legally required fifteen feet. As a result, he says, many

customers pull in across the short line dividing two

abutting spaces, taking up two parking spaces and defeating the purpose for creating more

"At our last [monthly]

legal, since the number of

So Brown, Green, and Lyles So Brown, Green, and Lyles are cornered now to the south of Market, and they're easy targets for what the police term "field interrogations." To them, such contacts with the police constitute harassment, "Man, I don't have any ID."

explains Lyles, who is forty-four and has no source of income. "They come up to me, ask all these questions, take it all down, and it goes into a computer somewhere. And what for? I could understand it if I was drinking, but for general principle? It ain't right, man."

Cars And Stripes

sixty percent of a shopping center's parking slots to be assigned to compact vehicles, provided the spaces are so And that, Stafford says, is

when many of her tenant began to revolt. West side businesses, she says,





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voted to hire an expert in the field to come in and analyze the situation," Stubbs says. "At our next meeting November 5.
we're going to see what he says
and then go back to center management with our ideas.
Right now, it is our feeling that
the west parking lot should be
restriped once again and the
slots should be both lengthened and widened. Even if we lost ten or fifteen spaces as a result, it would be worth it. The way things are now, I know I would definitely not park my car there."

A Mountain

- T.K.A.

SPORT CHALE

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(continued from page 5) meantime; he is sure to receive many more inquiries about the pile from city councilmen and Mission Bay residents. "All we can tell them is that the bids for trucking the material to the Otay landfill have been

received, and the bid package is progressing normally," Graff The sludge heap is at one end

of a 150-acre sewage treatment facility on the southern end of Fiesta Island. Every day 600,000 gallons of wet sludge are pumped to the island, where the solids are allowed to where the solids are allowed to settle in shallow ponds. This material is called digester-stabilized sludge, because it has been held in "digesters" at has been field in "digesters at the Point Loma sewage treatment plant, where bacteria have already converted half the solids to carbon dioxide and methane gas. (These digester are kept at about ninety-eight degrees Fahrenheit, or human body emperature, because the bacteria used in the process are the same type that inhabit the human stomach.) After the

sludge dries, it is scooped out of the ponds and stockpiled for a year to allow the remaining potentially harmful bacteria to die off, then it is trucked away to the Otay Mesa landfill. This is the first year that many Mission Bay residents and visitors have noticed the sludge pile, and the jokes about starting a ski lift to the top and sending out a search party for two lost dung-heap climbers have already begun circulating. But by the time the dump trucks are sent in, the size of the pile may no longer be very

- Paul Krueger, Neal Matthews, and Thomas K. Arnold

3

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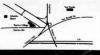
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Section 2

Events, Theater, Music, Film

became enthralled by the performance of a Swiss Alpine horn ensemble from Cistaad. Marco, a precocious musician and the pride of his family and village, was struck by the horn's deeply resonant tonal qualities and plaintive sound and vowed he would one day devote his life to learning and my treing the

They sent for Marco, in the

A fetto an example of the second of the seco

The Moving Wall

In Vietnam the jungle became a wall — a division between the known and the unknown, between us and them. In the between us and them. In the northern part of South Vietnam, U.S. military bases were established along the narrow coastal strips of terule land. But inland, in the mountains, the jungle was a wall that trapped light, had our own soldiers, as well as the enemy, from circling command ships, and was filled

traps, and other dangers that were heard but seldom seen. For nearly a decade between 1960 nearly a decade between 1960 and 1970, in an attempt to eradicate that wall, the U.S. dumped, sprayed, and saturated the jungles of South Vietnam with more than 12 million gallons of defoliants, such as Agent Orange. Vast areas were transformed into almost lunarlike landscapes by these herbicides, but we never really beat the jungle. We never breached that wall.

Coming home, our soldiers met another wall — one built of ambivalence — one that reflected the indifference,

bestility, and denial of responsibility for the war and for those who fought there. This was even more frightening in some ways than the jungle had been. Those of us who survived Vietnam often didn't survive the cold shoulders, averted eyes, and malicious work of our swell or malicious words of our owa

malicious words of cut owe countrymen. It's inonic, but perhaps appropriate, that when a memorial to those who died in Vietnam was finally built, it was a wall: 148 black granite, slabs inserthed, with the names of 57, 99.9 Americans who were killed, or are missing, in Vietnam: Unfortunately, there (continued on page 11, vol. 2)





Take A Quantum Leap

Right-brain type of guy that I am, my thinking follows a more creative (some would call it toundabout) wein than my counterparts who are left-brain dominant. For them, logic, calcelation, and reason are the order of the day, If I had known years ago what I know toddy about the influences of the brain's hemselpeness. I never brain's hemispheres, I never brain's hemispheres, I never would have taken high school physics, Physics and I were nor right for each other; my attitude was bad, first off. We had two physics teachers at the school, Miss Kenner and Mr. Gartinkel, Miss Kenner was frest, from teacher's college, a young, pert,

and voluptions brunette. She took the white lab cose to unhead-of heights of fashion, and mid-pulsecent stress and mid-pulsecent stress representations among the senior proportions among the senior proportions among the senior class males. Lo d'ourse, was put into Mr. Gartinkel's class. He looked exactly like what we all believed physicists were supposed to look like: he had thick glasses and a mousey face, to be trusterseave and In its erried to be trusterseave and In its erried. On the first day of class he tried to be progressive and to ingrattate himself with us by ingrattate himself with us by the fisque, it was about a traveling salesman and a mass spectrometer. The punch line was not worth remembering, I sat there and suffered, imagining that my buddy Hrivnak in the class next door had a great view of Miss Kenner's subatomic

particles.

I fought poor Garfinkel every step of the way. Our first lab (continued on page 12, col. 3)

Before You Vote

The Quena Man Can

musicology has there been documented a case such as this: in 1950, the year that Igor Stravinsky is said to have first met jazz trumpeter Miles Davis, a Peruvian farmer named Eduardo Collazos traveled with

Eduardo Collagos traveled with his family from their isolated village in the Andes to Lima to attend an international folkloric festival. It was at this festival that Eduardo's young son, Marco,

The local League of Women Voters chapter has given new breadth to the meaning of civic responsibility with their resolve to stage the upcoming city council candidates forum. This year's electoral campaign has, by any measure, been the dullest, most predictable, and — in two of the four city council seats — the most financially mismatched contest in recent history.

The precious few locals who

The precious tree hecats who possess a fascination with city politics have had their appetites for intrigue sated by Mayor Hedgecock's indictment, reelection, trial, hung jury, retrial, conviction, pending semencing, and possible third trial or plea bangain. Less motivated voters.

can the sample ballot who scan the sample ballor before taking a post-dinner strol to the neighborhood voting booth, are so disgusted by the convoluted Hedgecock saga and Councilman Martiner's credit card lunches that they'll just damn the System and stay horn rest Tuesday, November 5, to watch Sue Ellen on Dallas. At least that's what they did—en neast that s what they did — en masse — in the September primary, when a record-breaking low — just sixteen percent of the city's registered voters — cast

ballots.
Indeed, there appears
little to get excited about in
Tuesday's election. Incumbent
Republican council members
Gloria McColl and Ed Struiksma have out-fundraised and outspent their Democrat opponents by embarrassing margins: McColl, who represents residents of North Park, Normal (continued on page 13, col. 2)



READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENT'S must be received by mail no later than the Frikay preceding the Thursday issue no order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Sent complete information or incline READER EVENTS EDITOR PO-Box 80803, Sin Diego, CA 92138

Dance

International Folk Dancing is held tonight. Thursday, October 31, 7,30 p.m., Balboa Park Club-building, Balboa Park. A second club of international folk dancers meets each Wednesday at 7 p.m., also in the Ballsoa Park Club, No. experience or partners necessary. For details phone 569 4955 or 422. piace each Friday from 7 to 10 at St. James Hall, 7776 cads Avenue in La Jolla. For information phone 454-5191.

Salsa Night is held every Friday

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., Lebi's Greenhouse, 2828 Camino Del Rio South, Mission Valley, 274-3235.

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park, 276-7064 or 488-2017

More Israeli Dancing is conducted

Executive Drive, La Jolla, 457, 3030.

Music

Philharmonic's Strawnsky Festral, performs as via oceral Freda, Navember 1, 8 pm., nosm 8-16, Navember 1, 8 pm., nosm 8-16, Mandaeville Centre. UCSD The program will include a tribute to the Warn Benese in a composition by Chailes Posene, Carboralium Straight Philharmonic Composition by Chailes Posene, Carboralium Straight Philharmonic Composition by Chailes Posene, Carboralium Straight Philharmonic Composition Straight Philharmonic Composition Progress, For information phone 452, 3229.

All-City Marching Band Review, high school frands from throughout the county will

The Mights Wuritzer of the The Mights Wuritter of the California Theatre will get piping hor, so to speak, when Walt Strom performs for the teath anniversary rededication concert, Sacurday, November 2, 7, 30 pm. The theater is located at Fourth Avenue and C Street, downtown, For ticket information phone 236-0532.

Hr Majesty' Road Marines and the Arell and Southerland Heldhandes come to some for Heldhandes come to some for one performance conh, to regale you want the muss of press, drums, Isoms, and dancers. Traditional English and Souths turnes, marches, and tartates are on the program, as well as Highland dancing and precision must heterostem of the Studied November 2, 26 pm. Sim Dieus Sports Aurus. 224-4176 or 226-8412.

Symphony, the Falomat College Community Otchestra opens its 1985 season with a pogram that features Mahler's Songrof a Warshare, the Dwalte Concerts for Violin and Celle by Brahms, and Mocan's Symphony, No. 25 in C. Miner, Satradar, November 2, 8 pm., and Sunday, November 3, 3 pm., Falomat College theater, San Marcos, 3441156.

Outdoor Organ Concert, guest organist Gary Isosp performs works of Bach, Boellmann, Vierne, Furvs, and others, Sunday, November 3, 2 p.m., Spreckels Organ Parthon, Balbon Park, Free, 295-6800.

Open House Concert, the public is invited to this symphonic celebration of the opening of Symphons Hall, 770 B Street, downtown, Sanday, November 3, 2-30 pm. The San Deep Symphons and perform Leonard Bernstein's Overrare to Candide, Runsky-Korsaka's Schebengade, Mocart's Eme Keine Nachmunde.







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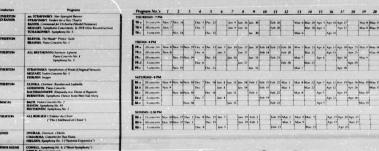
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12 Feb. 28 Mar. 1,2

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17 Apr 17 18 19 30

Bosendorfer Piano Series.

"Fall Chamber Music Series," (Is series concludes on Tue November 5, with a voteaturing metro-soprano Be Kumery and tenor Roberts pertorning works by Bricel Morart, Barber, Poulenc, L others. The performance to place at 7 30 pm. in the th auditornum of the San Dieg

Brass Concert, the Empire Brass

TO LOCAL EVENTS

Public Library, 820 E Street downtown, Free, 696, 3927.

Symphony Benefit, the San Diego Symphony performs at the Centro Cultural in Tijuana, with proceeds benefiting Mexico City earthquake victims, a charity earthquake victims, a charity bespital, and support for disaster preparation. Tuesday, November 5, 8 p.m. The Centris Cultival is located a mile from the border in the Zona Ray, on Pasco de los Hertos. For ticker information plone 1-706-686-9151 or 1-706-688-3937.

Pianist Brian Bader, winner of the 1985 New York Chopin Competition, will perform Wednesday, November 6, 7-80 p.m., Athenaeum Missi, and Arrs-Library, 1028 Wall Street, La Jolla, 454-5872

Jazz musicians Bold James and Alexander Zonije jem forces in a classical tectral, sportsored by the Old Globe Theatre, or part of the opening festivities for Symphony Hall, Wednesday, November 6, 8 pm., in the refutbished ball, of course, 770 B Street, downtown, 239-2255.

SONOR, UCSD's acclaimed contemporary mass ememble, will perform with guest trach will perform with guest trach that features the work by CBB Wilson, et al. based on four persons by South African person whose works whose works ore bounced there. The program will be held Wednesdan, Newmert 6, 8 pm. Manufeville Center, UCSD 425-1272.

"Rolincal Film Series," the Committee for World Democracy openeds this series, which continues with the 1974 sord; by surrealler plays implications Fernands Arrabal, Yun & Mueric, an cost, glosare thin about the Spanish Carl War. The screening, in Spanish with English solvines, will be Finley, November 1,7 pan soon Ref. Think Lecture Full, U.S.B. Free 43,2 4650 or 452 286.

"The Seagull," the Russian Language production, directed by Yuli Katasik, will be shown with English admirles Sundin, November 3, 11 a.m., Ken Cinema, 4261 Adams Avenue, Kensington, 283-3989.

Travel Film Series," Degis Communities College District series continues with Madevitate in South America, infined and rearrated by Roll Thursein and featuring travel by not, need bear. Period America, and Believa. The film will be shown Sunday. Neveralber J. and 3 40 pm., in the San Dieges Care College Theatre, located at CStreet off Bodth Avenue. For isocreations plane 200 pm. 200 pm. 200 pm. 200 pm. 200 pm. 200 pm.

"Monday Night Film Series," Jean

"Nama" Emile Zola's bratal chromole of the mortal and physical deterioration of a Brench acties turned courtesain is adapted for the screen in this 1944 film, shown flueslag, November 5, 7, 30 pm, Sherwood Multicomin, La Jolla Miseium of Contemporary Art, 780 Prospect Street, La Jolla 454(2)67.

Two Travel Films, A Mexican





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FOR INFORMATION CALL 1-800-336-5454

Posanid Ton and Princes Cruse to the Mexican Ratera, will be shown Wednesday, November 6, 1 p.m., conference room, National City Public Library, 20C East Twelfth Street, National City, Free, 474.

Lectures

for the Fairbanks Ranch Country Club, and the recently approved La Jolla Valley project). Proponents of a growth policy overseen by citteen watchdogs will defend their views against those who feel that this is an issue best left to elected.

officials. The conference is scheduled for Friday, November 1.

from 8:30 a.m. to 5 p.m., room 207 Casa Del Prado, Balboa Park, Call today for registration information at 236-4444.

at 20-549.
In Conjunction with the Exhibition "Opening," two workshops are Keelded, on Frida. November 1, at 7 pain, Neil Armond, which was a few for the first of the first o

"The Weaker Vessel," English

nescarch will include viewpoints from poets, aintess, astinomenes, included agests, and petroglyphic specialists. The seminar takes place Satunday, November 2, beginning at 8 am., Natural Hostor Museum andromam, Ballsos Park, For more information phone 239 2821. Visions: Planning for San Landscaping and Fall Gardening Landscaping and Fall Cardening would be discussed in a face two part semant sponsored by Evergreen Numero in Pol Mar. The first of the two talks, both of which will be given by the muser's founder. Mark Collins, addresses from prospored tables again or sort of new homeomer-super-ties. When the properties of the standar, November 1, by 2 mg, 47 (2) Hack Mountain Road, 194 Mar. Registration is lumred. Phone 578 (2013) or 481-1232 Janing Disagrees home do self-bed solds when an important, of a son encounterfy immed. This day-long consentual, personally 62 to some encounterfy transfer Centus V, the Longo et al., and the American Planning. Association, and the Budding Association of Ass

"Refugers, Repression, and Resistance," Blase Borpane, Junctor of the Office of the Americas, will speak at this benefit, which also include the control of the Control of

"Cem Ahanuaci The Indian World," SDSJ sponsor this series of lectures and concrete that explore ancient and contemposate which upon Tendon. November 5 with a talk by anthropologust loe Bali on "The Classes Mana Ancient America's Feudal and Contemposation of the Classes Mana Ancient America's Feudal Contrage. On Well-Incident Contrage, On Well-

Doug Sharon, director of the Museum of Man, will speak on "Mestico Shamanism in Peru," and on Thursday, November 7, 12:30 p.2s., "Early Colonial Calpulli Fetorial Manuscripts" are the acpic of a talk by Steve Colston in room 146, Social Sciences

fascinating program at hours that will limit its audience. For details phone 265-6685. November 1, 8 p.m., Petersor Hall, UCSD Free 452-3400 "Rock Art '85," the tenth annu-day-long symposium on nock art research will include viewpoints

"A Blend of Capitalism and Socialism in a Modern State: The Swedish Example," Count Witherin Wachtmester, "Swedish Witherin Wachtmester, "Swedish on Wednesday, November 6, at a 12:38 pm. Juncheon, sponsorel by the World Affair Countel of San Dregs, Admiral Kidd Clab, at Harber Drive and Nimitz Budlevald, Fornt Loma. For reservations phone 231-0111.

"Nicaragua: The Role of the Catholic Church in the Revolution," the 1985 "International Emisside Tentus series hosts Marzar Edutor in this talk, Wednesday, November 6, "15 pm., at UCSD's International Center, located one hundred study north of Clinian Drive on Plutchison Drive, 452 (7) & 6, 456-9429.

Area Photographer and Grossmont College instructor Suda Homes will speak on the works of William Mortenson, the best known of the Pictorialists. Wednesdoy, Nevember 6, 8 p.m., Photo Arts Building, Balbon Park Free, 460-4160.

Former Ambassador Jeane Kirkpatrick, first woman to serve as the U.S. representative to the United Nations, opens Beth Jeanel's "Image of the '80x' accture series, Wednesday, November 6, 730 p.m., Cavic Theatre, 202 C Street, downtown, 239-0149.

downtown, 239(149). Friedrich Niteraches is the subject of a series of philosophical features, sponsored by the SISU philosophy department in the completion of This Spoke that the completion of This Spoke and the series continues with a discussion with the series continues with a discussion of The Australia Charles of This Spoke Zanaharata," next Thursday. November 7, 340 pm. Scripp Cortage 2000 For information places 2000 2000 For information places 2000 2000 For information places 2000 2000.

In Person

"Living Writers Series," two poets
— Stephen Rodefer and Joy Walsh
— both of whom have written on
Jack Kerouse, will read from their
works today, Thursday, October 31,
7 p.m., Casa Real, SDSU. Free.
265-5443.

Two Comics, singer, dancer, actor and funny man Rick Podell, and

TO LOCAL EVENTS

Ja. K. Oallegher have been under on stage at the Imprax, torught. Thursday, Oxtober II through Sunday, November 1. Srow times are 8.30 p.m. on Friday and Saronday, and 8 p.m. on Sandon. The Improv selected at 842 (Source Assence of Perio, Beach, met Avenue in Pacific Beach. 483-4520.

48:14-20. More Funne Folks (alse the stage, including Ion CT) bow California, especialls Benefit Hills, "see "the people are so real" Bhemfeld, Like Western, Jack Grainum, and Steve Moore, today. Thursday, Chobey H though Sunder, November 3, the Camuch Store, Shout mice are week nights and Sunday, 5 pm., and on weekwards at and Leading 10 English Street. La Julia 454-9178.

Journalist and Author Antoinette May will speak on her latest book, Free Spein, a fiction set in early San Diego, Friday, November I, 5 pm., Witters Bookstore and Haven, 3337 Adams Avenue, November I, 7 pm., abh will November I, 7 pm., abh will Valack I, Valac, 15 Mar Both Lalks are free. 295-2385.

Improvisational Comedy and Music by the Egomaniacs are featured in two shows, Friday, November 1 and Saturday, November 2, 8 p.m., Galerie 5, La Maison, 3681 Firth Avenue, Hillcrest. 298-0119.

"Poetry and Music: Erotic, Comic, and Funky," Steve Kowat, Holly Burke, and Ken Hunt perform, Saturday, November 2, 8 p.m., Words and Music, 1806 Fourth Avenue, Hillcrest, 298-

All Eight Candidates for the All Eight Candidates for the November 5 cury council electrons will appear in the League of Women Water Steinum, where they will each make prepared statements and older queeings statements and older queeings. November 3, 2 p.m., Jewish Firty-fourth Street, East San Diege Free, For more degradation on the kinds of queetions you might askip see the highlight on page one of this section, 2 35-WCTE.

Auditions, the Onstage Productions Community Theatre in Bonite is sponsoring open auditions for two mer, and one woman, to be cast for Munder at the Housend Johnson's, Monday, November 3 and Tuesday, November 3, 130 pm., Suite B-9, Park Village Theatre, are Conter of Trial and Frence; are Conter of Trial and Frence; are Vitas, For details thome 421-1446.

Radio/TV

"All Things Considered" cohost Scala Adams, who recently celebrated his retult was with the highly acclaimed radio news ingazine program, is the featured guest during the Friday, November Leallin hour, beginning at 11 a.m., KPBS-FM (89.3).

a.m., KPIS-EM (99.3).
"Ballor 1857: Proposition A, the managed growth initiative, designed to empose the public, tabler than the city council, to management, is the lectured topic, interviews with Ernie Hann, Bill Cleator, Mide Gotch, and David Kreitzer are chedaled, Friday, November 1, 2 pp. Stronday, November 2, 3 p.m., KPIS-TV, Channel 15.

Channel 15.

More of "Ballot" (85)" candidates and souse appearing on the San Duego city holds in the Noombee of the Company o

"Fin on the Asile", the opening of the renovated Fox Theatre—San Diggs new Symphony Hall—is covered live in this inter-printure special, featuring the symphony orchestra with conducter David Atherton, along with Joel Core, Dahana Carma ding with Joel Core, Dahana Carma Hall and Joel Core, Bulleting and Core and Core and Core William (San Market) and Core and Core William (San Market) and Core and Core William (San Market) and Core and Core and Core Market Core and Core and Core and Core and Core and Core and Core Market Core and Core and

"A Star Is Born," Judy Garland and James Mason star in the 1955 drama of marital conflict and competition, Sunday, November 3, 8 p.m., XETV, Channel 6.

"King of Hearts," the 1966 Alan Bates/Genevieve Bujold film, which has enjoyed something of a cult following for nearly two decades, will be shown Sunday, November 3, 10 p.m., KPBS-TV, Channel 15.

"Patton," on the other hand, this World War II blockbuster, with George C. Scott and Karl Malder seems to hit the networks like clockwork every six months or so November 5, 8 p.m., XLTV.

"River Journeys," in this six-part series, six writers explore some of terre, an artiers explore some of the world's most integrang matterns, methaling the Sepak in Dipus, New Gaitmen, the Meksing River through Vietnam and Kampunden, the Nile, Bradil's Ru-San Fattes, or the Maria River in Australia, and the Comps. The critical distribution of the series debuts on Welnesday, November 1, 8 pm., KPBSTV. Channel 15

"Brideshead Revisited." if you "Brideshead Revisited," if you missed the series the last three times it made the PBS circuit, this is your final chance before the broadcast rights expire. The eleven-part Great Performances production begins fuesday, November 5, 10 p.m., and repeats on Wednesday, November 6, 11 p.m., KPBSTV, Channel 15.

Special

Hallowen, events this year include the reselfth animal in the control of the cont Mexican buffet dinner, costume party, Folklorico ballet show, and

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Come meet the artist

6 OCTOBER 31, 1985

(continued from page 7) fortune tellers (child care arrangements may be made through the hotel). For information on party or party/overnight accommodations, phone 1-706-612-1126 or 1-706-612-1126.

A Scaled-Down Replica of the Vietnam Veterans War Memorial Vietnam Veterans War Memorial is stouring the country and will be placed in San Diego until Weinbesdam, November 6: The 250-fevol-iong displicative, designed by a votes will be under a roterin-four course, will be under a roterin-four-horse goard while local voterins will conduct a view, because the state of the killed of messing soldner that have been inserthed: in the Wall. The training memorial will be in Bolbow to the work of the

ALLEN GINSBERG

\$2.00 general admission Tickets Aztec box office 265-69 TicketMaster outlets 298-9411 S.D.S.U. students admitted free

Center. 2900 Sixth Avenue in Hillcrest. Opening ceremonies take place Saturday, November 2, 1 p.m. For more details see the highlight on page one of this section. 233-7600.

Tours

L.A. Garment District four specialty) Nov. 2, 9, 16, 23, Dec. 7

Chippendales

Fran Russeli's

TOUR BU JOURY

Library Sale, a book and rummage sale, for the benefit of the Balboy Branch Library, will be held on the grounds. Saturday, November 2, beginning at 9.30 a.m. The library is located at 4255 Mount Abernathy Drive, Clairemont. 277-4133 Walks through the Tidal Creeks, Mud Flats, and Salt Marshes of the Tijuana River National Estuainie Sanctuary are conducted every Saturday at 9 a.m. Meet at the south end of Fitth Avenue and Iris Street in Imperial Beach, 237-6766.

"Ye Olde English Faire," attists "Fall Family Festival," the First Presbyterian Church at 320 Pate Street, downtown, sponsors the event, which features hand-crafted ministrels, names, jugglers magics ms, dancers, knights in armor, a gypsi comp. Old World games. Want more? Costomes a queen and her court, the ne creation of a fifteenth century marketplace, foods and drink. a.m. to 4 p.m., at the church, 223-7450

> WORDS & MUSIC STEVE KOWIT HOLLY BURKE KEN HUNT

poetry & music: rotic, comic & funky Saturday, November 2 8:00 pm.

A Bird Watch and workshop at the Famosa Slough will be held Satunday, November 2, 9-30 a.m. Meet at the corner of Famosa Boulevand and West Point Loma Boulevand, 224-0261.

at the medieval English village site, exected in La Costa Meadon Sarah, just south of San Macoon Sarahas, November 2, 10 a.m. to 8 pm. and Sunday, November 3 to 4 m. to 8 pm. and Sunday, November 3 to 4 m. to 8 pm. and Sunday, November 3 to 4 m. to 8 pm. The produce on 10 pm. and 10 pm. 10 pm. The Parks on 10 pm. Sunday 11 pm. and 10 pm. 10 pm. and 1 "Dia de Los Muertos," this

"Dua de los Muertos," this Sanada, November 2, from 10 am 10.5 pm in Chicano Park, the Mexican frosts will be selebrated, featuring folkbore most and dance, theater, poetr readings, and an exhibits. The do-gens with a Carbde mass, after which the public is mixed to decenter the pack, participate in sort-loops, and join in a relational procession. For more details phone 230:1453.

"City Heights Street Fare," the tourth annual fair (or fare, as it is billed) includes day-long musical entertainment, an entertainm ticle for children. demonstrations, food booths

Carlsbad Village Faire, this mark-the tenth veat of the event, which includes some 500 booths and boasts attendance of more than SOAD people. There will be entertainment, martial airs dependent of the control of the entertainment, martial airs dependent of the control of the booths, tables and attendance of the control of the control of the booths, tables and saws, a cut and the control of the control of the soft with the twenty-four-bles, tare in downtown Carlsbad, boathy to the policy of the whole countries. The event take-place Smalls, who who who well as the place Smalls, who who who who well soft the control of the control of the soft of the control of the control of the control of the control of the soft of the control of the control of the control of the control of the soft of the control of the control of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the control of the soft of the control of the control of the

Sports

lugglers and Unicyclists (and people interested in either activity) meet each Thursday from 6 to 8 pm. for free wiskshops and practice at the Federal Building in Balbox Park. Beginners are welcome. For information phone 293-3480.

Sockers Soccer, the champs open season on Friday, November 1, 7:35 p.m., against the Los Angele Laters, Spotts Arena, 244-GOAL



Vietnamese, Italian, Puerto Ricar and American foods), and more fun activities, Saturday, Novembe

2, 10 a.m. to 4 p.m., at the corner of Marlborough and University Avenue, City Heights. 584-1535.

"Fun Fest," the Blind Recreation Center of San Diego sponsors in titth annual fun fait, with musical performances, arts and crafts sales, down prices, and more, Saturday, November 2, 1 to 4 pm., at the center, 1805 Upus Street, North Park, 298-5021.

Carlsbad Village Faire, this marks

the Denver Broncos, Sanday, November 3, 1 p.m., San Diego Stadium, 280-2111.

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

Golf, the Mission Valley Women's Golf Club meets each Monday

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, Ballson Park, Free. 298-0920.

For Kids

today, Thursday, October 31, from 4 to 8 p.m., the City Heights

Recreation Center hosts a carnival, with a haunted house, game booths, and a Trick or Treat Lane, 5777 Forts fourth Street, City Houghts, for information enjor jom rides. The school is iccated at 4950 Appleton Street.
Clarenium: For details phone 273-2700, College frowe Center (at Highway 94 and College Awenue) mytres children to trick or treat at the mail todar from 4 to 8 p.m., events will include a

costume contest and trick or treat panale. Call 583-7100 for a

trom 3 (20 to 8 pm., chasters are metted to go from store to store in a trick or treat parade by the lumbersard merchants; scars music, mimes, and a costume parade (7 pm.) ande featured at the Encimits mall, 937 first Avenue. For details phone 887 (2070. In addition, a children's concert of phost stories and eerie songs, followed by a Halloweer parade by the Halloweer parade by the Halloweer parade the work of Alba Halloweer parade. followed by a Halloween parade through Golden Hills is planned, beginning at 5:30 pm., sponsored by the Grass Roots Cultural Center, 1947 Thirrited Street, Golden Hill (232-5009). And at 6:30 pm., both the Raocho Bermards (1654) Pomerado Road, Down) and Santa Fe (944 Regal Down and Santa is 0444 Regal Road, Encintral convalenceri hospitals open their doors to prechooler and grade school challents for parties. Both Encilor challents for parties. Both Encilor track or treating. Parents mort accompanie, Bot details about the parties, which frew some 2000 challent last varies and dentered to challent last varies and enthered challent last varies and enthered 5151 or 944-0331. And more safe-risek or treating is officed by the english rive merchants of 1 x fells. Village Square on Via La Jolit Village Square on Village Sq

"The Adventures of Nyfrm the Sprite" and "Time Cat." opening Cytober 31, 7 p.m., Marquis Fablic Theater, 3717 India Street, San Diego, For reservations phone 296-3092.

Preschool Storytime is presented in the second floor meeting from of the San Diego Public Library.

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TO LOCAL EVENTS

Films for Children ages four and older will be shown Saturday. November 2, beginning at noon, Grass Roots Cultural Center, 1947 Thirtieft Street, Golden Hill, Free, 232-5009.

"Beginnings," the Children's Museum of San Diego, in conjunction with the Childburth Education Association, spensors this exhabit, which opens at the miseum on Sunday, November 1, times the children of the spensors of the children of the

"Indian Autumn," childre tour and five are invited to registe for this two-hour class, which will acquaint them with San Diego's Indians knew it, Sunday, November 3, 1 p.m., Natural History Museum, Balboa Park, 232-3821 x203.

Film, the film Flea will be shown Film, the film Flea will be shown, and preschoolers (accompanied by an adult, please) may enjoy a story, song, and popcorn to boot, Wednesday, November 6, 10 a.m., lower level, National Cary Public Library, 200 East Tow (fith Street, National City, Free, 474-8211.

Arts and Crafts with local artist Carol Chase are offered to children of all ages, Wednesday, November 6, 4 p.m., Children's twom, second floor, San Diego Public Library, 820 E Street, downtown, Free 696-3927. Galleries

On the Fromeron, and Cole's large-scale, multimedia installation goes on view Friday. November I, with a 6 pm. neception. The exhibit continues on view through December 14. Installation Gallery, 447 Fifth Avertue, downtown. Gallery, hour are Wednesday through Saturday, noon to 5 pm. 232-9915.

"Miscelanea," photographs and watercolors by Mexican attists Nicolas Triedo and Lius Lombardo go on view with a 6 pm. reception, Friday, November 1; the works are only up through Sunday, November 3, Horse Plan 4d, Mar. November 3, Horot Plaza det State at the 64.5 kilometer mark on the toll road to Ensenada. For information phone 011-5285-9158 x52.

Works by Yugoslav Artist Isma

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Wire Train Cruzados & Lyres

Chargers vs Denver Broncos

Gustavo Romero, Pianist

Spyro Gyra

Bob Welch & Touch

Explorama Films Alaska's Inside Passage

AUTHORIZED

The Myron Floren Show **283-SEAT**

Leon Russell

Alex DeGrassi

Yakov Smirnoff

INXS Nov. 16. 8 pm. Civic Theatre

San Diego State Aztecs vs Texas, El Paso

Tea Dance

Harvey & The 52nd St. Jive

Bireli Lagrene Trio

James Taylor

Warren Miller's

'Steep and Deep"

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30 p.m. reception. Friday November 1, and remain on exhibit through December 6, Anuska Galerie, '400 Kettner Boulevard, downtown, 231-6652

"Alliances with the Serpent," ar installation with rock video and installation with rock video and outcorta by Cynthia Zimmerman and Kathy Lindstrum opens with an 8 p.m. reception, Friday, November 1, 8 pm.; the work remains on view through November 16, Multicultural Arts and Humannites Center, 425 Market Street, downtown, 235-8092.

"Cookie Jar," a group exhibition of twenty artists features those ceramic and glass (functional and ceramic and glass functional and whmistal containers that we all remember is foundly from our childhood. The show opens Suturday, November 2 and continues through December 31, Callery Eight, with hours from 10 a.m. to 5 pm. The gallery is located at 7464 Girard Avenue, La Jolla, 454-9781.

Recent Works by painter Kathleen Marshall are on view from Monday, November 4 through November 27, with gallery hours from 9 a.m. to 4 p.m., Keller Art Gallery, Point Lona Nazarene College, 3902 Lomaland Drive, Point Lona, 222-6474.

old time

"Roadscapes," paintings and drawings by Allan Morrow remain on exhibit through Saturday, November 2, Rogue Graphics, 3805 Ray Street, North Park, 298-

"Allusions/Illusions," hand-pointed silk kimenos by Carolyn Clark Bush and jeweiry by Jay Whales remain on exhibit through Saturday, November 2, San Dieg-UC Crafts Center/Grave Gallery, UCS Gallery hours are Tuesday took of San Carolyn and San Carolyn and San Carolyn Control through Saturday, 10 a.m. to 5 p.m. 452-2637.

"Made in Aztlan," multimedia works by more than fifty Chicano artists from throughout the Southwest remain on view through Sundar, November 3, with gallery hours from noon to 5 p.m., Centr. Cultural de la Raza, Ballsoa Park's Pepper Grove, 235-6135.

The San Diego Water Color Society will exhibit members' works at Dana Gallery II, through Inesdan, November 5; Dana, Gallery is located at 11501 Rancho Bermards Road, Rancho Bernards, 485-8888.

Paintings, Sculpture, Poems, and Texts by thirteen Vietnam veterans are on view through Insestay, November 5, USIU's Walter Library Some of the seatured artists are Jun Rocha, Tim

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DEBORAH LIV JOHNSON

LOUISIANA CAJUN TRIO

GUY & EVAN CARAWAN

Coming ALEX DE GRASSI • Nov 14 (Le Paloma Theater) ERIC ANDERSEN • Nov 19 BAYE YAR NONK • Nov 22 SANDY DOUGET CAJUN BAND • Nov 27

COVER CHARGE WIGHTLY - BEER & WINNE

Morrow, Stanislaus Sominski, Chris Ownty, Bill Fisher, Bill Douglass, Richard De Rossett, and the late Jack Katz. USIU is located at 10455 Pomerado Road,

"Christopher Gerlach: Recent California Paintings," still lites, landscapes, and interiors done it of remain on view through November 8, Orr's Gallers, 222 Fourth Avenue, downtown, for information phone 234-4705.

Two Shows, "Arrows, Darts, and Targets" and "Source Work," feature the art works of law Lawrence and halpth Nacolauds-continuing through November 9, Spectrum Gallers, open Wednesday through Saturday, is located at 744 of Street, downtown, 232-9745.

"Tempayan — Martavans," rate earthenware jars from China, dating from the Twelfth to the Eighteenth centuries, remain on toos, Rudolf cleasmann Chertral downtown. This exhibit of the sa-ranging in size from one foot to-four feet in height, is the first of its kind in Southern California and will continue the sigh November 9 2 31-2682.

paintings by Montgomery Rusch remain on view through Novembe 9, Kensington Gallery, 4112 1/2 Adams Avenue, Kensington, 281-3047.

Sculpture Exhibition, the Sculpture Exhibition, the Sculpture Guild of San Diego will exhibit members' works until Tuesday, November 12, studio 36, Spanish Village, Balbon Park, For details phone 297-2429.

"Fine Works," more than one nundred works in various craft media by such arrists as Italo Scanga, Arline Fisch, Helen Shirk, Jean Austin, Vivien Leigh Vaughan, and others continue or new through November 15. Also view through November 15. Also on view in the gallery is a smaller exhibition entitled "Architecture Continuing Dialogue," a grouping of architectural models, drawings collages, and statements prepared by various local architects and times, International Gallery, 643 G. Street, downtown, 235-8255.

Faculty Exhibition, the San Diego Mesa College art department faculty sponsors its annual show, continuing through November 15, the campus gallery, 7250 Mesa College Prire, Kearny Mesa, 230-6700 or 560-2829.

November 15 in the museum's galleries, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

"Sangre Nueva," seven emerging Chicano artists — Greg Marquer, Pabla Pimentel, Daniel Jaimes, Daniel Ruiz, Rebeca Koch, Carlos Esparsa, and Aaton Carlon — will be represented in this exhibition of photographs, poster graphics, murals, stained glass, and velver Tourist art," on view through November 17, Villa Monterum Jesse Shepard House, 1925 K Street, Golden Hill. 239-2211.

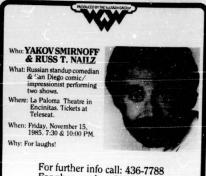
"The Edectic Cat," nearly formattes are epsessived in this electes show, which features cat art that ranges from an Eruscan black-figure amphoto on loan from the Certy Moueron In Los Angelson an Experian mummilide car to Physiol, goar memorialistic to William (Cat Physiol, Park Park 1997), and the Physiol Park Physiol Park (Park 1997), and the Physiol Park Physiol Park (Park 1997), and the William Seriams, Annanda Farber, Mario Urite, Theoder The Sensor Cievel, Raul Cuerreto, and orther—The eighter continues through the Park (Park 1997), and the Park (Park 1

"The Eclectic Cat," nearly forty









For phone orders 283-SEAT

TO LOCAL EVENTS

"Progressive Collecting,"
mainstream and seminal arrists
such as Cindy Sherman, James
Casebere, Jo Aon Callis, Sherral
Levine, Frank Majoop, Richard
Prince, and others we represented
in this photographic exhibition,
which continues through
November 23 Photography
Gallery, 7466 Girand Avenue, La
Jolda Gallery hous are Toesday
through Saturulay, 11 a.m. to 5 p.m.
4954-1800.

"Openings," shamar.isric images, dreams, and visions depicting "a synthesis of spoxhology and the symbolic spheme of alchemy" are in the works on view through November 30 at the Multicultural Nars and Humantites Callery, 425 are shown as the special spec

"Celebrate the Spirit," a contemporary native American exhibit, featuring such Indian artists as R.C. Gorman, Fritz Scholder, Amado thera, Pablita Velarde, and others, continues through November 30, Mathes Cultural Center, 247 South Kalmia, Escondido 741-7205.

Recent Seriographs by Mario Uribe remain on view through November 30, Galeria Dimensiones Contrinus, located in Tijuana on Avenida Paseo de los Heroes, adjacent to Club OH! 582-2581.

Paintings on Shaped Canvases by Santa Barbara artist Michael Inwin remain on view through December 7, Natalie Bush Gallery, 908 E Street, downtown. Callery hours are Wednesday through Saturday, noon to 5 p.m. 544-0203.

"Highlights: Aspects of the Collection," more than 150 photographs by such arists as Annel Adams, Edward Steichen, Gerry Winograph, Robert Doisneau, and orhers are included in this show, which runs through December 8, Museum of Photographic Arts, Balboa Park. 239-5262.

"Paper Innovations," ancient and modern works in paper from the museum's permanent collection, representing the art from such countries as Egypt, China, India, England, and Europe, remain on view through January 19, 1986, Mingeel International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla, 433-5500.

Village Urive, La Jolla, 452-5394.

"Passion and Precision: The
Photographer and Grand Prix
Racing," more than one hundred
photographs, tracing the history of
the sport from its beginnings in
1984 to current action-packed
color shors, are exhibited at the
San Diego Islall of Champions in
Balbos Park. The museum, open.
Mondaly through Saturday 10 a.m.
of 20 5 n.m. area he reached for

Wall

(continued from page 1) are many veterans who have never made it past their own walls. Jeffrey Davis was a thirty six-year-old Washington, D.C. policeman and a Vietnam veteran. For him the memorial was "the ugliest thing I ever saw. He was found one morning last year, sitting beneath a tree not far from the Wall. He had shot himself in the head.

For those of us who are still trying to understand our separence in Vietnam — still trying to integrate what resperience in Vietnam — still trying to integrate what the set of our lives — the Wall in Washington, D.C. is perhape more a symbol of hope than of despair. Ferhaps if we, as a country, remember what happened in Vietnam, we can who are still fighting the war in their minds to finally come home. Perhaps this is the desire of the Vietnam Combat Veterans Ltd., of San Jose, California, who built a mobile how the way the still the still the set of the Vietnam Combat Veterans Ltd., of San Jose, California, who built a mobile how the way the still the still the set of the Vietnam Combat Veterans Ltd., of San Jose, California, who built a mobile how the way the san Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hilliness (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth across from the San Diggo Vet Center in Hillings (250 Sinth a For those of us who are still

wor.an named isse, with whom he had four children. The Picchu family now resides in a chall dust on sounder St. Morto to engage in one of his many sold-out world tours.

If it suprises you that a story as dimantic and altogether unlikely as this has not yet been runsformed into a best-eiling as dimantic and into a best-eiling resident in the sold of th feonthused from page 1)
however, had other plans. He
traveled to "Istaad, where he was
eventually taken in by a grizzled
cuckox-clock designer, who
taught his Fenvian change the
furdamentals of the Alpine was eight, he had already earned recognition for his virtuosity, and his career as a classical flute soloist appeared inevitable. However, in 1950 Thevenot

horn. Blessed with a quick ear and an astonishing technique, Marco impressed his mentor, and – following a vote from which can be traced a still-bitter division between the residents of Gataad — was allowed to join the local Alpine horn ensemble that had made such an indelible

that had made such an indelible impression on him a decade earlier in Lima. More impossibly yet, Marco went on to become the undisputed king of the Alpire horn, using the stage name of Marco Picchu. He was awarded Swiss (titzenship, after which he married a pung woran named lise, with whom he had four children. The Picchu family now resides in a

attended a European concert by Peruvian singer Yma Sumac, an experience, etha profoundly affected him. His subsequent viewing of South American film documentaries deepened his interest, and it want hong before he was completely absorbed by the culture, and especially the culture and especially the He studied the quent, a datant predecessor of the metal flute on which he already excelled, and began adapting quene pieces began adapting quena pieces from records to his classical flute

began adapting quena pieces from records to his classical flue. It was not until he was twenty-free that The west of the flue marketed more than 5000 of these wooden flutes, which permit their users a greater range

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when I was invited to a Mexica restaurant with a friend and a group of her friends, who, it turned out, were physicists at General Atomic in La Jolla.

Wanting to appear somewhat well-rounded. I dashed off to the

bookstore to find a physics primer. I came back with a copy of Dr. Fred Alan Wolf's Taking th

Quantum Leap: The New Physics for Nonscientists. I settled in. determined to stay awake. But

traditional giena that remained almost unchanged for the several thousand years after its introduction by the ancient Peruvians. Thevenot has writ that the instrument "allows effects that few wind nstruments can play," and that its possibilities are without limits" for those who play it well; a contention handily borne out by any of his splendid recorded offerings. Indeed, Theyenot is variety of sounds from the quena. One moment he produces a ne muted trumpet work of Miles avis; the next, a deep. Mandowille Center, Thexenot, who will be accompanied by Peruvian guitarior David Sandowal, will be making his San Diego concert debut. The program will feature pre-Incan melodies from Bolivia, Chile, Colombia, Ecuador, Peru, and aunting rubato reminiscent of a toghorn. At other times pitched sound of a tin whistle ne sonorous attack of the assical flute, and a plethora of

refreshing as they are fascinating In much the same way that John Coltraine mastered the saxophone. Thevenot has braken ground with the quena, while at the same titale remaining faithful to the earthy Andean music that he has made gentina. Tickets are available at all Ticketmaster outlets and may also be purchased at the door. For further information please call 481-6358

is own. A musician's musician

the has established a qualitative standard on his instrument that all other quena players will be judged by for years to come. San Diegans will have the

performance by Raymond Theyenot and Machu Picchu

this Saturday, November 2, 8:00 p.m., at UCSD's Mandeville Center, Theyeno

he has established a qualitativ

- Chuck Roger

Quantum Leap

project was to drop a small steel ball, then measure its speed and acceleration at a point halfway to the floor. Why, for Newton's sake, measure it at that point, I wanted to know. It wasn't going to stop there. Let it hit the floor. With help from my lab partner, did learn a basic law, a steel ball weighing more than your little toe, when dropped on that toe, will inflict a great deal of pain. I made paper boats out of my quiz sheets and floated them in the wave tank, and I was deadly with a tubber band. But I got through physics, and by some miracle I passed the New York State Regents Examination. When Mr. Carfinkel and I said our goxd-by, both of us were certain that physics and I would never meet again. Then I wound up in San Diego, with UCSD. Screento Valley, and all those Science-type people naming free. Things came to a head when I was invited to a Mexican restaurant with a friend and a restaurant with a friend and a enemy had been gift-wrapped in philosophy, wit, and anecdote. Was it possible that physics

Was it possible that physics osald be interesting and fun? Physics and metaphysics, together at last? For years, psychiatrists, psychologists, biologists, and neurologists have fought over just whose discipline would provide the key that unlocked the mysteries of the human law. Just he few ground E. Alan Wolf — of all things, a physicist. Wolf, a former San Diego State University professor, contends that in the mindversus-brain controversy, the principles of quantum phy have more relevancy than the biological sciences. At the hear of quantum physics is the Heisenberg uncertainty principle, which says, generally, that the subnuclear particles of

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takes this a step further; if the stuff of which we are made acts unpredictably, so then will we. He believes that a greater understanding of the basics of

quantum physics will bring us closer to understanding both ourselves and the "reality" of the world we live in. Taking the

Quantum Leap won an American Book Award, and Wolf's latest book, Star Wave: Mind.

sook, Ser Ware: Most, Conscious of Chammon Physics, delves more deeply into the unique and somewhat nalically new ideas that he has brought into the estences of mind and matter. My reading completed, I sat confidently among the General Aromic crowd, dipping into the guacamole and nodding at the right moments. I sipped magaritas and spoke of quarks and neutrinos. I saw swearing a new hat: Zen physicist. The evening was a success.

evening was a success You too, can enjoy an evening with the new physics. Dr. Fred Alan Wolf will be speaking and

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TO LOCAL EVENTS

Vote

Evening with Dr. Fred Alan Wolf" at D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, on November 6 at 7:30 p.m. For

more information on the free, informal talk, phone 456-1800.

— Glenn Wallace

against the \$1500 raised by opponent Bob Switzer.
There's another reason why political partisans aren't enthusiastic about rhis year's election. The fight in the remaining rwo districts is pretty even-handed, but all four candidates are Republicans, and all four share similar views on the mainty sizes. None of the

the major issues. None of the

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four — incumeent Bill Mitchell and his opponent Abbe Wolfsheimer in the La Jolla/ Rancho Bernando/University City First District; or Jeanette Roache and Judy McCarty in the Rolando/College/Tierrasanta

Rotando/College/ Herrasanta Seventh District — support ballor Proposition A, also known as the Managed Growth Initiative, which could slow the spread of North City West-style housing tracts along the 1-5 and 1-15

corridors.

So, you sak, why bother spending Sunday afternoon listening to these would be office holders when you could stay home next to the ndio and hear the Broncos cream the Changers. Because if you're not informed, you can't vote wisely, and fiv you don't yote wisely, you don't deserve to gripe about crafty politicians, high taxes, polluted beaches, crowded freeways, and urban spraud.

heaches, crowded freeways, and urban sprawl.

And don't assuage your guilty conscience by saying your ballot doesn't make a difference. You're wrong on that count, too. The

one fascinating aspect of many

Dancina

hypnor Om

not-divorced husband. Lou, is one of San Diego's most influential land-use attorneys? For Bill Mitchell: Since you're the city council's token populist and environmentalist, tell us, and environmentalist, tell us, convincingly, why you woted last week to buildoze a beautiful, tree-covered hilltop in South San Diego and fill it with tract houses? For Ed Struiksma: If you really want to serve another four really want to serve another four years as councilman, why are you spending so much of your energy and campain funds to run for mayor? For Jeanette Rosche and Judy McCarry: If city council races are really nonpartisan, why are you both trying to prove you're more Republican than the other?

you're more Republican tran the other!

The forum, cosponsored by the League of Women Voters of San Diego and the Jewish Community Center. College Branch, will be held Sunday, November 3, from 2:500 to 4:00 pm. at 4:079 Fitty-Yourth.
Street, East San Diego. The worst at force for derally bringer event is free; for details phone 235-VOTE.

- Paul Kruege

electoral contests is that in spit

electoral contests is that in spire of the sophisticated polls, lopsided fundraising, and vicious "hit-pieces," she outcome is sometimes completely unpredictable. Just ask Congressman Ron Packard, who

Congressman Ron Pickard, who won on a write-in against an opponent who spent \$800,000; or Congressman Duncan Hunter, who sent Lionel Van Deerlin, a local political landmark, into early retriement on a Vista awocado farm; or Evonne Schule, who everyone — including her District Seven of Chule, who everyone — including her District Seven opponents, a was convinced.

opponents — was convinced would make it to next week's run-off, but who placed third and out-of-the running in

September.
You don't even need to 'hink up a question to ask the candidates when they finish their four-minute opening statements and two-minute

statements and two-minute closing remarks at the panel presentation. Here's a few: For Abbe Wolfsheimer: Shouldn't we be concerned about your vot on development and zoning

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Theater lestings are compiled by Jeff Smith; commenting is commented by Jonathan Saville and Jeff Smith Information is accurate according to material given us, but it is always units to phone the theater for any last-minute changes and to inquire about ticket availability, Many theaters offer discouns to students. senior citizens, and the military: ask senior citizens, and the military: ask senior citizens, and the military; ask at the box office.

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Antigone. Ian Duckett is Ceson.
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College character Lillie Orphan Annie In the musical — writter by Thomas Meehn, with music by Charles Strouse and yies by Martin Chamin — the orphan meets the falsolwain — the orphan meets the falsolwain — the orphan meets the falsolwain — the baddy waterstake under who haddy waterstake under who haddy waterstake under who parents. Paul Buxell directs the production (Sm) — Casa del Paola Theathe. Balboa Pair, through Rovember 3, Friday at 7:0 pm. Matters Stutudia and Scale Pair 2:00 pm. for information call 2:39:8353. Antigone. Ian Duckett is Creon.
Other members of the cast include
Eddie Vedder, Larry Punch, Sylvia
Baer, Patricia Rintye. Joseph
Donovan, Julio Luredo Chris
Byzewski, Cort Huckabone. and
Bryan Huckabone. James McCarty
is the scenic designer. Robert

ARESING AND OLD LACE
The Imperal Beach Players preset the classic cornedly, by Joseph
Kesselfing, about two charming ladies and their well-meaning activity
munder. Bert Edwards directs the classic cornellation of the control of the

less Wahlenmact the lighting. (Sm.) Imperial Beach Players. Friday. November 1 through November 16: Friday and Sarurday at 8:00 p.m. Matinee Sunday. November 10 at 2:00 p.m.

Book by: William F. Bro Music and Lyrics: Charlle Small November General Ac \$5.00 Seniors/Students: \$4.00

causes of their incessant wandering. They don't have time. Their concerns are much more elemental — on their next, barefooted step and in which direction to take it. Given the play's initial bleakness and

the play's initial bleakness and Lena's hornible lot (once her lover, now Boesman beats Lena), the question becomes not where they should go next but rather why go on at aP But within his severely reduced world of mud flats and cruely, Lena makes a courageous ac of defrance. She has little left, but, she dares to risk it all. The Southeast Community Theatre is to Southeast.

are users to me of air. The Sufflest Commence of a saging this important (and difficulty play. The production is not without its flaws and typical of the playweight, the last plays flags of the playweight, the last plays. The production is not have been a second or the play of the plays of the plays white, never seems to know when he has actually made he point). But these minor armoyances are more through a major than a second process and subtide direction and by three fine performances. Myeled Makipoba, an actor form Johannestoug and Robert J. Miller but the actives playing Lena. One of the most complex female characters in the flowers can make or break productions of the play Claudity at a confidencing in the end actives Synty M.J.d.f. Thompson has done more than make the productions fish feat has maked the productions fish feat and the second of the productions fish feat and the productions for the productions fo

in Lair Thompson has done more than make the production. She has made it sing. Apparently at will, she can be funny scared, gabby, lost battered, and deflant. Above all ester Thompson's Lena is real. This comes from the pair we feel in every step she takes and from a heart after.

step she takes and from a heart ste-would be unable to conceal if her life-depended on it — and it does. (Sm.; Educational Cottural Complex, 4343 Ocean View Boulevard, San Diego (H.-ghway 809 to Imperial Auenue-cott), through November 10; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

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ARSENIC AND OLD LACE

BEFORE I GOT MY EYE PUT

BOESMAN AND LENA

Fugard has placed his characters, a destitute black man and woman ne. Port Elizabeth in South Africa, et a point where they are little better than nothing, or is nothing better? Their past is alteny of shame and servilly, and their future promises to be no different. During the play, neither of the characters spins off into political disquisibilities on

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an Introductiv version of Shadespeers commonly that will use modern comits techniques and an original musual accore with songs ranging from Bross-lewy to op a syle. Members of the cast include Span O Shae, Ed Coma Michael Collins. Darren Railer, Ern Helly, Wincom O Shae, Ed Coma Michael Collins. Darren Railer, Ern Helly, Wincom O Shae, Ed Coma Michael Collins. Darren Railer, Ern Helly, Wincom O Shael Collins, Scott Holer, Mark Sarunel, and Richael Jerisk. Vladez Zajancauska tand a common common Shael Collins. Wincom Wincom Michael Deriot, Sean Leonard Michael M

costume designer. Mark Elliott has composed and arranged the musical score. (Sm.)
Main Stage Theatre. SDSU, through November 3: Thursday through Saturday, November 2 at 3:30 p.m., and Sunday, November 3 at 2:00 p.m.

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6

Charles Dickens' splendidly vivid characters come to life in this classic story of orphun boy who genus up to be a gentleman of "great expectations".

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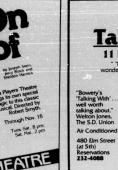
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production Cast members are Edward Tominson, Healther Ronge, Phylisia Mercer, Kathyy Wood, Health Caster, Markey Hood, Lee Carney, Diane Goulant, Mary Reyrolds Donald Pugh, Becky Taylor, Roy Richter, Philip Dietz, Latny Klein, and James Woods, (Sm.) The Balland Stores (Pagina 61) The Balland Stores (Pagina 61) The Balland Stores (Pagina 61) Thursday through November 13; Thursday through Saturday at 7,30 p.m. Sunday at 600 pm. For-sionmation and 561 217 fc.

DEAR ME. THE SKY IS FALLING
The Scripps Ranch Community
Theater generate the connedy, by
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Story by Gentrude Berg and James
Viffe, about a matriach who
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Gulley, Robert Cervantez, Trish Larson, Joyce Oen, Carol Gardyne Justin Lear. Cliff Bowen, Morgan Forsey, and Gary Soble. (Sim.) Mira Mesa High School auditorium. 10510 Reagan Road, Mira Mesa. Friday, November I through November 16, Friday and Saturday at 8:00 p.m.

DRACULA
The Flesta Diriner Theatre is staging
Deane and Balderston's
Grainatization of the classic thriller by
Bram Stoker. Milke Connolly directs
the production. Cast members are



Talking with 11 Extraordinary monologues " Talking With' is so . . . wonderfully—perhaps even wonderously—entertaining that it leaves its audience with a rare, warm glow of satisfaction. Bill Hagen, The Tribune

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READER'S GUIDE TO THE THEATER

William Kerr. Christopher Redo. Kay Bourbeic Charles. Jacksam, David Wheelec Frederick Zehmud. Patil Wheelec Frederick Zehmud. Patil Wheelec Frederick Zehmud. Patil Wheelec Frederick Zehmud. Patil Waller School, Walley School, Wall

FIDULE OUT INE ROOF
The Lamb 1 Pigwars Thearin presents
the popular musical about the village
of Anatoska, adapted from the
Office of Anatoska, of Anatoska, of Office of Office
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Off FIDDLER ON THE ROOF

THE HASTY HEART THE HASTY HEART
The United States International
University's School of Performing
and Visual Arts opens its season with
John Patrick's popular play. Set in a
British field hospital in East Asia
during the Second World War, the
play follows a menageric of wounded
soldiers as they overcome their prejudices and befriand a dying man. Andrew Barnicle directs the production. (Sm.) Legler Benbough Theatre. United States International University. through November 2: Thursday through Saturday at 8:00 p.m.

THE HOMECOMING Harold Pinter's mysterious, threatening, compelling drama about the terrors of family life is about the terrors of family life is currently in a truly sensational production at the Gaslamp. Director Will Simpson has the atmosphere and the pecing exactly right, Robert Earl has designed a powerfully idiomatic and persuasive set for the

idiomatic and persuasive set for the tiry stage; and the acting is stunningly good. One of the best pieces of theater to be seen in San Diego in a long time. Not to be missed. (Sa.) Gaslamp Quarter. Theatre: through November 30; Wednesday through Saturday at 8:00 p.m. Sinday at 2:00 p.m.

2.00 pm. THE FIELD
The University of San Dego is
offering F. Andrew Lesle's
dramatization of the none by Willem
Bravett in which a Back, Southers
served to the control of the served of the served of the served of the served of deman a USD, directs the
Canning Theoret - Chievestry of San
Dego Thursday, October 31
through November 3. Thursday
Natione Sunday at 2.00 pm.
Natione Sunday at 2.00 pm.

THE LION IN WINTER
For the first offering of its 1985-86
season, the La Jolla Stage Company
presents James Goldman's absurdist
drama about King Henry II, his wife
Eleance of Aquitaine, and their three
conniving sons, each of whom vise
for the throne of England — and

prays for the death of their father. Walter Stewart directs the production. Members of the cast are production. Members of the cast are Wyler, Mark C Petrich. Brian Salmon, Bard Harring, and Pamela Gray. The set and lights are designed by Seighen Stever, the coustemes are by Lindid Chase. and the company, through November 10. Friday and Saturday (and Thursday, November 170. # 50.0 p.m. Materies Sunday, November 10. # 20.0 p.m.

THE MIKADO
Sebastian's West Dinner Playhouse
is staging the popular operetta by
Gilbert and Sulfiven. Although it
pretends merely to tell an innocent
love story set in the Orient, the

PLAY ON:
The Alpho Tomega Players are presenting the comedy, by Rick Abbot, about a theater group to the play to the play to the play to the play the play the script, the dress rehears it a mess, and all the greatists in the world seem to have conspired against the production. Come against the production. Comedy, it's certain that they have, Jack 1.3. While directs the production. (Sim.) Alpha Chingas Players, through at 8:00 p.m. 26. Triday and Saturday at 8:00 p.m. THE PRICE
The North County Community
Theatine is staging the morelity
Theatine is staging the morelity
Theatine is staging the morelity
Theatine is staging the more than the
bitter antiagonism of two estranged
toothers who meet again after many
years to dispose of their live father's
policeman - hos earlief and his sear
and financial security to care for his
wield father. The other is an
emiserent surgicion who waithed out on
emiserent surgicion who waithed out on
concentrate on pressonal success. MOST HAPPY FELLA
The Pine Hills Players are staging the musical — music, lyrics, and book by Frank Loesser — based on Sidney Howard's play, They Knew What They Wanted. The tale of a

through November 10; Friday and Saturday at 8:00 p.m.

lonely wine maker's romantic pursuits, the show has such songs as Standing on the Converting of the Co

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

RAP MASTER RONNIE
Four years ago, the San Diego
Repertory, Theater had a giganic i sit,
the musical version of Studs Terket's
Mourtag. The Reps current
Mourtag. The Reps current
of the
Reagan administration, has the
earmants of another Working. Rap
**Master Ronnie is a supercharged,
minety-minute sports both through
is also a rist. I cannot remember
laughing jouder or longer in a theater ninety-manule sprint oben arrough ninety-manule sprint oben arrough the Englishes. It is the Paid of the Englishes It is laughting louder or longer in a theater than 1 did obling like historics dand at strees deady serious's show. Written and living a street of the st

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READER'S GUIDE TO THE THEATER

balanced musical is geared to please and offend all, regardless of race, creed, or credit rating, (Sm.) San Diego Repertory. Theatre, through December 1, Wednesday through Sunday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

THE RIMERS OF ELDRITCH MiraCosta College is staging the Lanford Wilson drama about a murder in a Bible Belt communit muder in a Bible Belt community that exposes the bigoty and hypocrity underlying small town life. Notify Kindling understand town life. Notify Kindling understand town life. Notify Kindling understand life. All the Marker, Rick Peters Ron Lang, Patty Sottlenyer. Collen Runyau. Debbe Dillon. Afno. Jandow. Sheri Sharyer. Debbe Dillon. Afno. Jandow. Sheri Sharyer. Debbe Dillon. Afno. Jandow. Sheri Sharyer. Grady Abery. Carol Craig. Kaning J. Grady Abery. Carol Craig. Kaning J. Brown, and Debbe Werkck. (Sm.). Little Theater. MiracCosta College. Thartadoy, Chobe 31 through strudge at 7:30 pm. Saturdge at 7:30 pm. Sa

ROOFTOP For its première dinner theatre production. Café Angelique presents Katherine Esposito's three-act cornedy, each of whose acts take place on a rooftop in a different city — Los Angeles, San Francisco, and New York. Esposito also directs the production, which will be staged outdoors on the cafe'r roof. Cast members are Pat DiMeo, Mike Grier, Milt Long, Roy Lopes-Cepero, Emie McRay, Annie O'Connell, Therese Reichert, Andrea Waller, Brenda Bjornson, Kathler Fritchman, Jerry Hager, Larry Kreough, and Meissas Gesigner, and Cheryl Lindley and Robin Smith are the lighting designers, (SM.) Robin Smith are the lighting designers. (Sm.)
Café Angelique, 2870 Fifth Avenue (at Palm), San Diego, through rovermber 30. Fridey and Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. For information call 692-3370.

SAME TIME, NEXT YEAR
The Lawrence Welk Village The .circ
to offering Bernard Slode's roomanic
to offering Bernard Slode's roomanic
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meet once per year at a northern
California in n, of whose annual
trysts never turn out as espected.
Lawrence Welk Villago Theater,
through Howember 17. Tuesday, and
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6.00 p.m. Mattinee Tuesday through
Thursday through Stunday a

SEASON'S GREETINGS
The Mess College Apolliad Theatre
opens its new season with the
opens tine was season with the
Aykthourn, in which a large British
family gathers and out off the Teach and the Christians
tree beering grudges as well as gifts.
Arthur J. Moll deres the production.
Timothy Paul, Kimberly Anno.
Timothy Ann

SPIDER'S WEB
The Lamplighten present the
Against Christie Period mystery. Set
in the 1930s, the pla's characters
is the 1930s, the pla's characters
second wife, a makent minded
husband on top-secret saignment,
his young daughter, a solicious
guardan, a fiend, a handsome male
earthy gardene, and a buller wite
peopered past. "Martin F. Gerein
directs the poduction, ISm.)
October 31 through December 1;
Friday and Saturdy (and Thursday,
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OnSlage Productions Community
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WHAT IS TO BE DONE?
The Gaslamp Quarter Theatre and the Educational Cultural Complex are hosting a staged reading of a new play, by L. C. Sain. based on the life of South African political prisoner

Performing Arts Center, Monday November 4 at 8:00 p.m. For

THE WIZ

THE WIZ
Southwestern College in staging the popular musical that has converted the L. Frank Baum classic into the L. Frank Baum classic into the provinceuter of sout, William Virchid directs the production. Given Psylonic include Philip Lerids. Joe Harris, and Larry Mattey, Bonnie Johnston and Manijan Green are the chorologisables. Annie Annieda. 19 other production of the College Charles of the Manifest Manifest

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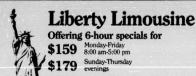
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READER'S GUIDE TO THE MUSIC SCENE

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

Delete the lead vocals from Justice and you'd still have a pretty decent serving of countr cured, blues-tinted rock and roll. Return Maria McKee's impassioned vocals to the mix. and suddenly Lone Justice oasts something most other country-rock and rockin country bands simply don't Imagine Dolly Parton so swacked out of her mind on home-brew that she busts (sorry) her way into a tough honky-tonk to sing a round of real scorchers with the piano man, during which the honeysuckling rose which the honessuckling rose pushes her cupie-doll soprano into emotional cracks and crevices that hadn't been dusted in years. That'll give you some idea of what McKee sounds like. Not that she sounds drunk o sloppy on the contrary. McKees singing has the wholesome zeal of a Mormon missionary. But when McKee attacks a line such as, "If you hold on to me there'll as, it you not a on to me there it be magic," there is an uninhibited power in her delivery that recalls the best moments of rock's greatest female vocalists — Grace Slick's fiery reading of "Somebody to Love," for example, or the

Monterey Pop, or almost



anything by Bonnie Raitt. The anything by Bonnie Raitt. The twenty-one-year-old (!) lead singer and songwriter of L.A.'s most-hyped-band-of-the-year takes a cheese grater to the sweet-gal sound we associate with most dimpled country-roc chanteuses. One spin through Lone Justice should convince anyone that compared to McKee all the other country-rock singers herded together

an okay chorale.
In a way it isn't fair to focus all the attention on McKee; the other members of Lone Justice certainly deserve to take

entertaining and variegated rock I've heard in some time. But there's no law that says that rock and roll must be particularly democratic, and the particularly democratic, and the other Loners must by now have become accustomed to standing just outside the spotlight that critics and fans have trained on McKee since the band's L.A. debut some three years ago.
There's simply no reason to
question McKee's importance.
She sings like an angel who's
just kicked a pack-a-day habit;
she radiates a healthy sexuality that combines cover-girl looks with urban smarts and a whole-gra-maturalness; she writes the majority of Lone Justice's tunes; and, although I haven't seen the band live. I understand she's

band live, I understand she's quite the presence on a stage. Given her youth, McKee would seem to be a precocious talent. But the refugee from musical theater might have had a lead start on her rock and roll peers, her older brother is Bryan MacLean, guttarist!

alist with the Sixties band who wrote that group's nge Skies" and "Alone n Or." As a kid, McKee had in Sneaked into the Whisky-o-Go on Sunset Strip to hear

bother's famous band, ater, she honored her dines by becoming the f the L.A. rockerati, a Low Justice that was ably more countrified. tha current incarnation. Eventually Geffen Records took a chance on the band, which, is

retrospect, seems about as risky as having hold the only ticket at a drawing. Bolstered by an unusual amount of unsolicited hype — the Los Angeles Times did a five-page spread on the band before they even had a record out — Lone Justice began relying more and more on McKers strong original on McKee's strong, original material, and the group's stock

rose commensurately. In the last year or so, Lone Justice has won over a number of critics who might normally be counted on to slag a Southern California band. Their detractors and an isolated doubting Thomas here and detractors and an isolated doubting Thomas here and there have suggested that the group is riding a cushion of heat have suggested that the group is riding a cushion of heat he only while that need be referred in the band defense. It fibrillates with the fraged-wire energy of unadoned rock, while remaining rooted in the woodsy, fertile soil that made such groups as the Band and Little McKeek wice gumpa-tarts this country-nock vehicle with her seemingly inchansatible supply of electricity, it's enough to raise the hackless on one's neck and make all the hype seem will be in toom often seed and make all the hype seem will be in toom for a gig at See World's Nautilus Pavilion tonight. Thursty his week. He Sarcastics, the Road Remners, and Soul Attraction tonight. Thursty his week. He Sarcastics, the Road Remners, and Soul Attraction tonight. Thursty, by Friday features Wire Train, with Touchy Subjects, Burning Bridges, and the Standard at Spirit and Saturday's concerts include Machae Tiveche sub-

UCSD: and the Cruzados, the

CONCERTS

Lyres, and the Tell-Tale Hearts and Shark Jones at Spirit. On Sunday Jerry Jeff Walker comes to the Belly Up, while Gustavo Romero plays Symphony Hall. 999 does a few numbers at the Backdoor on Monday and also an Monday The Sarcastics, Road Runners, and Soul Attraction: La Paloma Theater, Thursday, October 31. 8 p.m., First and D streets, Encinitas 283-SEAT or 436-7788 Monday and, also on Monday.

Spyro Gyra is at the Civic Theatre. Bob Welch and the

Touch, featuring Dallas Taylor will be at the Bacchanal on Tucsday; and Spanky and Our Gang at the Belly Up. and Bob James and Alexander Zonjic

all make music on Wednesday.

Wire Train, with Touchy Subjects

Machu Picchu, featuring Raymond Thevenot: UCSD Mandeville Auditorium, Saturday, November 2, 8 p.m. 452-4559.

In Concert: Music and Poetry with Kent Hunt, Holly Burke, and Steve Kowit: Words and Music Bookstore, Saturday, November 2, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

The Cruzados, the Lyres, plus the Tell-Tale Hearts and Shark Jones: Spirit, Saturday, November 2, 9 p.m., 1130 Buenos, 276-3993.

Drive and La Jolla Village Drive, La Jolla. 452-2311.

Tavern, Sunday, November 3, 143 South Cedros Avenue, Solana Beach, 481-9022

Gustavo Romero: Symphony Hall (formerly the Fox Theatre), Sunday November 3, 8 p.m., 1245 Seventh Avenue, downtown, 283-SEAT.

> 999: SDSU's Backdoor Monday November 4, 8 p.m., Aztec Cente San Diego State University campi

Spyro Gyra: Civic Theatre, Tuesday, November 5, 8 p.m., 202 C

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TUESDAY

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Street, Community Concourse, downtown, 283-SEAF or 236-6510.

Bob Welch and the Touch, featuring Dallas Taylor: Bacchanal, Tuesday: November 5, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Spanky and Our Gang: Belly Up Tavern, Wednesday, November 6. 143 South Cedros Avenue, Solana Beach, 481-9022

Bob James and Alexander Zonjie: Symphony Hall (formerly the Fox Theatre), Wednesday, November 6, 8 p.m. 1245 Seventh Avenue, downtown, 239-2255.

Jeff Berlin: Belly Up Toccin. Thursday, November 7, 1,3 South Cedros Avenue, Solana Beach.

Jerry Riopelle: Belly Up Tavern, Fridas, November 8, 143 South Cedros Avenue, Solana Beach, 481-9022. C Street, Community Concourse, downtown, 236-6510.

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

Bireli Lagrene Trio: Sherwood Auditorium. Friday. November 8, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street. La Jolla. 283-SEAT.

Rosalie Sorreis: Old Time Cafe, Friday, November 8, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Frenzy, Diamondback, and Storm: Chula Vista Park Way Cymnasium. Saturday. November 9, 5-10 p.m.. Fourth Avenue and Park Way Chula Vista. 425-9450 or 422-

Penguins Slept, Exobiota, the Frame, and Atrocity Exhibition: Greenwich Village West, Saturday.

Seven Seconds: Wabash Hall, Saturday, November 9, 8 p.m., 3855 Wabash Avenuc, 565-9947. James Taylor: Civic Theatre, Saturday, November 9, 8 p.m., 202

Night Hawks: Belly Up Tavern, Sunday November 10, 143 South Cedros Avenue, Solana Beach, 481-9022

November 9, Fifth and Market, downtown, 233-4925.

Leon Russell: Bacchanal, Monday, Nevember 11, 8022 Clairemont Mesa Boulevard, 560-8022.

Alex DeGrassi and Mark Eagan: La Paloma Theater, Thursday, November 14, 7-30 p.m., First and D streets, Encintas, 436-4030. Black Tie, with Meisner, Leadon, Griffin and Swann: Belly Up Tavern. Thursday, November 14, 143 South Cedros Avenue. Solana Beach, 481-9022.

Inxs: Civic Theatre, Saturday November 16, 8 p.m., 202 C Street, Community Concourse, downtown, 483-6339.

The Chesterfield Kings and the Tell-Tale Hearts: SDSUs Backdoor, Saturday, November 16, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Folk Music Marathon, featuring more than one hundred local musicians: Old Time Café, Saturday, November 16, noon, through Sunday, November 17, 9:30 p.m., 1464 North Highway 101 Lowedia 436:4030 101. Leucadia, 436-4030.

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

The King Bees: Belly Up Tavern, Sunday, November 17, 143 South Cedros Avenue, Solana Beach,

Ronnie Montrose: Bacchan Sunday, November 17, 8022 Clairemont Mesa Boulevard.

Eric Andersen: Old Time Café, Tuesday, November 19, 6:30 p.m. and 8:30 p.m., 1464 North Highway101, Leucadia, 436-4030.

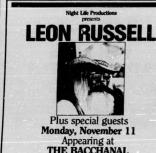
Kendra & Barry: Old Time Café, Thursday, November 21, 7:30 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Etta James: Belly Up Tavern. Thursday, November 21, 143 South Cedros Avenue, Solana Beach. 481-9022.

Dave Van Ronk: Old Time Café, Friday, November 22, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.



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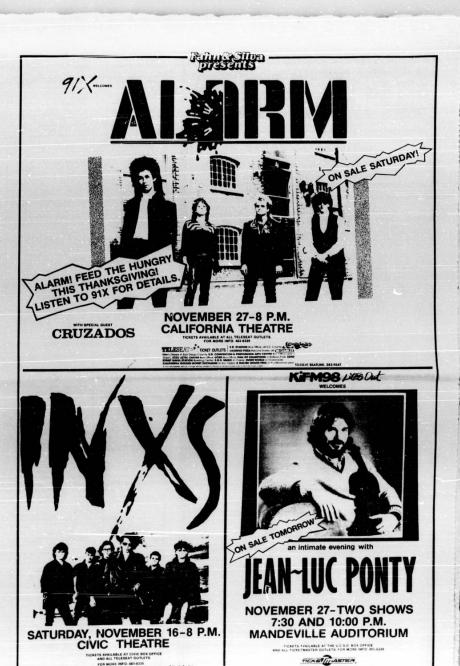
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Mariboro Country Music, featuring Alabama, Merle Haggard, and George Strait: Sports Arena, Saturday. ber 23, call for tim

Al Kooper: Belly Up Tay Sunday, November 24, 143 South Cedros Avenue, Solana Beach. 481-9022

Peter Sprague, with Kevyn Lettau and Bob Magnussen: Old Time Café, Friday, November 29, 7 p.m. and 9 p.m., 1464 North Highway 101 Leucadia 436-4030.

Hedge Capers: Old Time Café. Saturday, November 30, 7 p.m. a 9 p.m., 1464 North Highway 101.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday are moon 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

Belly Up Tavern, 143 South Cedros Avenuc, Solana Beach, 481-9022: Insane Domain, rock, Thursday, Preston Smith and the Procodiles, ska. blues, and rock. Friday: Hank Ballard and the Midnighters, blues and rhythm and blues, and Marcy Levy and the

FREE SEMINAR

NOVEMBER 4 • 2 PM

APEX MUSIC CO. 702 BROADWAY DOWNTOWN S.D.

El Comal, 12845 Poway Road, Poway, 486-1010: Ambition,

Deacons of Soul, blues and rhythm and blues. Saturday: Jerry Jeff Walker, country ballads and country rock. Sunday: Dirk Debonaire, rock. Monday: Fo Mo, reggae and ska, Titesday: Nigel and Company

(Spanky and Our Gang), rock

Wednesday. Afternoon Concerts:

Friday Tobacco Road, vintage jazz

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-

Bookworks/Pannikin Coffeehouse, Flower Hill Centez, 2670 Via de la Valle, Del Mar. 755-3735: Linda Chase and Roger Dempses, flute and piano sazz, 8

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: The Vintage Three, contemporary, Tuesday through Saturday the Rhythm Company, contemporary, Sunday and Monday.

Coffee-by-the-Sea, 1953 San Elijo. Cardiff-by-the-Sea, 436-1321: Jim Mooney, guitar and vocals folk rock, Friday and Saturday.

The Country Side Restaurant and The Country Side resistation and Lounge, 450 Douglas Drive. Oceanside, 757-0860: New Country, Country, Wednesday through Sunday; Outlaw Country, country, Monday and Tuesday.

Crazy Burro, 6996 El Camino Real. La Costa. 438-3373: The Matinee Idol, contemporary, Friday

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Thursday through Saturday; live music will be featured other nights of the week, call club for

evening.

4361: Doc James, Mr. C and

n m Saturday and Sunday

p.m., Friday.

The Chicago Six, Dixieland jazz,

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

CHARGERS

SPYRO GYRA JAMATHON '85 INXS

JAMES TAYLOR ALABAMA, HAGGARD & STRAIT

CALIFORNIA LOTTERY TICKETS

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268-3838 ESCONDIDO 1929 E. Valley Pkwy

489-TRIP

729-8891

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and rary, Monday through

Gilbey's Cocktail Lounge, 945 West Velley Parkway, Escondido. 480-0420: Midnight Delight, contemporary, Tuesday through Saturday; Jazz 'n' Stuff, jazz,

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

Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulevard Escondido. 747-5000: Friendship contemporary. Wednesday throug Sunday: Double Trouble.

Hungry Hunter/Oceanside, 122 Vista Way, Oceanside, 433-2633: The Jeds, contempo

Hungry Hunter/Bancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Dave Smith, contemporary, Wednesday through Saturday.

Hunter's Inn., 9850 Carmel Mountain Road, Los Peñasquitos. 578-3762: Jade and Tony. Top 40 dance music. Tuesday through Saturday.

Ireland's Own, 656 First Street. Encinitas. 944-0233: Sean McVicker, Irish and contemporary Pic Vicker, Irish and contemporary. Thursday through Saturday; Irish music, 9 p.m., Saturday, with Paul Dunn and Miles Tyrer, Friday and Saturday, and Barbara McCarty. Sunday; the Paradise Street Band, Irish music, Wednesday.

Jolly Roger/Occanside, 1900 North Harbor Drive, Occanside, 722-1831: Jump Street, a delt rock. Thursday through Saturday, Elan

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Chuck Showalte ontemporary, Wednesday through Saturday.

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 with Ron Bell, country. Wednesday through Sunday. Coyote, country, Monday and Tuesday. Free chigging lessons, Monday, and country dance lessons. Monday, and country dance lessons fuesday through Thursday.

Lu's, 1963 East Valley Parkway. Escondido. 746-7038; Red Checkers, country, Tuesday through Saturday.

McCabe's, 1145 South Tremont, Oceanside, 439-6646: The Rock Review, Fifties and Sixties rock and rhythm and blues, Thursday through Saturday

Mille Fleurs, 6009 Pasco Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Mick Barton, contempor Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: One, rock, Thursday through Saturday: audition night. Wedneyday

The Normandy, 215 North Hill Street, Oceanside. 722-4721: The Erge, rock, Thursday through Saturday: live music, Tuesday and Wednesday, call club for

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: Ricochet, country. Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Notice to Appear, rock. Thursday through Saturday: live music all other nights, call club for information.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Harlynne Geisler, ghost stories and Halloween tales, 7:30 p.m., Thursday: John O'Conner, topical songwriter. 7 and 9 p.m., Friday: Deborah Liv Johnson, singersongwrite, 7 and 9 p.m., Friday, Deborah Liv Johnson, singer-songwrite, 7 and 9 p.m., Saturday, Lousisana Cajun Tho, traditional Cajun music, 7 p.m., Sunday; Old Time Hool Night, Tuesday, Guy and Fear Carawan, contemporary and folk tunes, 7:30 p.m., Wednesday, Sunday Brunch Concert; Melissa Mongan, harp.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135: The Savery Brothers, country. Wednesday through Saturday

Delicias, Rancho Santa Fe. 756-2855: Holly Burke, jazz, Friday. Peter Sprague, jazz, Sunday brunch.

Ralph and Eddie's, 390 Grand

Rancho Bernardo Inn, 1755



POO

INSANE DOMAIN





JERRY JEFF



lest stand.
Dirk hangs up his rock & roll shoes for Winglips! By invitation 8-9 pm.
General public after 9 pm

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AFTERNOON ENTERTAINMENT
Fiday, 5:30:8:00 pm—CHICAGO SIX
Wednesday, 6:00:8:30 pm—TOBACCO ROAD

MONDAY NIGHT FOOTBALL SPECIAL

(Including salad & garlic bread) Free chips & salsa & popcom

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CULTURAL ARTS BOARD SAN DIEGO STATE UNIVERSITY CALENDAR

MONDAY, NOVEMBER 4 - BACKDOOR - 8:00 PM



WEDNESDAY EVENINGS AT THE BACKDOOR - 7:00 PM

A CELEBRATION OF THE SPOKEN WORD

NOVEMBER 6:

WANDA COLEMAN

NOVEMBER 13: DAVE ALVIN

NOVEMBER 20:

FRIDAY, NOVEMBER 8 - BACKDOOR - 8:00 PM

DRAMATIC ARTS THEATER - 8:00 PM

THREE'S COMPANY & DANCERS



WENGERD

SATURDAY, NOVEMBER 16 - BACKDOOR - 8:00 PM

CHESTERFIELD KINGS

TELL-TALE HEARTS



FRIDAY, DECEMBER 6 - BACKDOOR - 8:00 PM THE VENTURES

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

TICKET WASTER

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

Sponsored by SOSO

Cavanagh and One Plus One, ontemporary, Tuesday through Saturday, Sandee and the Ram land, variety stage show serforming everything from vint ock to country. Sunday and

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

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Agents, rock. Tuesday through Saturday, Outta Controll, rock. Sunday and Monday.

Budi's Hidden Acres, 3700 Carnel Rudi's Hidden Acres, 5700 Calmer Valley Road. Del Mar. 481-9650: Bob Long, everything from classical to boogle-woogle on the piano. Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762; Windfall, Top 40 dance music. Wednesday and Thursday; the Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: White Lightning, country, Wednesday through Saturday, Alaska, country, Tuesday

Sylk's, West of I-5 on Via de la Valle, Del Mar. 755-7955: Everett Kings Modern Knythm, blues and rhythm and blues. Thursday.

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

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

That Pizza Place, 2622 El Camino Real, Carisbad. 4.34-3171: Bluegrass Etc., new and traditional bluegrass,

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

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

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Live rock, Wednesday through Sunday, call club for information.

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Jerry Bazs and a Touch of Country, country, Tuesday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escendido. 745-8640: Scarlet, rock, Thursday through Saturday: the Force, rock, Sunday and Monday: Circles, rock, Tuesday

Wooden Nicket, 13303 Poway Road, Poway, 748-6364: Ron Morin, country, Wednesday and Thursday

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: The Jets, vintage rock. Thursday through Saturday; Ella Ruth Piggec, jozz and blues, Sunday and Monday; Jesse Davis, contemporary, Tuesday and Wednesday.

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

Bahia Hotel, 998 West Mission Ba Drive, Mission Bay, 488-0551: The Bruce Cameron Ensemble, jazz. Thursday through Saturday Bruce Cameron Ensemble, jazz, Thursday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Forward Motion, Top 40 dance music, Tuesday and Wednesday, Pjano har, Buddy Reed, Tuesday through Saturday;

Over 18 and no place to go? Join us at Leyva'sthe disco place in Tijuana

We offer you the newest sound, videos and lighting effects. You can dance on any of our three dance floors. Our disc lockey, Hoctor, will have you spinning like or ecord.

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26 Revolucion Avenue (between 6th & 7th) Open daily from 8:00 pm to 6:00 am

Don't miss the end of an era

DIRK'S LAST BASH

Dirk Debonaire's Retirement Party

Where: Belly-Up Tavern, Solana Beach When: Monday, November 4 Time: 7 pm-9 pm by invitation only 9 pm 'til closing EVERYONE WELCOME!





DIRK DEBONAIRE











SIERS BROTHERS BLONDE BRUCE BAND THE REFLECTORS
Thursday-Saturday R&B, Sundays 4-7 pm Sunday-Wednesday

HALLOWEEN PARTY

October 31, 8 pm 1st place costume prize

100 LOTTERY TICKETS

50 LOTTERY TICKETS SPAGHETTI FEAST TONIGHT 5-8 PM, \$2.50

FRIDAYS—DOLLAR DAZE \$1.00

buys any drink in the house or any one of these menu items, Nachos • 1/4 lb. Burger • Home Fries • Rolled Tacos • Onion Rings

Sundays 9 am -2 pm ALL-YOU-CAN-EAT **CHAMPAGNE BUFFET \$5.25**



Prime Time

PRIME TIME MENU

Prime Time at Humphrey's ... a great way to end the afternoon . . or begin an evening. 241 Sheller Island Drive • 224







Bob MacLood, Sunday and Monday, Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock, Thursday through

Carlos Murphys, 4303 La Jolla Village prive, La Jolla, 457-4170; Ricky Wells, vintage mck. Wednesday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Ella Ruth Pigec, jazz and blues, Thursday, Dean and the Persuaders, Sixties rock, Friday through Tuesday, New Shooz, jazz, Wednesday

Ché Cafe, Revelle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla 452-2311: Born Cross-eyed, music of Gie Grateful Dead, 9 p.m., Saturday

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

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; Quest, rock, Thursday through Sunday; Messenger, rock, Sunday



and Monday, Lazer Eves, rock Tuesday and Wednesday.

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

Boulevard, Lona Portal, 225-9559; Automatics, rock, Thursday through Saturday, live rock, Sunday through Wednesday, call club for

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

Hotel La Jolla, 7766 Fay Avenue La Jolla, 454-3001: Rita Moss. through Friday, Jackie Kendall,

Islandia Hotel, Supper Clabil Jounge, 1441 Quivera Road, Mission Bay, 224-3541: The Bob Campbell Trio (Bob Campbell, Jeff Campoen Into Osto Campoen Sec. 202 Johnson, and Art Resnick). jazz. Tuesday through Saturday. with Marley Days, vocalist, Friday and Saturday. Stu Shames, jazz piano. Sunday and Monday.

Jimmy's Place, 2176 Chatsworth Boulevard, Point Loma. 226-4578: Suspicion, rock, Mistreated, rock, and Underground, rock, 9 p.m.,

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock, Thursday through Saturday; the Thursday through Saturday, uc Reflectors, rock, Sunday through Wednesday. The Blonde Bruce Band plays blues and rhythm and blues from 4-7 p.m., Sunday.

Judson's, 3145 Sports Arena Boulevard, 225-9999: Bruce McKeithen, contemporary, Top 40, and variety on the plana with vocals, Wednesday through Saturday evenings.

La Jolla Brolier's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla. 456-0707: The Sugar Trio, jazz, Thursday through



Harborside 10th Annual Halloween Party California Transfer

Harberside

La Jolla's Finest Jazz

dnesday & Thursday, 8 pm - 12 am Friday & Saturday, 9 pm - 1 am

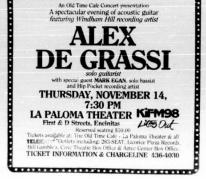
Signs of Life

Lunch: Monday-friday 11:30 am - 2:30 pm with daily seafood specials Dinner: 5:00 - 11:30 pm, La Jolia's finest steaks, prime rib and seafood Mappy Hour: 4:00 - 6:00 pm, Monday-friday



suggested 1250 Prospect Street (McKellar Plaza) La Jolla • 454-5325







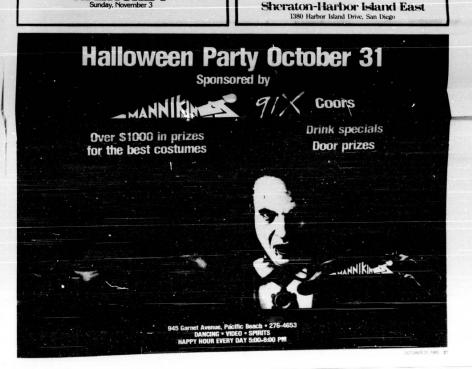
Reflections celebrates our 3rd Anniversary November 18-22. A week-long celebration

(S)

Monday & Tuesday, November 4 & 5

PARTY WITH

NIGHTSHIFT



La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500: Twogether, contemporary music with keyboards, vocals, and guitar, Wednesday through Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771; Bob MccLeod, piano and vocal variety, carly evening Tin sday through Saturday.

Le Sainte Maxine, 1250 Prospect Street. La Jolla. 454-2434. The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Belair Boys, vintage rock, Thursday, the Road Runners, vintage rock, Friday and Saturday live music, Sunday, call club for

Diane, contemporary, Thursday, live music all other nights of the week, call club for information.

Mexican Viliage, 12th Orange Avenue, Coronado, 435-1822; Recorded music with Dean Atkinson, Friday and Saturday, Planobar: Randy Beecher, Sunday through Thursday.



Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla 454-0459; Phil Beeber, classical guitar, Friday through Sunday evenings.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596

Dirk Debonaire, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; the Blitz Brothers, rock, Tuesday and

Mulvanev's 1031 Orange Aven

Coronado. 435-4660: Brian Stevens, contemporars, Friday and Saturday: talent might with Kitty Kieffer, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach

270-7522: Hollis Gentry and 270-7522: Hollis Gentry and Fattburger, jazz, Thursday, Elia Ruth Pigee, jazz and blues. Friday and Saturday, five music all other nights, call club for information. Paul Motesano and Brazilian music during the Sunday bronch.

Paradise Bay, 1935 Quivern Road, Marina Village, Mission Bay Park. 223-2335: Ipso Facto, rock. Riesday through Saturday: Storm, jazz, Sunday through Tuesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711; Mel Goot, Jazz piano, Tuesday through, Saturday.

Red Garter, 2250 Bacon Street. Ocean Beach. 222-8131: The Landlords, rock, Friday.

Posts Pelican, 4340 La folla Rusty Pelican, 4,440 La Jolla Village Drive, La Jolla, 587-1886: Nathaniel Jam, contemporary, Tuesday through Saturday; Forecast, Jazz and rhythm and blues, Sunday and Monday.

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

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and



Our sizzling mesquite grill guarantees the best tasting fresh fish, seafood, steaks and hearty barbecue in the Mission Valley area.

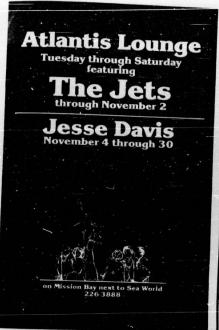
Our new menu features classic pastas and fabulous daily specials. Enjoy our live entertainment Thursday, Friday and Saturday nights!

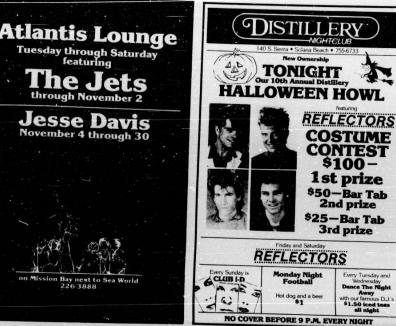
Now appearing: MOMENTS NOTICE

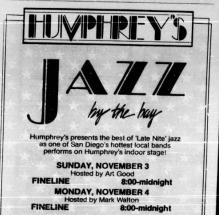
Bring in a friend and this coupon. Order 2 dinner entrees and the lower priced entree is free! (Not good with any other offer. Expires November 27, 1985)

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Thursday, October 31, 9 pm-1 am PRIZES FOR BEST COSTUMES \$1.00 Shooters \$2.50 Long Island Iced Teas

featuring =COALITION=

Hot jazz in a new direction. plus great dancing to electrified arrangements of R&B classics

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OH! RIDGE

Come raise a toast to the return of San Diego's funniest group



Come join Sally Saxton for fun & romance Sunday & Monday 8 pm-12 midnight

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach. 273-9190. The Dan Connor Band, countr and originals, Friday and Satu

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

originals, contemporary, and jazz music on the piano, Tuesday through Sunday.

Tablao Flamenco Nightclub 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 Satorday

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895

Tom "Cat" Courtney, blues,

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Luba Papova, classical, easy listening, through Saturday, and Sunday

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: Windiammin' (Preston Coleman, Linda Chase, Phyllis Haegeman), jazz, Thursday, live music, Friday and Saturday, call music, Friday and Saturday, call club for information; David and Francesca Savage, classical music on bassoon, flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630; Shine It On, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs: Paul Eastland, Top 40 variety.

Thursday through Saturday: Rico, contemporary, Monday through Wednesday on the deck. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

San Diego North

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

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: KPOP Radio Live. Tuesday through

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: The King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday; Heavy Meta Show Sunday, call club for information; Bob Welch, mck, and Flywelf, rock, Tuesday; Flywell, rock, Wednesday.

Augustin, jazz guitar, 6 to 11 p.m., Blarney Stone Pub, 5617 Balboa Aveaue, Clairemont, 279-2033: Eamon Carroll and Brian Baines.

rish music. Wednesday through Saturday, except Thursday when

Jim Hinton performs Irish music

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Callahan and Callahan, Best of Friends, contemporary, Tucsday through Sunday.

Bunbury's, 9906 Mira Mesa

The Procrastinators, rock, Thursday through Saturday.

Boulevard Mira Mesa, 578-8666:

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329: Mark Meadows, Jazz, Thursday; New Shooz, Jazz, Friday; live Jazz, Saturday, call club for information: Eric Foster,

for information: Eric Foster, classical guitar, early evening. Thursday; John Lyons, classical guitar, early evening, Friday and Wednesday: Mike Zoumaras, classical guitar, Friday lunch: Mark

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Ira Cobb, one man Dixieland band, Thursday; live music, Friday and Saturday, call club for information.

Donegal's, 5323 Mission Center Road, Mission Valley, 295-6600: Moment's Notice with Judy Ames, contemporay, Thursday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: Live music, Tuesday through Saturday, call club for

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-H01: The Trilogy V, contemporary, Thursdaythrough Saturday; Bogart, contemporary, Sunday and Monday; the Spud Brothers, rock and comedy, Tuesday and Werhesday Tuesday and Wednesday.





ALL NIGHT Thurs.—Kazis 95¢ Fri.—Iced Teas \$2 Sat.—Kazis 95¢ 5046 Newport Ave. Ocean Beach • 222-5300

ALL NIGHT
Sun.—Drafts 954
Mon.—Teq. shots \$1.05
Tues.—Drafts 754
Wed.—Well Doubles

SUNDAY & MONDAY TUESDAY & WEDNESDAY

MESSENGER LAZER EYES

Featuring the best in live and recorded music 7 days a week, 10 am-2 am.

MONDAY NIGHT FOOTBALL

Spaghetti Feast 5-8 pm All you can eat \$2.75 9 pm till close. \$1.05 Teq. shooters See all major league sports on our 7 ft. big screen and sate!lite TVs

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Weil Doubles \$1.50 • Dom. Beer \$1.00 Pitchers \$2.50 • Sun. Keg Party Plus Club Chalet specials all night, every night

SUNDAY FOOTBALL CHARGERS .

POST-GAME KEGGER **CHARGERS VS. DENVER** **EVERY WEDNESDAY IS COLLEGE NIGHT** Hot Dogs 50° from 5 pm on
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For club booking information call 481-7587 Nelson Talent Agency 222-4320



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Halloween • Prizes • Drink specials • Wear your costumes 100 9

BRUCE CAMERON ENSEMBLE -14 farr - farr - farr - farr - farr - farr - farr

THE HEATERS



Mon. - KGB FM Night - Tues. - Res

BLUFS

KING **BISCUIT**



Mission Valley 298-8281- Lound Mission Valley, 298-8281: Lounge: Mike Murphy, comedy and music, Tuesday through Saturday, L.A., rock, Monday and Tuesday, Restaurant: Mary Adams, harp and worals, 5:30-9:30 p.m., Sunday and

Lehr's Greenhouse, 2828 Camin Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Heroes, rock, Tuesday through Saturday, with Four Eyes, rock, Friday and Saturday; Joy Circuit, rock, and one other band, Sunday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley: 563-0060: The Younger Half, contemporary, Thursday through Saturday; 911, contemporary, Monday and Tuesday; live music, Wednesday, call

Monterey Whaling Company, 887 Camino dei Rio South, Mission Valley. 291-1638: Steve Hudson, comedy and music, Thursday through Saturday; Dr. Gonzo's Musical Medness with Barker and Orr, Michael Stone and others backing up San Diego performers. Sunday

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Nightshift, contemporary. Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn. 8515 Navajo Road, Sar Carlos. 465-1730: The Headhand. rock, Toesday through Saturday, live rock, Sunday and Monday, cal-club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies Friday and Saturday. Pavillion Lourge, Town and Country Hotel, 500 HotelCircle North. 291-7131: Southwind, contemporary, Tuesday through Saturday, Dining Room: Kathy

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Duke + 2. contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Friday and

Saturday, call club for information

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Claude Coma and the IV's, rock, Friends of Ghosts, rock, Tami and the Monthlies, rock. KMA, rock, and Jim Call and His Suicide Ax, rock, Thursday; Wire Train, rock, the Standard, rock, Train, rock, the Standard, rock, Burning Bridges, rock, and Touchy Subjects, rock, Friday; the Cruzados, rock, the Lares, rock, and Shark Jones, rock, Staturday; This, rock, Amaray, mck, and Ten Yards, rock, Tuesday; Nimbus Ohi, rock, the Accessories, rock, and the Psychodelic Camels, rock, Wednesdew

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

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

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

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 566–5677: Ray and Lainie Correa with Bert Miller on drums, swing, pop. nostalgia, and contemporary dance music. Friday and Saturday.

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

Your Palace, 32282 Governor Drive, University City 453-4444

Andrews, jazz, Thursday through Saturday

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Lounge: Stu Shames, jazz piano, 6-Br. Tuesday through Thursday Dining Room: Norel, harpist, plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Anthony's Harborside, 1333 N Harbor Drive, downtown. 232-6358: California Transfer, contemporary, Tuesday through Saturday

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

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

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Bob Hart, classical piano.

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Super Bowl '86 New Orleans rie Haggard & Alabama Nov. 23 James Taylor Nov. 9 SDSU Chargers/Raiders/Rams IRXS Nov. 16 The Alarm Nov. 27

LA: hompson Twins Nov. 2 Crue & Autograph Nov. 27 Stryper Dec. 13

Deposit now for: Neil Diamond, coming soon ZZ Top, Van Halen, Heart, Dec. Dio corning soon

If you don't see it listed, call and ask All LA. theatre, concerts and sporting events 8650 Miramar Rd. 578-7669 MC/Mss/American Express



THURSDAY · FRIDAY · SATURDAY

KING BISCUIT BLUES



SATURDAY, NOVEMBER 2 KGB-FANOI NIGHT

TUESDAY, NOVEMBER 5

FLYWEIL

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BOB WELCH

WEDNESDAY, NOVEMBER 6 No cover charge 75¢ rum & coke all night!! Music by

DALLAS TAYLOR

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HOT TUBBING 2 OR FOUR!
with the witch or warlock of your choice
While Stonewher 11 LEON RISSELL
Sunday, November 17 RONNIE MONTROSE

Featuring: Sono San sushi bar for the best sushi in town!





Wednesday, Thursday, and Sunday brunch, and performing jazz with Third Floor late Friday night, David and Francesca Savage and Friends, classical viola duets, Friday and Saturday

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither music, Friday and Saturday Johnnie B., accordion music sing-along. Wednesday, Thursday, and

The Con-Coo Club, 4383 University Avenue. 283-8213-Jonathan the Texas Flash, honoring ariety requests, Friday and

Dock Masters, 2051 Shelter Islan Drive, Shelter Island, 233-2572. The Coalition Orchestra, jazz. Thursday through Saturday, live music, Sunday and Monday, call club for information; Oh! Ridge.

Dookies, 4225 El Cajon Boulevard. East San Diego. 283-6581: Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Evan Carawan and Jon Kendall.

riginal and traditional music on

Friday: the Paradise Street Band

Irish music Saturday: Paco Sevilla Irish music, Saturday, Paco Sevilla and Rodrigo, cora, ert fiamenco guitar in solo and duets, Sunday, Old Time Hoot Night, Monday, Rick Saxton and Rex Wilsom, acoustic, foik, topical, nevelty, and original music, Tuesday, Cathy Curtis, guitarist and songwriters, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Mike Lamy, contemporary, Thursday through Monday; Barbara Casler, contemporary, Tuesday and

nered dulcimer and guitar.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbot Drive, downtown, 232-3861: Ron Satterfield and Coral Thuet, Hotel San Diego, 339 West

Broadway, downtown, 234-0221: Harry's Bar: Live music Friday and Saturday, call club for information.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0666: Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Bruce McKeithen, piano variety. Tuesday through Friday happy hours: Jon Sandoval, piano variety. Wednesday through Friday evenings. Fine Line plays jazz on the indoor stage, Sunday and

House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz,

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066; The B Street Band, contemporary, every night except Tuesday and Thursday when live azz is featured, call club for

Jim's Hickory Wood Barbeque, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary. 7:30 p.m..

Jally Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, mirth and music, Wednesday through Saturday; Rich Faulkner, contemporary, Tuesday

rusic, Saturday, call club for

Lucky Lady Club, 455 Sixteenth Street, downtown. 233-9391: Siglo, Lafin and Top 40, Thursday through Sunday; Los Ruff, Latin and Top 40, Monday and

Mandolin Wind, 308 University Avenue. Hillcrest. 297-3017: Bitch and the Boys, Top 40 dance music and the Boys, 100 40 dance music. Thursday through Saturday: Robin Henkel, jazz and blues guitar, Ruesday: Rick Gazlay and His Voodoo Barracudas, rock and

and the E Ticket Rollers, rock, rough Friday

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

Cocktails, 2061 India Street. Jowntown. 234-4893: Guy and Jackie and Gil Warner, Italian Jongs, pop standards, and opera

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Ron Nheeler, contemporary and folk. 30 p.m., Friday and Saturday

Our Place at Mikisan's, 2424 Fifth aime Valle Quartet, jazz, Frida

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Greg Glove: with Karol Kipp. emporary. Wednesday through

Patrick's II, 428 F Street, downtown, 233-3977: Fro Brigham's Preservation Band

MONDAY

Monday Night Football Wide Screen

Hors d'oeuvres and Special Drink Prices

Arm Chair Quarterback/Challeng

Saturday, the Aubrey Faye Quintet, jazz, Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue (Fifth and Har Heaters, rock and jazz, Friday and

Reel Gusto, 4105 Taylor Street. Old Town. 295-5111: Two Pieces, Sixties and Seventies hits. Friday: DJ Jim

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish music. Thursday: Kitty Kieffer, 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: David Watson and the Gathering, contemporary, Friday through Sunday,

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Devocean, Top 40 dance music, Thursday through Saturday; the Mar Dels, vintage rock, Tuesday and Wednesday; the Jets, vintage

rock. Friday happy hour. Shepherd's Restaurant: Vicki Shepherd's Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday; Gail Dietriechs, classical harp,

Contemporary Music Tuesday - Sarurday Seginning at 8:30 p.m.

Sternwheeler Showboat, at the dock. 1066 North Harbor Drive, downtown. 298-8066: The Pier

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 LoungelPark
Manor Holet, 325 Spruce Street,
Hilleret 299-9002: Top of the
Park Enairel Jackson, pianist, 58
p. m., Wednesday through Friday,
the Daniel Jackson Ensemble, sizza-bluse fusion, Friends, and Startolav
evenings. Paul Restling, pianist, 5-8
p. m., Sundap Purnet, Monder night after Monday Night Football, and
Tuesday happy hour Laboheme.
Phil Beeber classical guitar
Wednesday and Thursday verrings.

Trojan Horse, 6179 University

Irojan Horse, 6179 University Avenue, East San Diego, 582-1070; Fast Lane, rock, Thursday through Saturday; Rukus, rock, Sunday.

Avenue, North Park, 295-9426: Live music, Friday through Sunday, call club for information. Boulevard. 698-6042: Live music, Saturday, call club for information

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855; Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-6319: Oh!

Harbor Island Drive, Harbor Island 291-6700. The Bar: Kevan Melton, ntertainment, Friday and Saturday, call club for in Palm Grill: Kathy Lloyd.

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



Appearing through November 2
BRUCE CAMERON ENSEMBLE



SUNDAY BUFFET BRUNCH

JAZZ JAM CHEATHAM'S JAZZ QUARTET 6:00 pm-10:30 pm • No cover, no minimum

MONDAY

MONDAY NIGHT FOOTBALL

Two wide screen T.V.s Free hot dogs, chili, popcom Draft beer 75¢ a glass, \$2.50 a pitcher

BAHIA BELLE

MOONLIGHT CRUISE Saling Friday, November 1, 930 pm and Saturday, November 2, 730 pm every hour on the ½ hour until 1230 am COCKMEN 5 DANCING LIVE MUSIC BY "MAIN STREET". 55 • Board dockside at the Bakie Hotel Miss.

HAPPY HOURS: Monday Saturday, 4:00 pm-8:00 pm Sunday 4:00 pm-6:00 pm, hot 6 cold hors d'oeuvres

KIFM 98 HE OUT JAZZ

with Art Good of KIFM 99
Wednesday, November 6
Complimentary November 6
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First 96 people receive a FREE Bahir Belle pass.
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JAZZ DANCE NIGHT

with Mark Walton of KIFM 98 & Channel 10 Thursday, October 31 ELLA RUTH PIGGEE

Complimentary hors of oeuvres 6:00 pm:8:00 pm Don't mils our Peablon Auction starting at 5:30 pm Monthly drawin self-with prizes and much more. Hallowen Bash—with prizes and much more. Dancing begins at 5:00 pm. No cover, no minimum.

EVERY FRIDAY THROUGH TUESDAY

simment 9:00 pm-1:30 am. No cover, no DEAN & THE PERSUADERS

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On our patio overlooking the bay 10:00 am-2:00 pm • All you can eat \$8.95 EVERY MONDAY

MONDAY NIGHT FOOTBALL

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



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Otheque Oldies Night Dance to the Original Sounds of Crystal T's

Dance Contest at 9:30 p.m. Solid Gold Dancer

Half Hour Show at 10:30 p.m.

Pavillon Lounge

Tuesday - Saturday leginning at 9:00 p.n



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Lip Sync Contest The Original! Join the fun and compete for Cash Prizes and Instant Fame! Ladies Night -Reduced Prices



Dancing Nightly and Non-Stop Entertainment Crystal T's Emporium

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, ntemporary, Friday and Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Brian Connolly, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Dale Fearson, contemporary music on the piano. Tuesday through Saturday; Bruce Robbins. contemporary; Sunday and Monday. Craig Jones, piano, 5 to 8 p.m., Friday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Kicks. rock, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Tommy Ray, country, light rock, and easy listening, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday: Coyote, country, Sunday: clogging lessons, Monday

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Wayne Steele, piano variety, Thursday through Saturday,

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

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

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Classics. Fifties and Sixties rock, Tuesday through Sunday; the Dynamic Duo, Top 40 dance music, Monday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Dina Preston and Chaser, country, Weck, a sday through Sunday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: Live music, Friday and Saturday, call club for information.

Horseshoe Tavern, 7664 Broadway Lemon Grove. 469-6344: Paydirt, country and contemporary, Friday and Saturday.

Lakeside Hotel, 9940 River Street Lakeside. 443-9591: Supercolt, country, Friday and Saturday. Mr. Bill's Back Room Saloen, 399 North Magnolia, El Cajon, 447-4500: Jim Moore, contemporary La Posada del Sol, 8238 Parkway

Drive, La Mesa, 462-2649: Jim Moore, contemporary, Thursday Elton, J.R., and Country Gold, country, Friday and Saturday.

Friday and Saturday, call club for

Linda's Di'Angelis Restaurant, 1977 East Main Street. El Cajon. 447-0842: Ron Morin, contemporary. Sunday and Tuesday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music. Saturday, call club for information

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Voo. contemporary. Tuesday brough Saturday: Fro Brighata's reservation Band. Dixieland jazz, anday and Monday.

Magnolia Mulvaney's, 8361 Magnolia Avenue, Santee, 448-8550: France, rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Terri Adams and Country Velvet, country Wednesday through Saturday; jam nights, Wednesday and Thursday.

Road House, Old Highway 80 and Los Coches Road, El Cajon. 561-5893: Private Party, country rock and bluegrass. 9 p.m., Saturday and Sunday 7-11 p.m., pickers invited to sit in. Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854 Cycles, Top 40 dance music, Tuesday through Saturday

Rodeo Room, 8300 Broadway

Sunday and Monday.

Our Favorite Place, 8646 Mission Conge Road, Santee, 449-6240: Linda Sherwood and Surefire, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Country Justice. country. Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616: Andy and Donna, contemporary fluesday through Thursday: Alto and the Ox Bow Country Lads, country, Friday and Saturday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: Mike Blea, contemporary rock, and Three Speed, vintage rock, Thursday; Three Speed, vintage rock,

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Force, rock, Thursday through Saturday; the Procrastinators, rock, Sunday and Monday, the Londons, rock, Tuesday and Wednesday, Dr. James Downs, hypnotist, Monday. Lemon Grove. 469-5137: Ron Morin, country, Friday and Saturday.

Straight-Ahead Sound, 7578 El Cajon Boulevard, La Mesa. 466-9997: Assassin, rock, Friday and

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Turquoise Lounge, 5975 Sew.rin Drive, La Mesa. 465-1525: Nervous Rex, rock, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main win Cody's Saloon, 240 West M. Street, El Cajon. 440-9247: Live music, Friday and Saturday, call club for information.

South Bay

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

Country Bumplein, 1862 Palm Avenue. Imperial Beach. 429-1161: Gail Lee and Go for Broke, country. Tucsday through Saturday: Haywire, country, Sunday and Monday.







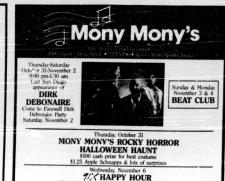


While we can't sell you talent or drive you to hard work, we can help select the musical equipment that's right for you

The Right Equipment = Carver, Rane, Sequential, E-Mu, SCS, Hafler, Audio-Technica, EV, JBL, Roland, Korg, AKG, Shure, USS, Symetrix, Passport, Syntech, Digidesign and newly opened Oberheim and Kawai.

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Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Crystal, rock, Tuesday through day: France, rock, Sunday and

Sweetwater Road, National City 475-7313: Four Star Country. Da Vinci's, 626 E Street, Chula Vista. 427-8880: Tito and entry Friday and Saturday Augustine, contemporary, Wednesday through Sunday The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Outta Controll, rock. Friday and Saturday.

Bock's Cocktails, 317 Third Bock's Cocktalls, 317 Third Avenue, Chula Vista. 422-1566: Emerson Poireaux, contemporary pianist. Tuesday through Thursday; live music, Friday and Saturday, call club for information.

Marisol, 1680 Broadway at Main Streett, Chula Vista, 429-8045: Colour Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norten), Thursday; Mosaico, salta and Cumbia music, Sunday, with Los Lupes, early evening Sunday. Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: The Jeds, contemporary. Thursday: Rick Rutti, contemporary, Friday and Saturday.

Oasia Bar, 1121 Third Street, Chula Vista. 426-2977: Five Steps West. country, Friday and Saturday; Bustin' Loose, country, Sunday through Tuesday. Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday: free country dance lessons. 7 p.m., Saturday.

Old Benita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Cat-illaes, vintage rock. Wednesday: the Two Tones, rock. Thursday through 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. Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: La Bapalla, Latin music, Thursday, Saturday, and Sunday.

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce

PERFORMERS through Thursday: East Coast,

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 Landmark Cocktail Lounge, 2511

Rock & Roll

The Accessories: Spirit
The Agents: Red Couch Im
The Agents: Red Couch Im
Amarey, Spirit
Avasatis: Straight-Ahood Sound
Automatics: Straight-Ahood Sound
Automatics: Helizon
The Bettal: Boys: Many May May the Pier
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Burning Bridgers: Spirit
The Call-Bittal: All Spirit
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Restaurant

The Cat-Illacs: Old Sonita Store Restauron!
Cat Pracks: Distillery Nightchib, Ralph and Eddle's Circles: Whiskey Flats
The Classics: Jon's West Claude Coma and the IV's: Spirit The Cruzados: Spirit Crystal: Done's Machine.
Dean and the Persuaders: Catamann Hotel Catamaran Hotel
Dirk Debonaire: Belly Up Tavern,

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Electric Guitars	Amps	Speaker Cabinets	Microphones	Acoustic Guitars	Effects Pedals
All styles Fender Gibson Schecter J.B. Player Gretsch Caryin Krammer Vox Peavey Guild banez Dean 3.C. Rich Bickenhacker	From 10 uotts-300 wetts Acoustic Roland Gibson Fender Peavey Randall Ampeg Lab-Series Traynor And more	Fender 2x10 Fender 2x12 Fender 4x12 Peavey 1x15 Peavey 2x15 Peavey 2x15 Peavey 2x15 Sunn 4x12 Sunn 1x15 Acoustic 2x12 Marshall 4x12 Cerwin-Vega 1x15 Cerwin-Vega 2x12 And more	Low-Z & Hi-Z Shure Electro-Voice A.K.G. Audio-Technica Sony Altec And more	Martin Guild Gibson Ovation Hondo Yamaha Takami.a Alvarez Dobro And more	Electro-Harmonics MXR DOD Ibanez Rocktron Vox Cyy-Baby Aria And more

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Falls
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Mar Calle
France: Magnidus Mulvarney's.
Innew Merhine
Friends of Ghosts: Sjurit
Rick Gazlay and His Voodo
Barracudas Mindolin Wind
Headband: Navajo Inn
The Heroest Leide's Generalises
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The Mar Delss Shoraton Harbon Island Messenger: Chib Chelet Miss D'Meanor: Rulph and Eddic's Mistreated: Immy's Place Nervous Res: Ilreputs: Lounge Nigel and Company (Spanky and Our Gang): Helly Up Tovern Nimbus Obi: Sprit

Notice to Appear: Old Del Mar

Outta Controll: Red Coach Inn. the Lantern
The Procrastinators: Park Place,

The Procrastinators Inch Place Inmitury:
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The Standard: Spirit Suspicions: Immy 3 Have Swen-Erik and the E Ticket Rollers: McDin's: Spirit The Tell-Tale Hearts: Spirit The Tell-Tale Hearts: Spirit This Spirit Three Speed: Pleza PlaseE Capon The Speed: Pleza PlaseE Capon The The Thomas: Old Bonita Store Advanced: Underground: Jimmy 8 Place Bob Weich: Asceland

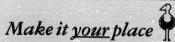
Murphy's/La Jolla Wire Train: Spirit

Contemporary/ Top 40

Ambition: Fl Comal Judy Ames: Doneyal's Andy and Donna: Ox Bow In Mick Barton: Memberey Boy

Camers
B Street Band: The "Invader"
Barker and Orr: Jolly
100ger/Scaport Village
Randy Beecher: Maxican Village

Wind
Mike Blea: Pizza Plus
Bogart: Islands Lounge
Jerry Burchard: Dock's Landin
California Transfer: Anthony's



Now appearing through Saturday—THE AUTOMATICS Sunday & Monday Nov. 3 & 4, Special '50 & '60s OLDIES NIGHTS with LIVE MUSIC



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FOUR EYES

Friday Special—FASHIONS INTERNATIONAL FASHION AUCTION 7:30 pm Incredible FREE BUFFET — now 4:30 to 9:00 pm, weekdays Complimentary breakfast seven nights a week Midnight-1:00 am



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Sun	Mon	Tue	Wed	Thur	Fri	Sat
NOVE - 19	MBER 85 —				HISKEY Fit Halloween Pa	rty!
3	4	5	6	7	Surp	9 REENHOUSE rise Party! Iley • 299-2828
DANCE !		12	13		DEL MAR el Mar • 755-	
DANCE N		19	20	21	Private Party	23
24	25	26	27 THE	28 NEW HAL na Portal • 225	29 CYON -9519	30

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Lighthouse Carol Crawford: Dock's Landing Jesse Davis: Atlantis Devocean: Sheraton Harbor Island Frank Dexter: Barnacle Bill's Double Trouble: Hotel Escondido Duke + 2: Peter D's

Dusty and Melissa: Tom Ham's Dusty and Melissas. Tom Ham's Lighthouse: The Dynamic Duo: Lon's West East Coast: La Maze Paul Eastland Victor's Elan: Jolly Payer/Nevanside The Elements Hotel Del Coronado Ed Ellis and Tapestry: Sandtrap

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Main Street: "Robin Rolls"

Manight Delight: Gilbey's Cocktail Lounge
Mike Miller: Holly's hm
Moment's Notice with Judy Ames

Donegal's Jim Moore: La Posada del Sol/La Mesa Mr Rill's Back Boun Saloon Rita Moss: Hotel La Jolla Nathaniel Jam: Rusty Pelican Nightshift: Moonglose

911: Monk's People Movers: Hilton Hotel Pier Group: Sternicheeler

Showboat Pitch 'n' Woo with Gerrie Woo: Lorenzo's
Emerson Poireaux: Dock's
Cocktails
Rhythm Company: Borelli's Back

Rico: Victor's Bruce Robbins: Boondocks, La

Juan Robles: China Fire

Restaurant Rick Rutti: Hungry Hunter/Imperia Beach Sandi and the Classics '85: Actec

Four! Sergeant Slaughter: Nike Out East Shine it On: Uncution Village Hotel Chuck Showalter: Jolly Pager/Solama Ekuch Dave Smith: Hangry Hanter/Rame to Hernardo Tony Soraci and Company:

Henry's Sound Investment: Pavillion

Lounge Spanky Whiteface: Tio Leo's/Mira

Joe Stewart: Tio Leo's Mission Gange
Darmison: The Flying Bridge
Tito and Augustine: Da Vinci's
Bert Torres: Standast Hodel
Titlog's Five: Islands Luange
Triple Play: Hillon Hotel
Two-gleeher: La Johla Village Inn
Two-Pleees: Red Castlo
Vintage Three: Borelli's Back

Alton and the Ox Bow Country Lads: Ox Bow Inn Jerry Baze and a Touch of Country: Whiskey Creek Big Sky. Don's Bramble: Abiliene Country Saloon Bustin' Loose: Oxisis Bar

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*PRIZES FOR BEST COSTUME

- Dancing
 Drink specials
 Free munchies

Door prizes



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Red Checkers: Lu's Dan Connor Band: Silver Fox

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Circle D Corral
Crossftre: Van Winkle's
CW Express: Priple S Steak
House/Valley Center
Jesse Daniels Band: Leo's Little Hit

of Country
Elton, J.R., and the Gold: La
Posada del Soll.a Mesa
Five Steps West: Oasis Bar
Four Star Country: Landmark Cocktail Lounge rand Central Station: Hutch's

Haywire: Country Bumpkin The Hot Shot with Ron Bell: Levis Little Bit of Country
The KCBQ Flatbed Band:

Sternicheeler Showboat Gail Lee and Go for Broke: Country Bumpkin

Lone Star Country: The Country
Side Restaurant and Lounge
Ron Morin: Roskeo Room, Linda's
Di Angelis Restaurant, Wooden

Outlaw Country: Country Side Restaurant and Lounge Paydirt: Horseshoe Tavern Dina Preston and Chaser: Flinn

Springs Inn
Private Party: The Boad House
Tommy Ray: Caliptso Louige
Ricochet: Oakrale Louige
Bob Sasse: Fancho Vera Criz, Old

Time Cafe
The Savery Brothers: Physicado

Club
Linda Sherwood and Surefire:
Our Favorite Place
Steer Crazy: Wrangler's Boost
Steppin' Out: Valley Center Inn.
Saloon

Salocat
Supercoll: Lokeside Hotel
Don Tennison: The Fluing Bridge
Uncle Ken's Converted Rice Band:
Wrangler's Boss!
Jerry Jeff Walker: Ikelly Up Tavern
White Lightning: Stope Coach Inn

Folk/Ethnic

Bluegrass Etc.: That Pizza Place Guy and Evan Carawan: Old Tim

Cafe
Eamon Carroll: Posic O'Grady's
Eamon Carroll and Brian Baines:
Blamey Stone Pub
Brian Connolly: Blamey Stone Too Jim Hinton: Biarney Stone Pub Jackie Kendall: Hotel La Jolla La Bapalla: Zoralia's Latin Five: Le Sainte Maxine Latin Soul: La Tapatia

Latin Soui: La Tapata Los Lupes: Marisol Los Ruff: Lucky Lady Club Louisiana Cajun Trio: Old Time Cafe Sean McVicker: Incland's Own Paul Montesano: Old Pacific Bearc

Paul Montesanos (Ma Puene neue Cale Jim Mooney: Coffee by the Sea Mosaico: Marisol The Paradise Street Band: Ireland's Own, Drowsy Maggie's Bob Sasse: Runcho Veru Crue Rick Saxtons: Upstart Crow and Company/Seaport Village Company/Seaport Village Rick Saxton and Rex Wilson:

Blues/R&B/ Reggae

Drowsy Maggie's Siglo: Lucky Lady Club

Hank Ballard and the Midnighters: Beily Up Tavern The Blonde Bruce Band: Jose Murphy's Tom "Cat" Courtney: Texas

Teahouse Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tapestry: Sandrup Lonnge Fo Mos Rélly i, p Tavern Rick Gazlay and His Voodoo Barracudas: Mandolin Wind Robin Hennel: Avise O'Orady's. Mandolin Wind King Biscuit Blues: Bacchanal Everett King's Modern Bhythm Sight's Marcy Levy and the Deacons of Sout: Belly (p Tavern Ells Ruth Pigger: Catamanan

Soul: Belly Up Tavern Ella Ruth Piggee: Catamaran Hotel, Atlantis, Old Pacific Beach Cafe Preston Smith and the Crocodiles: Belly Up Taxen MIKE'S BACK!





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Jazz

Mark Augustin: Cafe in the Valley

Mark Augustin Restaurant The Bop Tones: Rosa: O'Grady's Holly Burke: Quimby's Fro Brigham's Preservation Band: Pul Joey's Lorenzo's

Putrick's II
The Bruce Cameron Ensemble

The Bruce Cameron Ensemble: Bohin Hold Bob Campbell Thio (Bob Campbell Flow (Boh Campbell Tho with Marley Bob Campbell Tho with Marley Days: Islandia Hood Linda Chase and Roger Dempsey: Booknorks/Punnika Coffenhaman Jazz Quartet: Buhia Cheathaman Jazz Quartet: Buhia Cafe
New Shooz: Chuck's Steak House. Cafe in the Valley Restaurant Ella Ruth Piggee: Old Pacific Beach, Catamaran Hotel, Atlantis

The Chicago Six: Belly Up Tavern
The Coalition Occhestra: Dock

Adlantis

Bus Satterfield: Elavo's

Bus Satterfield and Coral Thuct:
Holiday InterMembracher

Stu Shames: Abby Restaurunt,
Islandis Hotel

Peter Spraigue: Quimby's

Laura Springer: Vication Village,
Hotel

Storme Puradise Bay

Sugar Trio: La Jolla Broike's Cajun

House In Cobb: Carriage House

In Cobb: Carriage House

Jimmy Corsaro and Sharon

Andrews: Your Pulace

Judy Dople Trio: Our Place at

Mikisan's

House Third Floor: Cafe Angelique Tobacco Road: Belly Up Tavern Jaime Valle Quartet: Our Place at Mikisan's Ed Ellis and Capestry: Sandtrap Lounge Aubrey Faye Quintet: Patrick's II Fineline: Humphrey's Forecast: Russy Polican Hollis Gentry and Fattburger: Old Pacific Beach Cale

Mikism's
Windjammin' (Preston Coleman,
I inda Chase, Phyllis
Hageman): Upstart Crow and
CompanyPacific Boach
Zzajj: Chuck's Steak House

Doc James, Mr. C, and Company

Betty's Burger Garden Jazz 'n' Stuff: Gilbey's Cocktail

Lounge
Bob Long: San Luis Rey Downs
Off Course Country Club.
Ruth's Hidden Acres
Mark Meadows: Cafe in the Valley

Everything Else

Mary Adams: harp music, La Hacienda Cantina Restaurant

Phil Beeber: classical autor and variety, Bahia Hotel, Park Manor Hotel, Michael's Brasserie Fred Benedetti: classical music,

Fred Benedetti classical music, Urstart Cross and Company-Solions Boach Com Carawan and Jon Kendalli-original and traditional music of harmiered dukemer and guidar. Drussy Maggie's Ray and Lainie Correa with Bert Millers suring, port mostalpia, and condensymany dunce music the Wellbrusse.

the Wellhouse The Crescendos: big band dance music, San Luis Rey Downs Golf Course Country Club

Cathy Curtis: singer-songuriter.
Drowsy Maggie's
Dr. Gonzo's Musical Madness (with Mike Stone and Barker and Orr): musical variety show with various San Diego performers, Monterey Whaling

Company
Ed Ellis and Tapestry: juzz.
nostalgic blues, and
contemporary, Sandrum Lounge
Forecast: juzz and rhythm and
blues Rusty Polican
Erle Foster: classead guitar, Cafe in
the Valley histoamant
The Four of Uss swing and group
receds Sumbut Hole!

The Four of Us suring and group cocals. Suntas Hotel
Patti Glenn; piano bar, Dookies
Creg Glover (with Karol Klipp):
Asyboards and vocals
performing certything from
standards to contemporary,
Pangapago-Supert Village
Paul Greggs piano bar, Dookies
Guy and Jackle with Gil Warner:
cartety, pop to opera, Mona Lisa
Rodamant

Elleen Hay: hosting a talent show and hoct night and performing everything inner country to find and contemporary. Jun's Hickory Wood Barkeyne Steve Hudsom: corneig und musse, Monteny Whaling Company Deboral Liv Johnson: sibger-songuerite. Old Time Cale Roland Rlotz: either musse, Cale Vienna

Boland Klotz: aither musik: Cafe Vienna Rathy Llowi: contemporary harp. Parillion Lourge. Viscount Hotel Bol Long: everything from closses of to bengin-woogie on the piane. San Lufs Bay Downs Gol Course Couring Club. Rodis Course Couring Club. Rodis Hotel of the Care. The Land Couring Club. Rodis Contemporary, and rocals. Sandast Hotel Brace McKethen: contemporary.

Bruce McKeithen: contempo

Top 40, and variety piano with vocals, Judson's, Humphrey's Bob MacLeod: piano and voca variety. Bahia Hotel, La Valencia Hotel

Valencia Hotel

Vield McMasters standards and
pop from the Thirties to the
Eighties on the harp

Jerry Melnicks standards, movie
thernes, originals, contemporary,
and jazz music on the piano,
Seamer's

and jazz music on the piana, Sournes's Kevan Melton: piano variety with vocals Viscount thotel Mike Miller folk rack and variety, tolly is hu John Molineus: ductimer music, Old Time Cale Jim Mooney: gudarist vocalist performing folk rack. CollechythesSou

Time Cafe

Marisol
Mike Murphy: comedy and music,
La Hacienda Cantina
Joel Nash: piano show tunes, Mille

rel: harnest Abbeu Nestaurani John O'Connor: topical songwriter

John O'Connor: topical songuerite; Old Time Cafe
Oh! Ridge: comedy and music, the Voyage: Duck Musics
Luba Papowa: classical, easy
listening, and variety piano. Ro-of the Case
Dale Pearson: piano variety,
Boordocks Restaurant

Emerson Polreaux: piano variety.
Dock's Cocktails
Peter Robberecht: pianist, Mr. A's

Peter Robberecht: pianust, Mr. As Restaurant Sandee and the Ram Band: variety stage show with everything from wintage rock to country, Rancho

Bernardo Inn

David and Francesca Savage:
classical music on bassoon,
viola, and flute, Upstart Crow
and Co/Pacific Beach, Cafe

Angelique Rick Saxton and Rex Wilson: folk. Rick Saxton and Rex Wilsons fol novelty, topical, acoustic, and original music, Drowsy Maggie Paco Sevilla and Rodrigo: corner flamenco guitar in solo and duets, Drousy Maggie's Star Party: recorded music

Star Party: recorded music audience participation shous. Carlos Murphy M.A. Jolla and Quivous Basso bar. Springfield Wagon West. Barbara Truesa dukuner music, Old Prace Camo and quitar variety. Cafe del Ray Moro Mile Zoumara: classical quitar. Cafe in the Valley Restaurant

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Death Wish and E (233-332F)
Death Wish and Centain Fury, from 11/1

Bijou, 5th and G (235-6064) St Live and Die et L. 4. and Self Suit from 11

BEACHES

Dove, 7730 Girard, La Josa, 459-5404). The Shooting Party

Joma, 3150 Rosecrans (224-3344) Agnes of God

Fine Arts, 1818 Garnet. Paulic Beach (274-4000) MacArthur's Children and Sugar Cane Alley

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Theaser 1, Jagond Edge
Theaser 2, Deam Wish 3, from 11/1
Theaser 3, Better Off Dead and Silver Buler
Theaser 4, To Live and Die m L A, from 11/1
Theaser 6, The Journey of Yarth Garon
Theaser 6, Knish Groove

Itrand, 4950 Newport, Ocean Beach (223-3141) Invasion U.S.A. and Teen Wolf, from 11/1

Person U.S. A set Their Bird Host 111 (A Classificate 1 S 185 Boom Area Bird (225 SHz. Fewment) Thesian 2 Representations Thesian 2 Commando Thesian 3 Commando Thesian 3 Commando Thesian 5 Shack in the Few sets Bird Administration 111 Thesian 5 Shack in the Few sets Bird Administration 111 Thesian 5 Shack in the Few sets Bird Administration 111 Thesian 5 Shack in the Few sets Bird Administration 111 Thesian 5 Shack in the Few sets Living Steel A Rightman on the Living Steel A Rightman on the First Book Part 1 (1) I and 2 shadings

CLAIREMONT-KEARNY MES.1-UNIVERSITY CITY

Clairemont, 4:40 Clairemont Mess (274-090) Call heater for program information La Jolis Village Theaters, 8679 Villa La Jolia Dri (453-783). Theater 1 Japped Edge Thooter 2 Death Wark 3 from 11/1 Theater 3 Commando. Theater 4 Back to the Future

Traction of the Control of the Contr

WISBION VALLEY

included and the next terms of the record of the control of the co

Agnes of God — A young nun in a

Agnes of God — A young nun na provincia Canada ni classe has gwen birth to a basty, soon feund discarded in a waste basket it have innocret she may or may not have shown and have regional may or may not have stranged the basty on purpose if not her then now or wire? The focus here is privately and becelerarily on the provincial provincial

Conserts 21, 1140 Hotel Circle North (201 2121)

Valley Circle, Mission Valley Center Wist

STATE UNIVERSITY

Cinerama, 5889 University Ave (583-6201) Jagged Edge Jagged Edge

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Treater 1. Krush Groove
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Century Twin, 54th and El Casin Blvd, 1582 2000, Threater 1, invision U.S.A. and Rambo First Blood Part 8, from 1111 Theater 2. The Blook Caustron (matiness). Cocoun and Gremins (overlings).

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Ken, 4661 Agains Ave. (28.3-506).
Chessow Oreman through 11/2
The Sea Guil. 11/3 matime.
The Lady home Shanghe and South of Evil. 11/3
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Ace Drive In. 8000 Broadway, Lemon Grove (488-5328). Death Wish 3 and Certain Fully, from 11/1 Aero Drive In, 3rd and Broadway, El Cajon (444-8500). Sack to the Future and Remo Williams

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Better Off Dead - fouth cornecty. Better Off Dead — fixeth cornects sightly lecome than model. Severage success as a running stage of the control of the control

Brewster's Millions — A remake and update of the 1945 farce complete with commensurate inflation, where the earlier hero had to unburden.

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Rencho Bernardo 6, 11740 Bernardo Place Court
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1985 * (Cinema Plaza 5)

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CURRENT MOVIES

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Cat People — The differences between the Paul Schrader remake and the Vall Leston-Jacques Fourneur organal cannot adequately be measured to such quantitative terms according for the such quantitative terms are stated and est-amenual kirgh-view moutes of running time or the sharp screece in guide. More to the point is concerning to the form to the point is the decrease in sense brought about by the addition of a brother can delivered by the addition of a brother can delivered by the addition of a brother can delivered by the addition to the addition to the addition that addition to the addition to t mun Pail Schrader, a the andreas for controls training plots and high angle shots. The thought behind the facing shots accomprehensible enough, even if there ultimate effect is to also grander expectations than are been proportionally and to obtain a proportion of the proportion of provided in the behander. An overage above statues, etc., would clearly be more suited to a more entities (BIP) PECPLE: Nagassas Kirsal, Marcon O'Domin 1822 • (Ficer, 11/4).

Copper — Scence factor, but only by the schmadily of containing several characters who are said to be already to the scene of bracters who are said to be already the productions or completely said to the scene of the scene of

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Weeke B. U.K. Econodo B. from 11171 (See B. U.K. Econodo B. U.K. E

Wegard Plaza ()

The Congeny of Welves — The feet clean of a confi-industry Brisish were clean of a confi-industry Brisish were clean of a confi-industry Brisish was a confidence of the confid

(South sight Crists, which is the backstage muscul about a hardsome backstage muscul about a hardsome blackstage muscul about a hardsome Blades, who also co-write the script and the muscul, who wants to hit if really top. "Who the fuck do you thrulk you are" Julio legislas?" The general structure is as weather-beaten as can be (singer gots a talled of success, togges his hierattis, etc.), but some of the particulars approach up. The music

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and outrageousness.

itself, certainly and also the humble means by which is practiced the prochaenty demo tape. He used periods to beat from while rehearing processing the processing of the processing the processing of the white muscale stabilishment (replacing a salisa frumpet with a saxophone, and so on). The overreaching hero does not escape reduciate, etility. Detected by Leon creations of the processing of "" (Ken. through 11/2).

Day of the Dead — Those who

Day of the Dead. — Those who thought the notice shops my mail in DMWA OF THE DEAD was a street of the DEAD with the underground bunker curn messle slio here. Those street of the DEAD with the slipping mail was a of zombes, with a lot of height survival of zombes, with a lot of height survival of zombes, with a lot of height survival and possibilities, with a lot of height survival and possibilities, with a lot of height survival and an analysis of the DEAD with season of the DEA See the film that generated the recent controversy on fetal pain during abortic

Deeth Wish 3 — Charles Bronson's lone vigilante returns to New York Cey drected (again') by Michael Winner. (Ace Drive in, Balbook, Center dry Chemas: La Jotla Village, Parkway, Pancho Bernardo 6, Santee Drive In; South Bay Drive In; Sports Arena 6; Star: Sweetwater 6; UA Escondido 8; Wiegand Plaza 6, from 11/1)

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Fletcher (with a byline of Jame De-and a string of a Laces stretching from led Nugent to ligo Stravinsky) is probing into the heavy drug traffic at the beach. He runs into some good luck when someone who turns out to be one of the principal traffickers.

approaches him with what at first seems to be an unrelated, if equally shady, proposition, Lore stays with him throughout Geograph (Abornadi's Andrew Berginan and acide by Christian Andrew Berginan and acide by Christian Andrew Berginan and acide by Christian Shade Number of an Shade Number of an Shade Number of a service of the Shade Office of the Shade Office of the Shade Office of the Shade Refule 1985.

"Coverna Plaza 5)

Fright Night — Who's going to believe you when a vampire moves in next door? Moreover, who's going to know what to do about it? Who more



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Gremlins — Nobody is taken very much aback on meeting a pondy areard turny title beast who speaks and sings in English in a rucce like. Disney's Chip in Date But after all in this ispocal American small boan (so believed of seculive producer Seven Specioter), school's 881 in session on Christian Even Day and a subtitled. Christmas Eve Day and a sutfitted Cocteau film is broadcast on local TV that night, and the grasp on character and psychology is more or less the exact equal of Dr. Seussie g. the Widow Scrooge who lows to capture a brourlesome mutt and put him in her spin-dryer). But it's rather as if Dr.

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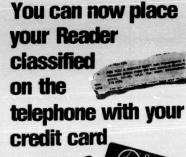
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Kwaldan — Ghoet stones by American author-furned-Japanese chizen Laticado Hearn, brought to the wide screen and to a two-and-a half-hour length by director Masakii Kubayash Static, illustrational, othen pietty, and othen pretty dull. 1964. "(Ken. 11/6)

oward Low Camp with a pulp thriller Week assessment and publishment assessment and person, in Weiler's under the present in it weller's under the present in it weller's under the property about a guilber ham Steels salor at 90 auchee droit a mander adverse meaning and a second of the publishment and the property of the p

apologia for the Japanese in World War II. set prudently just after truce. Certainly, children make a good Centaris, children make a good symbol (or even good definition) of imposerous and a Little Lengther between the control of the

Mac Arthur's Children - Maudlin

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A Nightmare on Bim Street intriguing idea, a group of American servages share the same deam, from which they was one of the same deam, and they was the special street of the same deam of the special street of the same deam of t the transform from waving to dream, and by too many slobbering, cacking pursuits. Wai John Saxon and Rcnee Blakley, directed by Was Craven. 1984.

Pee-wee's Big Adventure — The moviegoer's first introduction to Pee-wee Herman, and both of them should be very happy about it. Jerry Lewis would seem to be the comedian's

• (UA Glasshouse 6, 11/1 and 2

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bypassed Lews in Islamoss to their select ear forebasts with his complete during what the select ear forebasts with his complete during what the select ear forebasts with his complete during the select earlier of the select earlier the world around him, and especially to self-generated stimuli, whenever the world lets him down (e.g., the "mad dog" effect of lookhpaste foth, or the face he contructs on his breakfast plate out of fried eggs, bacon, pancake, and strawberry) will no doubt be perceived in terms of

childlikeness — or, since he is not an actual child, in terms of dementedness. But in his indefatigable alertness to the physical "Mira Mesa Cinemas, Plaza Twin, from 11/1: Studio 3 Cinemas, UA Chula Vista 6: UA Glasshouse 6, from 11/1)

Plenty — The story from the David Hare stage play concerns a foreign service of the stylest named Susan Tatrame, whose life peaks carry in her larm of service to the French Resistance in World War I, and whose mability even to make that experience, and whose discontentment with mere priently. Will make the red of her life a small held for those who share it. The strength of the conceptions her strength of the conceptions her the properties.

layovers betweenimes, especially early while the therands groundwork is all being laid. For all the chronological (and geographical) ground covered, the move is essentially rather state, a series of insufficiently varied variations in a therine. And the theme it sold is compounded of insufficiently dressed up platfuldes the heightened emotions of war the coldness of the English, the insufficiently dressed in the platfulders. emoons or war ne coulers of the English, the inevitable erosion of youthful ideals. What keeps this from going stale is that the ideals in question, though noble enough, are treated not as products of lotty rationality but as those of borderline

Tracey Ullman, John Gielgur, and Sling, directed by Fred Schepisi 1985 " (Cinema 21)

Prizzi's Honor - Richard Condon's Prizzi s Nonor — Richard Condon's Come novel of lews and "Tambya and Goyatty needs the Male show and "Tambya and Goyatty needs the Male show and tambya and Goyatty needs the Male show and the show and

eccentracy, results and papyrus skin of wheezing pipes and papyrus skin of William Hickey as the patriarchal Do (why didn't Huston himself play this role?) the earnprish and adenoidal Anjelica Huston (John's daughter) is Anglea Huston (Johns daughter) as The amily 5 bigs sheep Use. Neholoon who looks as the keeps a wad of chevering gun behind has well as the standard in the separament a son of cross between Humphrey Bogart and Burl four, Katteen Turne conventionally cast as the conventional forume false's seems to belong in another move: 1985. " (Cartino Cinema 4)



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batting sexuality). He is not even afraid to let one of the characters call him a "long-haired faggot." And he always moves well on stage, with his masturbation pantomime being a masturbation partomme being a highlight of some sort. But the dramatic context often lakes much of the luster off. The curtain closer for example, must be awarded the dubious distinction of Best Vocal Performance the Day After One's Father Has Shot Himself in the Head (Fernovalla Mann One Misrot Toiri specially When One Hasn't Told line's Band What One's Plans Are and indexidon from normal verbal place apposition—might seem more interesting, magit almost seem a research of the place and a research of the place and a research of the visual invasions are an experience of the visual invasions are and set for mannings included the generating of the processing mannings in candidate the surveyer streaming through research great place and the prevention of the power set of the prevention of the power set of the pow

Rambo: First Blood Part II - This Rambot: Pirat Brood Part II sequel advances into territory already occupied and overpopulated the post-Vietnam War MiA rescue, operation. (The director of the earlier film. Ted Kotcheff, yot into that territory first, with UNCOMMON VALCEI. Still. tim Led Accorden, but from the terreby time is permy to they action, helped among by Lerry Goldsmith is fundering music and Jude Confering speaming music and Jude Confering speaming when the rescue held-capter abandons on hero amond sightering ordined when the rescue held-capter abandons on hero amond sightering ordined and the accorden may be. This is a consert music the accorden may be accorded and the accorden may be some included that was more than the same more than the accorden may be accorded to the same move beginn at an accorden may be accorded to the same processing of the same section of the same section of the same section. The condition of the same preference accorded the same preference accorded to the same pre action grows increasingly incredible (how, with Ramito on our team did we with Ramito on our team did we will be a seen and the province of th Mediterranean heritage, gives the spectacle something of the monumentalism of, if not quite Michelangelo's Rebellious Slave, at least Steve Reeves's Hercules. Richa Crenna, Charles Napier, 1985. "(Century Twin, from 11/1, Fiesta Twin, UA Glasshouse 6, 11/1, and 2. midnight)

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Reno Williams — Fred Ward has been publied from the supporting rate to see as the public hold authority of the public hold authority of Warren Murphy is the public hold authority of Warren Murphy is a public hold authority of the hero himself, a Manhatan of the hero himself, a Manhatan of the hero himself, a Manhatan hardward, and authority of the hero himself, and hardward hardward hardward, and authority of the hero himself, and and authority of a Krisman tellora has beach intedimental, and authority of a Krisman watcher 1 y least operate and absentee bords watcher and beachers bords watchers.

recruited. An acrophobic (and acrobatic) set piece on the scatfolding of the State of Liberty, about heliway through; gives things a shove, but they immediately ratio piece things as shove, but they immediately ratio piece tell again. Some good photography, especially of New York after datr. by Andiew Laszo, With Wittord Brimley and Kale Morgiew. Orectot by Guy Hamilton.

1. (Aero Drive In: Carousel Cinema 6. Fashon's Valley, Grossmort Mail.)

Glasthouse 6. Unreal source and Cartes. Regard Place 6.

The Return of the Living Dead More that a good to Notify Co. First 1.

The DEAD although water director Dann Samon and anothing to do with the earlier film, and that George flowers of the company of the "Less" water film, and that George flowers got his "Less" wange in it. For their matter the scientific process have copying the "Less" wange in it. For their matter, the scientific process have copying the "Less" some interesting real copying and the "Less" some interesting real water for the principle of th

Return of the Secaucia Seven— John Sayles's characters are the by League studer's activities of the Vertram War years, who, a decade later have found inches for themselve in such "meaningful" lines of work as high-school seacher Vista volunteer. only counselor singer somerier drug counselor, singler sonywriter manage, and their speechwriter to a U.S. Senator (Democratic or counse). A similarity of age, of outlook, of concerns, between these secole and the greater pervention of move critics has probably contributed greatly to this moves lat portfolio of raves. That and the predis, nation of critics to be overgeneous to any movie costing just \$60,000, whether out of their compassion for paupers or their esteem for inflation-lighters. Frugality, though, only becomes a virtue in

Romancing the Stone — The avesty Western action for openers is not overgrown formation and the control of the c The popularity of hese books in the inacho marriet a one such thing, perhaps the best such thing, it gets her out of one sum, and doesn't get her out of another, and gets a lought both times. With Michael Douglas and Darny De Vito, written by Dane Thomas, directed by Robert Promas, directed by Robert 2 emects, 1984. (Storing Valley, from 11/1)

The Sea Gut! — The Chekhov play, but not the Lumet version and not the Beilocchio version: the Yuli Karasik

version, in the unginal Russian. (Ken, 11/3, 11 a.m.)

(Ken. 110. 11 a.m.)

The Shooting Party — A little bit of a RULES OF IntE GAME — avery title to 41 - but centered on the British stather than French arribotoracy, and set a control of the British stather than French arribotoracy, and set a control of the British stather than French arribotoracy, and set a control of the British stather than French arribotoracy, and set a control of the British stather than French arribotoracy, and set a control of the British stather than the British stather

by Alan Bridgers 1985.

**(Cove)

Silversdo — A boy's Western, not in the sense that it makes its primary appeal to current rifle boys furth out of the sense that it makes its primary appeal to current rifle boys furth out of the sense that it appeals to former that boys who can sense that it appeals to former that boys who can sense that it appeals to former that boys who can be considered and not owned it (with his borother and presumable former better than the sense that it is not because the former little boy who directed all and on-write it (with his borother and presumable former better than the sense of the sense o

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Amas. 1985 (Grossmont Mall: La Paloma, from I.1. Mra Mesa Cinemas. Oceanside 8 Plaza Bonita: Santee Village 8; Sports Arena 6: UA Escondido 8)

Se Empl File — Polici praktate
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Stop Making Sense — A concert move and rething more and as narrowly focused a one as ever was tire of the live audience nothing of the acceptage, only the on stage, in the case of the concert case of the case of the concert case of the case o

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Fargie has 3.

(Cantee Drive In From 11/1)

Sugar Cane ARBy — A Thin World more which despite demunications of wheley routides serently rather than more which despite demunications of wheley routides serently rather than the pulling onesets to the profest bootstraps to 4, about an orbital hospital policy and the pulling onesets to the profest bootstraps to 4, about an orbital hospital policy and anything to ensure he doesn't end up to ensure the profess more replace with releasances — an unitationing a ment energy he profess more indicated and character of per unitation of the service of the things to an other modern't end to the service of the service of the things to an other modern't end the service of the serv

To Live and Die in L.A. — Cyme tim by Wilsen Freckin with Wilsen L. Petersen and Wilsen Dutos. Glave Carouse Crimena 6- Fashion Valley, Flower Hill Chemas. Grossmo. Mail. Oceanide 8- Plaza Bonta Rancho Benrutofe 6- Plaza Bonta Rancho Benrutofe 6- Sudh Bay Dine in Sports Arena 6- University Towen Control.

Sweet Dreams — "Lots of up and down" is how Patsy Cline describes her second marriag. With a lisecvious smirk to indicate that it is really up all the time. But there is a lot of down, too

BUDGET
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Storm of the processor o

with COAL MINER'S DAUGHTER (in which Cline was executing which Cline was executing victorarcter) has trad of operating of the property of the is no movie here. There is a performance breathless, tey, overheated, by Jessica Lange (who is synchro to the cignals recordings not too badily), and a more cuntrolled, though more monotonous one by Ed. Harris as the no account husband. With Ann Wadqeworth and Dawid Cliennon 1955.

1 (Carousel Cimenta 6, Cimenta Plaza 5, Flower Hill Cinemas, UA Cinema 3).

b Flower Hill Chemist U.A. Chemist J. These Wolf — Cartadily a goots for in-short a flagh sphool baseless learn on which one of the glages just happens to be a welcould facel several happens to be a welcould facel several happens to be a welcould facel several happens to be a several fire ability to stain-clark. To criticise between one's legis to pass behind for esticack, add still to lipicarrinops from thosewer and Mchael J. For clined by flood Danier 1965. "Plaza Tax Hom 1111" Strand from 1972 of the properties of the clinic 1972 of the properties of the properties 1972 of the properties of the properties 1972 of the prop

Towner Centre From 1171.

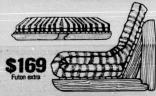
Towner of Settle — Oncon Welles at he more retround as checked but not quite most round as active. Roture denough, though , "Nou re a mess, honey," he is consistent and the control of the co

Weld Science - Weld on the exit of a for 2 for nerty lengths with a none compare at their deposal feed first 1 for nerty lengths with a formation of the second second system, and — shazard — conjure up key Le Brock of the WOMAN in the property of the second second system and — shazard — conjure up key Le Brock of the WOMAN in the bit capabilities of a law, the bit capabilities of a law, me bit capabilities of a law, me bit capabilities of a law, the bit capabilities of a law bit of the second and addition to the prior specifications state than other of hermit, could law tend of the second second to the second law the second second to the second second to the second second to the second second second to the second se

Year of the Dragon — A sort of CHINESE GODFATHER set in New York's Chinatown. In the interest of cubural documentation, there is a lot of laboriusally expository dialogue played in the snappy, snappish manner of a

Sidney Lumet movie, a SERPICO or a PRINCE OF THE CITY But we are not gauge the credibility of the information Polisia for Oldewijk Pourse, and the graph and change in number earlier gain have changed polisia for the control of the company of the control o

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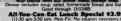
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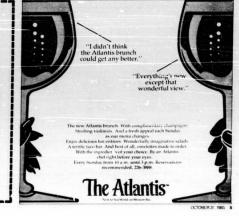
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BRIGHT, active male, 39, seeks friend to share hising and comping, nature exploration, jazz and classical music, foreign firms and somulating conversation. Don. 295-1358

C.J. Bonfire on October 16 was great! Thank you for listening, for sharing, and just being you hoo-poo-head's user.

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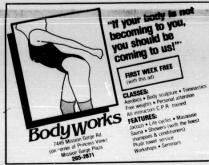
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CHRISLER, 1965, wagon, 9 passengers, ar, good tires 1750-296-3877.

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HONDA ACCORD 1977 Hatchback, excellent con-dition, new tires, cooling system, battery, muffler, stereo, sheep skin covers. Very clean interior and ex-terior 5 1900, 488-929.

HOUSE/CIPC.1977, Zoor sines 4 spend, jumped, see condetening, 80,000 miles, 1,1000 Evening, 50,000 fly type Copie, food import sizes. August 2018, 1000 Evening, 50,000 fly type Copie, food import sizes, august 2018, 1000 fly type Copie, 1000 fly type Copie, food import sizes, august 2018, 1000 fly type Copie, 1000 fly type Copie, food import sizes, august 2018, 1000 fly type Copie, food import sizes,

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HONDA PRILLOR 1986 Dank Size-5 speed, power for the strengthares, ar condisioning, AMEM carriers. MAZIA 2324CL Sizes now 1991-mount plus tax offers, proving power mounted: 22% mins, 35 canh reput Clin Figure 104 1647. Only 328 cash required: Circo Auto 218 88.7.

HONDA PRILIDE 1979 Excitine condition. Re-cercity phenoid and engine overhaided. AMETA, March 2016 1880. Gold Auser automatic. are, amount. 5. speed. Back with red merior: 13500. Blackpoint after consisten new quinotiety and bac-tery fluor well: 12850. Jac. 459-488, 459-928.

HONDA PRELIDE: 1980. 5 speed, surroot. AMEM Susette, slown, laggage rask, service recepts awate closests, slown, laggage rask, service recepts awate coverings, 587-07.5. cellent, conditions, 13990. Priorie: 695-0642 or 153-108.

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PEUCIEOT 504 desel wagon 1980. Excelent continuo, recondisoned engine, auto Lans, 35 MPG AM/M cassette, new air condisoning, brakes, rac tiers, 1280, 574-6933.

PINTO, 1975, 2 door, 4 speed, 89k miles, good body and engine, many new parts, \$700, 276-5404. PINTOS, 1980, Isatchbacks, surroofs, excellent con-dition, low mileage, many extras, 4-speed. One red and one cavamer. After 5-30pm, 565-6805.

AIG AIDGET, 1967, red convenible, original owner, 83k miles, classic, \$3,000 miles, very rice in 83k miles, classic, \$3,000 miles, very rice in 83k miles, classic, \$3,000 miles, very rice in 80k miles, classic, \$2,000 miles, very rice in 80k miles,

PONTIAC AMBULANCE 1960 VIN #860P9262, Bam, October 7, at 4991 Auburn Drive, San Dieses

PLYMOUTH VALIANT 1974, 6 cylinder, 4 door, runs great, clean. Needs 2 tires, otherwise very good condition, \$1200 or best offer Claim 283-1142

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PONTIAC 1976, station wagon, Bargain 180

ORSCHE 914 1973 20 5-speed. Black Brauty cheels, cassette, new paint, tires \$2500, 428 3694 POISCHE 914, 1973, 2 ster. Rebuilt engine, appear ance group, complete work paper file, \$3500. Excel-tent except quarter panel, 454-7461.

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PORSCHE 914, 1920, 1.7. Hunter green with tan in-tenor, amiltin casette, regular gas, grear mpg, black bra. Note car. \$3400, 942-0908. PORSCHE 912, 1966, 5 speed, low miles, all original. PROTECT YOURSELF Important things to do after an auto accident. Send 12 to R. Mitchell. Box 2731. RABBIT 1979 4 door, 4 speed, clean, white, run, die set, great mileage, sunroot, \$1900, 259-9458

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TIRE THAINS for \$12 16.5 tires, used circle for 15 miles, \$40. Please leave message, 448-3768 FIRES (4) GOODYEAR Previess, F28x14 blackware, Excellent condition, used only 2 weeks 525 each sid4.8x80

TRESOWHEELS TRUCK 4 Chevy 8 lug wheels, per-fect 4 to 5x9 50 tires, tair All for 540. Call 455-0008 fOYOTA 1979 2-door red haterback, 63,000 more Brand new tres. As is \$2500/best. 279,9772

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TOYOTA CELICA GTS, 1984, six new. Always garagest, non-smoker, power everything, surroot, oil, cruse, air-conditioning, 5 speaker steres, sport sens, more Nice, must sell, 267-6658. TOYOTA CELICA, 1976, 4 new tires. Call Cheryl, Monday-Friday, B.30am-Spm at 571-5126. Evenings and weekends, 226-2819.

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TOYOTA CORONA 1974, automatic, air condition-ing, AMFM cassette, rebuilt engine, 12 month old paint, suproof, 11775, Gary 283-2715, 663-8600

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TOYOTA LONGINO 1976, GT shell truck this deal up our alley Dick fun time, sturdy peep Front end clean Many extras Offer Avs 272 2004 645-1862

TRAILER, UTLITY, 5'x3'x4' with removable sides TRAVEL TRAILER, 28' PROMILER REGAL 1994, were lots of extras, air Make offer 748-3406.

TRILIMPH TR-7 1976, blue hardtop, with sunroof sterro, 300 miles on rebuilt engine, rebuilt clutch has electrical short. \$1800, Best or trade. \$85-1035 TRIUMPH TR 7 1976. Rebuilt engine, excellent cond

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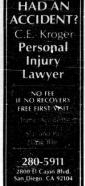
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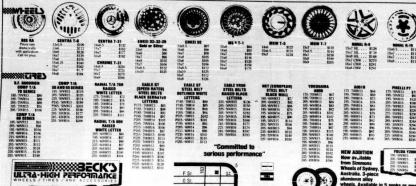
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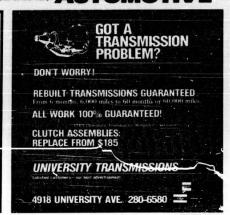
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new paint, garage, formal di iom, fericed yard, 284 6644

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OCEAN BEACH 300 square feet receivorkshop store front located across from beach, 1969 Abbott Street Available October shru, June only! \$195/month Kevin, 224-8399

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PACIFIC BEACH townhouse 2 bedroom, 2 1/2 bath-room, 1850 month, Quet, all new building. Appli-ance: plus microwine, parking, lauridy, dropes, carpet, 922 Aque (new), 274-1798, 273-7315. PACKIC BLACH: Completely furnished, 2 bedidom 2 bathroom minti floor condo: Ocean vers; covered parking, pool, execuse noom, etc. Linor \$1000 plus utilities. Broker, 2700789.

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MBSION IRACH BAY FRONT: I bedraum furnished apartment. I parking space Available immediately through June 15: 3550 month Patro, laundry, bay sew Jon. 488(139), 219-9672. HACFE BLACH Victorian duplex spicorus 2 bed room, famely room, sun rucher, attic, service posts \$700 or \$780. No peth 1812 Hornbertd Street, 276-3311 488-3100.

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THE READER PUZZLE #381 A. D. D. . .

These days, mailing a letter seems to have taken on an entirely new meaning. How much postage do we have on this puzzle?

Rules of the Game

1. Prizes for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific

OFURO HOT TUBS in Pacific Beach or Render Tshirts. 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, PO. Box 80803, San Diego, CA 92138 by 90.0 a.m. Wednesday, six days following the issue date: 3. All entries must be

address and choice of prize include shirt size S. M. L. XL). Employees of the Reader and their immediate families are not

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five 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 in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

r trips to our office.

7. One entry per person.

PORVELOMA, 1725, 2 master per Washendryen, air conditioning

Reader Puzzle #379, Fishy

head, but as the fish matures one eye migrates to the left or right side, depending on the species. Winter flounders, or blackbacks, are right-eyed; northern flake and

(Scophthalmus equosus) was the real fish (by the process of



Of the sixty-eight entrants urteen were correct. The winners are:

1. Mike Callisen

San Diego
2. K. Dexter, Jamul
3. Lyle Beller, San Diego

4. John Stokes, San Diego

Terry Dutton.
Pacific Beach

WANTED Someone to temporarily inside in start one deadloom and year to the control that the start one deadloom and year olders to the control that the start one deadloom and year olders in the start of the start o

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MCUSEBOA: Sneet round area, one section amendes, wery old, built on barge, all solar, roof, owner might finance 114,000, 223,7757

LA COSTA covenhome, bioriurful, spacious, 1600 - square feet. 2 bedron, 2 bidh, 3 polius, 2 can ga rage, vaulled cenings, fregulare, custom decid procuping, pool, jacura 6 suinar, end ensort living for \$109,000. Serious enquine; 438-7987.

LA MESA condo. I fiedroom, good location. Quiet \$49,950 By owner, 461-2701.

LA MISA, Mt. Helis, 4 bedroom, 2 1/2 buth, unique design, spir, view deck, plus easy across 174 & LB 12,000 cash rebite on COE 1775,000, 416-5773. LAXESDE house 3 bedroom, 2 bathroom, large screened patio Best address, 14 acre. By acres. Mint condition, must see \$108,000 By owner. SALSBAB.

LAKESIDE 3 bedroom, 1-1/2 bish sowithome, 1/00 square feet, fireplace, launity in unit, garage. Must sell, linking state, assume 593,500 loan by owner 543,695.

MISSION HILLS. Spanish Coffsmon. 4 perinorm 1+ bathrooms, formal dining, handwood floor large garage Large assumable at 30 1/2% hard Assing \$255,000 Levier mission. 574-7778. MISSION VALLEY condo. Security gate, pool, spa, recreation in heart of valley Lowest in area. 146,000 By owner, 944,0467

MISSION MALLEY By owner, detaile 1 condo All amentes, including charmons post, pleases, gym, private parking and tow interest, assumption soon 8th, 223-2215

N VALLEY large I bedroom condo bewuthin alcony. I pools, 2 jecuzzo, 4 tenno courts, com and clubhouse. Asking \$61,900. Call pt, weekends, \$63,5707.



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SOSJ AREA No fees condo 2 bedroom, 2 Lath-room, 900 Fereplace, dishwasher, disposal Full or part ownership Possible listle down. Owner ans-rous 287-0815

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SINGING HELS IL CAXON Country acre. 4 bed rooms. 2:1/2 bitch. 2500 square feet, corral, views Great terms. 5:179.950. Owner, 579-3717.

SCILANA ISEACH mobile home. I bedroom, I bath from Linuing country, setting all household goods IV VCR, sterns, appliances, telephones, disher planes, 5900 for all 755-6487. SOUTH BAY 3 beforein 2.12 bathloom townhouse rando Eligible Net assumble 11% or FHAlcony Lendu aprd private yard, 2 cat gazage, freplace, up-grahed capper 182, 200 690 2124.

SPRING VALLEY/Dictionary Hell sina. Best buy - be-froom. 2 Dathroom. centra reating/ar-condocring. Large ferred yard with springless, 595,000 By owners, _{1,22} 469-416.

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OFF THE CUFF Do you believe in ghosts?



Daniel Molitor Grad Student Mission Valley

All of us have heard one story or another - ghosts. UFOs. You can't help but wonder if they do exist, My dad's cousin came out to visit one summer. She was telling me about a friend of hers who me about a triend of hers who inved in a very old Victorian house in Chicago. This friend would hear noises at night and see a ghost in the hallway. The ghost would go into her little girl's room and look over the haly's crib. One year, right around New Year's she had a terrible premonition of her own death. Shortly afterwards she was in a bad car wreck, but she and the little girl survived. She always felt uneasy around New Year's, and a couple of years ater around the same time, she was hit by a car and was killed. To this day, my dad's cousin leeps with the light on in her apartment. She's still afraid er friend's ghost might come isit her one night.



Denise Burdick Waltress Spring Valley My sister lives in an old house in Logan Heights. She's been there about ten years, and so has the ghost. It's the spirit of the old lady who used to live in the house before her. I walked into the house with my sister small results. walked into the house with my sister one night, and my sister said. "Hello, turn on the lights." The lights went on even though no one else was in the house and my sister wasn't near a light switch. There was the sleet was near a light switch. There was this glow, that's the only way I can explain it — a glowing force that moved around the room. They see her all the time. The kids see her. She's a friendly ghost. Her favorite spot is by a window upstairs. They call her by her name, but I forget what it is, I've heard it's good to live with a friendly ghost. They'll help you out if you're in trouble



Corporate Assistant North Park

Yes, I do. It's tough to put exactly way into words. I heard of a ghost in England that inhabited a pub. The original pub owner was an old lady who had owned it for years. When had owned it for years. When she died, a new owner rearranged the furniture, only to find it back the way it used to be two or three times. Personally, I'd love to see a ghost, as long as it was a good one. I wouldn't mind my dad coming back for a little chitchat. After he passed away, the day of the funeral my mon said she felt something like a breeze near her bed, even though everything was closed up. She kept hearing a kind of voice saying, "I'm fine, everything will be okay," She felt at peace with it. I think it was my father's spirit. I think the spirit of those we love will always be close to us.



Nicole Hancock Student Southeast San Diego No. Absolutely not. Once you die, you soul goes with you. In the Bible is agys your mortal soul goes with you. I don't believe in hell either because aby would (Ged put. because why would God put us on this Earth just to let us burn tetrally after we died? It just doesn't make any sense. I do believe that good people go to heaven but the bad just stay in their graws. All these other apparitions and things are the work of the devil. You know, there are still cannibal tribes who cat out the insides of the dead because they believe it brings themes, were to the sairiet brings themes, were to the sairiet brings themes, were to the sairiet and the sair sair sair sair brings themes, we re to the sairiet and the sair sair brings themes, we re to the sairiet and the sair themes sair the sair themes the sair themes the sair the the sair on this Earth just to let us bur brings them cle ser to the spirit of that person. Now that is a very satanistic practice. The devil works in strange ways. Satan might appear to you in the form of a ghost, but there is no ghost!



Nary
Thirty-second Street
Yes. It has nothing to do with
the way I was raised; my
parents don't believe in
anything like that. I've always had supernatural experiences. I first became aware of my guardian angel in the ninth grade. I was leaving the house when someone suggested I take my glasses and motorcycle helmet. I was startled, I was in the house alone, so I grabbed them, which is something I never did. Right after that I was in a motorcycle accident that should have killed me. My ex-wife's family all had experiences with ghosts. My brother-in-law picked up a guy in a bar one night and offered him a place to stay. Before they left, his guardian angel told him not to give the man a ride. He didn't. The next day the guy's face was all over the paper — escaped from prison and wanted in seven states for murder and robbery.

— Lin Jakary

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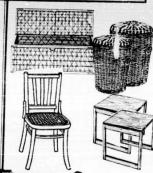
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