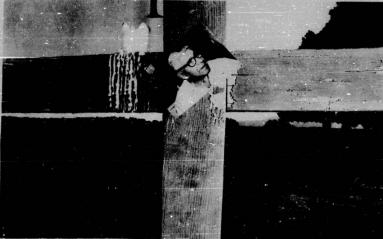
Reader Writing Contest, see page 25



The spirit of steve ponchetti



although they only die once like the rest of us, it has for-Ithough they only die once Diegueño Indians to bury their dead twice: once at death, and then once again a year later. And so it was that the people of Santa Ysabel had gathreced at the mission on a Saturday stole an occasional drink. When coronne in October, one year after a bed and occasional drink. When scolled about this, one of them seedled about this, one of the death of Stove Bonchetti, to hold the death of Stove Bonchetti, to hold

necks for a glimpse of the empty, linen-covered coffin that represented the body of the man they had buried a year ago. The singing carried outside and across the mission grounds, where the men leaned against pickup trucks, talked, laughed, and even stole an occasional drink. When scolded about this, one of them

mourning, the dead person's family gathered together his clothes and belongings and burned them, in a kind of second cremation. While the wind carried the smoke to the east—out to the desert where all men began — the family sang songs telling the dead

AN INDIAN LEADER LEAVES THE EARTH

the ceremony in bonor of the man who for more the forty years had been their leader - in the old mean-

edge, and strength.
It was mostly the women and older and sang the old Spanish hymns, "so heautiful," as Steve Ponchetti once said, "they almost make you want to ery." The chapel was full, even the aisles were packed, and a crowd stood outside on the steps, craning their

It's not supposed to be a sad day."

Before the white man arrived, the

people of the Santa Ysabel Valley, then known as Elcuanan, called the ing of the word, leading not out of power, but out of wisdom, knowl- custom karuk, the clothes-burning ceremony. After a person died and his It was mostly the women and older people who sat in the small chapel said to linger on this earth for one year, staying in the place, and among the people, he had known while he was afive. During this time, his family and friends were careful not to speak his full name for fear evil spirits might learn of his death and try to

"If you don't know how the Indians feel about their dead, then this is a hard thing to understand," explained Steve Ponchetti's widow, Flo, before the ceremony. Though she spoke in English, her voice somehow retained the sound and rhythm of Ipai, the na-tive language of the northern Diegueños, "This is something that has been passed along by the people from way back, years and years ago. This ceremony is something which has to be finished, it has to be done.

BY STEVE SORENSEN



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Mix Has Long Felt

While I was not thrilled with being featured in a story ("The Long Trial of Ron Mix." October 3I) that had me on the losing end of a civil suit, I must losing end of a civil suit. Imust commend the writer. Stephen Meyer, for being up to the herculean task of making order out of a tremendously complex case. The presentation of facts was not totally accurate, but Iknow his failing was not-intentional—the material was too great, the issues very complex, the time too short. These long left that the featured pieces in your publication

writing that takes place in San Diego. As a dabbler in the written art. I know the writing community appreciates the forum you provide Ron Mix San Diego

Erratum

EFFGIUM
It was incorrectly reported last use? ("The Inside Story," October? With the Sun Plego-Union enhanced Deimseria Mauricen O'Comor over Republisan Bull Cleator in the 1981 San Diego majoral primary election. The Union's enhancement election in the Inside Story of the Inside Story

LETTERS

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

Minuscule For Scoundrels?

For Scoundrels?

It is receiling to know that the received proposed to know that the received proposed to the second proposed to the received prop

the welfare mothers work at whatever job they can get in any one year, in spite of the crushing wage gap and enormous child-care problems. The average welfare mother is white with less than two children, hardly a baby moschine. In addition, her stay on welfare is short-term, feighteen months) and

the adulton, ner stay of wetter is short-term, (eighteen months) and there is no such thing as "intergenerational dependency." Finally, agencies love to report all errors, primarily made by welfare workers, as fraud. Agency welfare workers, as fraud. Agency error is three times that of recipient error. In addition, fraud assertions are four times its actual occurrence.

expendators by the housing commission as "outrageous" and "evorbitant." He implies wrongdoing through his list of pointed questions suggesting that the housing commission has somehow been shirking its responsibilities to produce housing opportunities.

was not "reckless." The commission must pip for an office somewhere. Because of this prochase, (I) our resis less, (2) is will not be increased in coming years, and (1) suppore with other papers, with the property, instead of continuing to pay rent to a landlord.

No. Mr. Jovishoff, a fifty-free year lesse is actified uncommon or a sweetheart deal for Mr. developments, structured for the long-term benefits of both parties, have involved fifty-free year.

California State statistics show figures in San Diego County from January to March, 1985, During this time, there was a total AFDC caseload of 39,046, Of this 2056 caselvad of 39.046. Of this 2056 cases were carmarked for investigation on possible frand: A total of 160 cases were accepted by the district attorney's office, which ended up with ninety-three convictions. The jump from 39.046 cases to ninety-three is continuous indeed, and represents two-tenths of a percent of the total caselvad.

two-tembs of a percent of the total caseband. In light of these facts, the time-space, and energy devoted to this space, and energy devoted to the making much ado to falsely energers and in the above the competent Schizmers and to the public's account of the public's account of the public's account of the public's account on the public's account on the public's account on the common not perceived Schizmers of the Common not perceived. Perchaps the ginerance of Half to the Common not perceived. Perchaps the ginerance of Half to the Common not perceived. Perchaps the ginerance of Half to the Common not perceived. Perchaps the ginerance of Half to the Common not perceived.

excuse.
Collect Fahey Fearn, attorney
San Diego
Gregors Evans Knoll, director
Legal Aid Society of San Diego
Merkel R. Harris, executive

director Welfare Rights Organization

Quarter Notes The Beaux Arts Trio at UCSD, a joint recital by organist Robert Plimpton and harpest Marian Hays, and Gustavo Romero at Symphony Hall, By Jonathan Saville More Theater The Lion in Winter is so serious that it's not even funny. By Jeff Smith

In One Stab
In a recent letter to the editor
(September 26), Hans Jovishoff
attempted to characterize
expenditures by the housing

Solitable texts surrounder beausing opportunities.

Mr. Jovishoff cites a Channel 39 ecitorial retired of the office facility and calting for an entertainty of the surrounder of the office of the office the follow-up investigation penetrated beneath the surface of these states are surface of these surfaces of these contributions which the commission's ratgery have made to housing in our community. The Channel 39 penes part of commissioners or staff.

Spending funds for the Office was not "reckless." The

development, structured for the lange term benefit on both parties, to both parties, the lange term benefit on both parties, the lange term benefit of the public. Expenditures are authoritized by the lossing commission, Regular backs have continuously praised our fiscal responsibility. In one state in the dark, Mr. Jovishoff asks. "Did apone, benefit from besides the vendors, benefit from would barrily bentactive it as would hardly bentactive it as would hardly bentactive it as would hardly bentactive it as the formation of page 35)

SALES REPRESENTATIVES
Kelle Bonelli, Deborah Daffe. Learie L. Fleunders, Linda Fleunders, Ann Friede, Judy Karpinski, Brooke i Angie Mikelain Hylin, Imera Pasase Dan Station, But Wesley ADVERTISING ART DIRECTOR

ADVERTISING MANAGER

SALES MANAGER

EDITOR Jon Mallor

By Lin Jakary



Highlights of Upcoming Events Poet Allen Ginsberg at SD8U, an exhibition of the art of Belle Baranceanu, the San Diego Bird Show, and author David Wyman on America and the Holocaust

Theater Jonathan Saville on theater of the lectern.

Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries..... Guide to the Theater

Music Scene Upcoming concerts, clubs, and performs Current Movies Capsule reviews and complete directory.



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Life in Hell Moby. By Matt Groening . 33 Ernie Pook's Comeek S-h-h-h-h-h! By Lynda J. Barry The Reader Puzzle Knot an exit. By Don Rubin ... 37 Off the Cuff What teacher made your life miserable as a kid?



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VERIFIED

City Lights

Battling Gertrude

Gertrude Evans and her 540 neighbors at the University City Village enjoy one of the best rental deals in San Diego Their spacious one- and twobedroom apartments are set among a tree-covered, seven six-acre residential complex with a swimming pool, nine hole golf course, and shuffleboard courts. There's a private security service, a "social director" to plan group

activities, and round the clock maintenance crews who clean carpets and install everything from dead-bolt locks and light bulbs to new tile floors. For a this, the tenants of rents of from \$315 to \$370.

And there hasn't been a rental increase since June, 1984, a millennium by San Diego andards.
Such unheard-of housing

bargains aren't due to a magnammous landlord but are in large measure, the result of Gertrude Evans's tenaciousness. Since 1978 the seventy two-year-old New Jersey native has been keeping her University City Village landlords at bay, first resisting their plans to convert the apartments to condominium and now rallying her fellow senior citizen tenants to strike back against what she claims are "deliberate distortions"



Gernale Entres

and "harassment" by the property owners.

Evans devised a method for equitably dividing among fellow renters the \$30,000 in attorneys' fees required to pursue their cause thus far, and she helped draw the city attorney's office and city council members into the issue. This protracted legal Fight is now before the state Supreme Court, which will soon issue a decision that will either let Evans and her

neighbors maintain at least a temporary hold on this senior citizens budget paradise or allow the landlords to increase Sports Arenas Properties, the landlords, claim they can't afford to wait for the court

rulings and have since September attempted to raise the rent by upward of seventyfive dollars per month. They've hired a crack team of lawyers, accountants, real estate analysts, and public relations experts to convince

current owners purchased the project in 1974, they claimed they weren't told of thos restrictions and asked the city to free them from the constraints. The city refused so the owners moved the case into the courts. A judge agreed with the city, ruling that University City Village must citizen housing project. The appeals court, though, reversed that decision, and the case is now before the Supreme Court. Justices on the high ourt last year said that until they issue a ruling on the case, rents can only be increased enough to cover operating expenses, and then only after the owners prove they are losing money.

The landlords have now

and was owned by a nonprofit

foundation. But after th

detailed their current losses and have projected a financial shortfall that will reach \$841,800 annually by 1988. On September 23 the landlords sent letters to University Village residents informing them of twenty-five-percent rent hikes. Evans and other members of the University City Village Tenants' Association counterattacked immediately. They called their councilma Bill Mitchell, who asked the city attorney to "determine the legality of this rental increa

A Room Beneath The Freeway

Each evening, two Santa Fe Each evening, two Sania Fe-treight trans head northward from the downtown station, one bound for San Bernardino and the other for Lis Angeles. As, the trains near the Taylor Street crossing in Old Fown, they slow from the r. normal speed of about forty-free miles per hour to less than twenty. And it's three U.S. Border Plantol spokesman Ed Pyeatt says, that the Mexican aliens who had he Mexican aliens who had earlier hopped aboard one of the cars are most inclined to

The reason, Preatt says, is concrete Interstate 5 overpas and are flanked on one side by the Convair plant and on the other by a dirt embankment that climbs up to meet the freeway's east side. And just a fear of being seen, they can also spend the night in relative isolation. All they have to de Pyeatt says, is climb over a chain-link fence and then scramble up the embankment along a concrete wall that is

part of the freeway's support structure. At the top, there's a two-foot break in the wall between the dirt and the freeway's underbelly; the hole is invariably lined with a ripped-apart corrugated cardboard box — a sign. Pyeatt adds, of its continual

Upon crawling through the

hole. Pyeatt says, new arrivals will see an immense cavern already inhabited, on most nights, by a dozen or so prio arrivals. Strips of carpeting are laid out on a top ledge, and the downward-sloping bank below is dotted with several campfires that cast an eeric glow against the rows of concrete support pillars. At the bottom of the bank is another concrete wall perpendicular to the first, and maybe a hundred feet directly across from the entrance hole is a third wall parallel to the first. Come daybreak, the

overnight crowd heads into Old Town. According to San Diego police sergeant Jack Doherty, some of the aliens stay in Old Town, "where many of the Mexican restaurants are know to exchange meals for work": others go to prearranged "drop houses," private homes where they'll sleep in the garage, a spare bedroom, or underneath the house until they get picked up and taken to farm jobs in North County or other such forms of labor For the last few years, says

the Border Patrol's Pycatt squads of his "transportation check crews," working with

Santa Fe railroad security

officers, have been conducting weekly sweeps of the area around the Old Town train tracks, which they dub the tracks, which they dub the "Old Town Stop" due to the large number of aliens who regularly come there. And while no exact figures are available for that stop. Pyeatt adds, in the last year more than 5000 illead aliens have been 5000 illegal pliens have been captured near train tracks all over San Diego County — and a "substantial number" of these, perhaps as many as 2000, have been caught in Old

t every time," Pyeatt says. It's a manmade box canyon. and they feel secure there. Also aiding in the alien

immediate need. Evans, though, argues that the landlords' claim of a \$160,000

annual loss on the apartment complex is based on

information.

The original owners were allowed to build the high-

density apartment project near Governor Drive in the

City twenty years ago because

the complex catered exclusively to senior citizen

"unsubstantiated and deliberately distorted"

roundups are police. Sergeant Doherty says his Western Division officers comb the area by the tracks — and the interior of the freeway support structure — two or three times a week, with results similar to the Border Patrol's. "Our bject is not to roust the aliens but to prevent the camps from really getting going." Doherty says "It is our belief that once you get a group of people together without jobs and without money, they can very easily set up a base from which to victimize the surrounding area." He says on numerous ions police have found

burglary tools and stolar property, such as clothing and food, in the cavern. Doherty adds that several times a year the state Department of Transportation is asked by both police and the Border Patrol to plug up the entrance hole, "but it's only a matter of weeks before the dirt is dug out and the structure is back in us

My Maytag Is Missing

The crooks have the drop on you once again. This time they're stealing some of your major appliances microwaves dishwashers trush ompacters, garbage disposals washers and dryers — before you even move into your new San Diego's residential building boom has stimulated a new advance in burglary: ripping off major appliances ilmost as soon as they're

installed in new houses.

According to burglary detectives and the construction industry's own crim industry's own crime presention specialist, more than 200 such burglaries have been reported throughout San Dago since the first of this year. "This is the first time I've seen anything as prolific as this," says Detective Dave Davies of the Lemon Grove sheriff's office. He handles cases in the Rancho San Diego area and the eastern portio Spring Valley. "I've got twenty-five or thirty cases, worth about \$50,000 in property losses, just between January and June." Davies sa

that the thieves know what they're doing; they have the correct tools to disconnect the correct tools to dissonneed the appliances, and they've used dollies to load their booty onto stolen tracks. "They're very brazen," he explains. "They've driven up to new houses at 9:00 p.m., greeted the neighbors, and taken the stuff. People are convinced they work for the contended they. contractors."
Police Detective John Hom Police Detective John Hon of the San Diego Police Department's Southeast Division says the burglars in his area have taken porch

lights, toilets, refrigerators, and stoves, as well as other appliances. In the last two months, he estimates between thirty-five and forty burglaries have occurred in new developments such as developments such as Ponderosa Homes in the 500 block of Radio Drive; in the Mark II development on south Forty-fifth Street; and an new tracts on Windward and Lakehorn avenues. "Our biggest mystery is, we don't know where the merchandise is going," Hom explains. He theorizes that some of it may

City Lights

be funneled into Mexico, but may be reselling the appliances to other building contractors. "These people are taking and filling orders," says Hose In the Northeastern In the Northeastern Division, Detective from DecChandt says Ponderosa developments in Rancho Bernardo have been hit, as have new tracts in Seripps Ranch and Rancho Peñasquitos, DecChandt thinks the items are teachilla, thinks the items are too bulky to get across the border into Mexico without having to go through the

commercial crossing, so he pretty much rules that out. The only goods he's recovered wer three microwaves found in a pawnshop in Los Angeles Three suspects have been convicted for the crimes, but DeChandt doesn't think their apprehension will solve the problem. "This thing is so widespread, there's a lot mora

Harley Stoner, crim prevention specialist for the Construction Industry Federation, has assord advisories to developers, detailing the suspects method of operation and suggesting that the builders tighten security and that they conside tes. (Storage sheds have also been ripped off.) The burglary detectives are assuming this isn't just a passing trend, given San Diego's status within the top ten new home building regions in the nation. And they see it as further bad news for already price-shocked home buyers. "The developers aren't going to take the loss," says Detective DeChandt. "You know who will eventually pay

Library Security Overdue?

Book theft from the city's Book theft from the city's thirty branch libraries is a serious concern for Bob Magness. As one of the seven appointed members of the city Library Commission, an advisory group that meets once a month, Magness has developed extensive contacts within the library system and now believes that "no matter how you slice it, we re looking how you slice it, we're looking at a lot of theft." But to library officials, Magness's concern is overblown. "I'm sure there are missing books," says Fred Schechter, the library's deputy director for technical services, "but on a scale that makes it an issue. I don't think so.

systems in all of the branch libraries. Currently only the main library downtown uses such a security system. "Bu the downtown library handles only thirteen percent of the

system's circulation," explains Magness, "So eighty-seven percent of the circulation is unprotected." William Sannwald, the city's library director, says he is requesting money in next year's budget to setting up security systems in the branches but that the the branches but that the proposal will have to be evaluated by the city's financial management department, and a decision will turn on whether or not the cost of such a system will outweigh the cost of replacing stolen books. "No doubt 1d like to have a theft-detection section." Samueld

doubt 1d like to have a theft-detection system," Sannwald acknowledges, "but it's a question of cost tradeoffs." While no one knows for sure just how many books are stolen from the library every year, each branch can count on certain types of books being pilfered. For example, the branch in Logan Heights tends to lose books on how to learn English and on naturalization





Your Basic Cable

Local cable television subscribers saw the cost of that living room entertainmen jump dramatically last June when Cox Cable increased the monthly cost of "basic service twenty-seven percent, from \$11.78 to \$14.95. Cox executives are now contemplating another rate hike in January. But Cox has offered to forgo that "cost-ofliving" adjustment and any other 1986 increases if the San Diego City Council in turn drops its appeal of a recent Superior Court ruling that ended local municipal contro of cable television rates and allows Cox and Southwester Cable to up their fees at will

Such a compromise, though, appears increasingly unlikely. Mayor Roger Hedgecock in July persuaded fellow city council members to turn down that offer, and on March 1988. joined with city attorney John Witt in successfully urging the council to reject an identical

settlement overture from Cox.
The cable company, which sees the rate compromise as a way of avoiding a costly legal defense of its June, 1985 cour victory, did an end-run around Hedgecock last month after he dismissed their first compromise offer. Cox instead took its proposal to Councilman Bill Mitchell, who last week wrote his city council colleagues a confidential memo urging them to accept the compromise, which he feels gives cable TV viewers "a bird in the hand" with its promise not to raise rates until 1987 But Mitchell's arguments didn't sway Hedgecock or city attorney Witt, who prevailed at

Monday afternoon's city Monday afternoon's city council session, which was closed to the press and public Hedgecock feels Cox's offer simply isn't generous enough while city attorney Witt still strongly believes that the city has a legal right to control cable TV rates, despite the judge's June ruling to the

contrary.

Witt also believes that Cox officials won't go through with their contemplated January, 1986 rate increase for fear of losing customers to a price revolt. But Cox vice president Robert McRann doubts that the January cost-of-living increas would cause the company's subscribers to cut their cable TV cords. McRann says that fewer than 500 of Cox's 260,000 customers complained about last June's rate increase. since the new fees were announced six months in advance in Cox's quarterly program guides and becaus the increase in basic cable service was offset by a one dollar reduction in the cost of premium options such as HBO and Showtime. McRann also claims that potential new ustomers weren't deterred from signing on for the service. "The rate realignment had absolutely no effect on our projections for new

STRAIGHT FROM THE HIP ... Matthew Alice

Dear Matthew Alice: Last night I discovered what I considered a most unusual phenomenon. Within the dark confines of my bearnoon. I slowly peeled back the srapper of a Curad band-age. A strange, almost phosphorescen-light emanated from the package as I mande. What consume I standard. opened it. What's going on? I'd appreci-ate the results of your enlightening

Linda Smith
Lemendia
Now wait a minute, Linda Doesn't it
strike you as even slightly old that you are
unwripping burdage; in the dark? A
number of questions comes to minut. Why
don't you turn the light on to inwell the
hing? Is there a reason you must do this
in the dark? How did you locate this
burdage in the first place? Do you find
the feeble phosphorescent glimmer nothe first place and the property of the
control of the property of the property
worst illuminate any but the briefees of
concounters. All interesting questions,
and I'd like the answers.

But on to your question. The mysteri-

encounters.) All interesting questions, and I'd like the answers.

But on to your question. The mysterious glaw is nothing more than the result of a discharge of static electricity stored in the paper scrapping. It's simple; electronic static electricity stored in the paper scrapping, I's simple; electronic static electricity scrapping to the static electricity scrapping to the static electronic and the static electronic static electronic static electronic static electronic elect



was walking along when he saw a hazy patch of blue light coming toward him low over the ground, as the wave encir-cled him, he noticed a sudden calmness in the air the smell of ozone, and a strange pulsating light coating everything within the cloud. Like being wrapped up in a Curad bandage. I guess.

Dear Matthew disc.
Whenever I am hadrous between waking and steepine, and we electric-blanker and steepine, and we electric-blanker modes live the snaps and paps of a house settling for the most. I see "a bright flash of light that is arranged in an intractive pattern of black and white. Sometimes it's a network of spirals, sometimes it's a network of spirals, sometimes, the anomal-south check or an indiana gerial cother times, it's concentric circles or disquand eigense. The diseases are abuses vivid and startling. I'm continually and a startling. I'm continually and a startling. I'm continually a startly and a startling. I'm continually a startly and a startling is a startly and a startling in the conceived life propara in the last average or so years. These flashes don't seem to be related to automiting in my conceived life. I'm not a graphics designer or geometry teacher. Are my Exher-like sensations umssuli." Is my occipital lobe cross-wired

Sue Beckman
Del Mar

The good news, Sue, is that your train
is of short-circuited. Remember, if you
will, John Kean's lines about the nightinstate of the state of the state of the state
of sleep?" Both you and the poet were
undergoing the sine amount of the state
of sleep?" Both you and the poet were
undergoing the same experience, a drifting between waking and sleeping in
which "reality" became confused. (I've
waited twenty years to quote those lines
— at last those tedous hours sport reading those allusion-filled poets have been
justified.) In this half-alsop state, you
may rhapsedize on the song of a brid.— a
song hot may not actually be audible—
or you may "see" imaginary shapes. VerScientists have conted a term for these
experiences: "hyptogogic hallucinations." They are in fact quite common. As
you drift into that "drossy nambness"
between waking and sleeping (that's the
iast of the Keats, I promise), your mind
can no longer voluntarily follow a logical
order of thoughts; con' at with reality is
discontinuous, and so the images in your
mind are also discontinuous. You drift

into and out of these microdreams, and see and hear strange and wonderful ngs. Usually these hallucinations are visual frequently trees, people, and so on, but often they feature geometric shapes, flashing lights, and abstract de-signs. Nearly as frequent are auditory signs, seeing as recipient are administrations, such as someone calling seur name. Much less common are offac-tory hallucinations.

toes ballacinatives.

The images are often so vivid that, cembined with the nearness of conscious-ness at the time of the vision, the person swears that he is awake and the dream actually occurred. One example: as a researcher watched a subject in an experiment fall askeep; the subject suddenly sat up and leaned over the edge of the beat untent on watching a parake of little men p-2h charters around he toom.

The property of the property of the period of the p

Twe news seen little Ben Hurs scurry-ing around my bedroom, but I'm ided such a hallucination—and those that you experience—are no cause for alarm. Neither are "hypnoprompic pictures," in which images are carried over from the dream state into reality; an example, would be when a person dreams of a spi-der, wates up, and sees the spider on his pillow (but only for a moment). I've got my own theory about the con-nection between the popping blanket and

The got my own theory about the com-nection between the popping blancket and your visions. Hyprogogic halbucinations, are almost always forgetten unless the dreamer is seridenly aroused from sleep. I think your light above is interrupted by the click of the blanked control, joiling you soulke at the moment you see the image. Whe'you believe is the cause of the hallu-citation is mercity the mechanism that on-thing the properties of the com-trainers is mercity the mechanism that on-thing the control of the con-trainers is mercity the mechanism that on-thing the control of the con-trol of the control of the con-trol of the con-trol of the control of the con-trol of the

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SPirit

After that we know his spirit is free to leave this earth. Then I have to change my life. I can't grieve so much. Life must go on." After a pause her eyes narrowed and she added, with a startling intensity. "But the Indians never forget their dead, Never."

Even though this wasn't supposed to be a sad day, after the Mass, when the 400 people in attendance filed into the small cemetry and stood over the flower-covered mound of carth, there was open weeping. Six pale Catholic priests, dressed in white vestments and squinting against the bright October sun, sprinkled holy water over the grave and fried to think of something to say more to the point than a ritual prayer. A few feet away, Sam Brown, more than a bundred years old, sat in his car in the slade, the start of the form of the same and the ceremony.

At first delance, everything about

was there — he had honored the man and the ceremony.

At first glance, everything about the memorial ceremony might have appeared to be Roman Catholic: the phymas, the prayers, the white cross over the grave. Yet everyone there, except perhaps the Catholic priests, knew that the very purpose of the ceremony, as well as the man it was held for, were purely Indian. How that is possible, how one culture can survive within the shell of another, taking the new form but keeping the old subnew form but keeping the old sub-stance, is the 300-year story of the

Diegueño Indians.

Nobody at Santa Ysabel calls the ceremony a clothes-burni anymore. Sometimes it is referred to as "the



to Christianity. The biggest reason they were so successful (other than the fact that they had armed soldiers called the "anniversary memo-which at least has the sound of a rial," which at least has the sound of a good Christian ritual. Many Indians at Santa Y-abel are still reluctant to discuss openly, or identify with, tra-ditional Indian ways. It wasn't so long ago they were logged by the Spanish padres for practicing their "heathen" ways, and most of the older people can still recall being punished at the government's Indian schools for even speaking their native language. But many of the old ways, like the clothes-burning, have survived — sometimes in secret, and sometimes disguised. the fact that they had armed soldiers to enforce the conversion, was that Catholicism and the Indians' native religion were surprisingly compatible. The two shared a belief in human spirits, in an afterlife, in supernatural beings, in the observance of rituals for birth and death, and in the power of prayer and song. In some ways the conversion of the Indians to Catholicism was not that at all — rather it was an absorption of Catholicism into their traditional ways.

After the secularization of the mission in 1834, in which the Mexican government confiscated the mission government confiscated the mission in secret, and sometimes disguised within Catholicism. One reason for their survival is Steve Ponchetti.

government confiscated the mission government confiscated the mission lands in California, the padres abon-doned the Indians of Santa Ysabel. Without the Catholic priests, the au-thority for practicing the religion re-verted back into the hands of local tribal spiritual leaders, where it had n 1818 when the Spanish padres arrived in the screne Santa Ysa-bel Valley to establish an asistencia, or satellite mission to the Mission

been for centuries before the arrival been for centuries before the arrival of the white man. "On this reserva-tion we used to have seven old people that were chosen as prayer leaders." Flo Ponchetti explained, sitting in her small, neatly kept home overlooking the Santa Yasabel Valley. She is a gen-le woman, as her husband was said to be, yet there is a strength and firm-seer that on only be feed to be, yet there is a strength and ittin-ness that can only be found in a per-son who has worked hard and strug-gled all her life. When the Franciscans came here, they taught all the people to pray in Spanish. The gled all her life. "When the Franciscans came here, they faught all the people to pray in Spanish. The priests pounded those prayers into the people, over and over — that's how the people fearned them. And then the priests would teach them the hymns. Most of the old people could pray and sing the hymns by heart. Years ago, when ever/body traveled by wagon, it was hard to get a priest to come around to the different reservations, so the priests gaw the prayer leaders the right to bury people. When the Indians would die, their families would call for the prayer leader to come over, and they'd have a wale. They'd pray and sing all night long. That's how we used to do that. A lot of people in the cemetery at Santa Ysabel were buried that way. Steve buried a lot of them himself."

At first Pio Poncherit was relucion to discuss her husband. Perhaps this was part of the old tradition too, in which it was not proper to speak the-

was part of the old tradition too, in which it was not proper to speak the name of the dead — and for all she knew, this stranger asking her questions that were none of his business had come to steal her husband's soul. But she put her reticence behino her and reverled at least part of the man she had been married to for fifty-five years. "Sleve's mother was a prayer leader," Flo said. "She used to pray the continued on part the contraction of the property o



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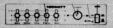
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didn't even have a church. There was a little ramada the people had built, a little ramada the people had built, and that's where we'd say our prayers and sing the hyums. Later. Steve be-came a prayer leader. He would bless the grave when people died, and he would do the praying. At the funeral he would talk to the people in Eng-lish, and if they didn't understand English, be would talk in Spanish. and if they didn't understand Spanish, he would talk in Indian. But he would always talk in the line of life and

As the widow spoke the word "life," she raised her hand over her head, and at the word "death," she dropped it — like the sign of the cross, or perhaps a much older sign. "Steve was so close to that line of life and death. That was the kind of man he was. He knew so much about

the people and about their religion. I don't know what they're going to do now. Ail the prayer leaders are gone. Steve buried all of them. Now he's

Steve buried all of them. Now he's gone. We won't see no more of that."

Steve Ponchetti was born on the Santa Ysabel Reservation, in the year 1909, in the village known to the Indi-ans as Tekemak — "place sheltered from the wind." His grandfather on his father, eith bot beno. Swir in his father's side had been a Swiss immigrant who settled in the Santa Ysa-bel Valley and married an Indian woman, hence the European sur-name, Ponchetti. When he was quite young. Ponchetti's mother. Solida Couro, had to go to work to support her family, and Ponchetti went to live with his mother's parents. Samuel and



Maria Couro, in the village known to the Indians as Happaal ("place of large boulders"). Although they were considered to the property of the

times.

Like most Indian families at Santa Ysabel, the Couros were displaced from their land, either directly or indirectly, by white ranchers. Some of the white ranchers claimed title to the land through the old Mexican land grante of 1841, even though the land granted by the Mexicans was occupied by, and belonged to, the Indians. Some of the ranchers claimed Indian land after the United States negotiated a treaty with the Santa Ysabel Indians in 1852. Seeve Ponchetti's great

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SPirit

brush-covered lands which the white ranchers didn't want. Incians from Warner Springs, Pamo Valley, San Pasqual, and other areas were then removed from their lands and relocated at Santa Ysabel, sometimes dislocatthese Indians who had always of Steve Ponchetti





Ponchetti attended the government's Indian school at Mesa Grande until 1918, when he was in the third grade. Indian schools at that time were little more than institutions dedicated to the abolishment of Indian ins and perhaps that was part of the reason he decided to quit school and go to work to help support his grandparents. When he was ten years old. Ponchetti got a job digging the canal that passes through the Rincon Reservation as part of Escondido's water supply. It was against the law for someone that young to be working on the project, but when the truant of ficer would come around. Ponchetti would hide in the canal until he was gone, then go back to work. When he was a little older Ponchetti went to



San Diego, where he got a job working for Daley Construction Company driving a mule team hauling dirt and rocks. Little by little he learned all acets of the construction trade, and he became a skilled carpenter and

In 1928 Father La Pointe, a Canadian missionary who had been at Santa Ysabel since 1903, began build-ing a new mission there. The old mission, built back in 1818 under the di-rection of the Franciscans (but with Indian labor), was in rubbles. A new chapel of rough-sawn lumber had been built, then later was burned to the ground — some say by white set-tlers who coveted the mission's ten acres, which were then occupied by several Indian families. When Father La Pointe finally raised the funds to build a new mission of reinforced concrete. Steve Ponchetti was one of the first workers hired.

Every day at noon the workers would stop and have a hot meal under the oak-branch ramada the Indians were using as their chapel. One of the young women who cooked for the workers was Florence Osuna. Her grandfather, Juan Osuna, had been the first alcalde, or mayor of the pueblo San Diego when it had been established in 1834 and had once held title to Rancho San Dieguito, now known as Rancho Santa Fe, before he moved to the Santa Ysabel Valley and

married an Indian woman. The young all her life, but it was during this time the mission that they became more than just acquaintances. Their wed-ding, in 1929, initiated the newly completed chapel at the Santa Ysabel

For the first few years after they were married, the couple lived wher-ever Ponchetti could find work — San Diego, Escondido, Julian, Warner Springs. He was a strong man and a hard worker, but as the depression years set in, work of any kind became scarce. The Ponchettis decided to move back to the reservation, where they knew they could at least survive. no matter how hard times became. With their young son, Ken, they moved to the top of Volcan Mountain. where several other Indian families were hunting, gathering food from the land, and taking work at the ranches down in the valley whenever they could

Volcan Mountain was a beautiful oak and pine-covered ridge, with spectacular views in every direction. But at an elevation of nearly 6000 feet, the winters were long and cold. and after three exceptionally severe winters in a row, some of the families there were living on nothing but "shawee," the Indian acorn mush. In the winter of 1941, the Ponchettis de-



slowly in Ipai. "What sort of a person are you? I heard this prayed in Indian many years ago. Then I never heard it no more. But I'm hearing it now." A few years later, Ponchetti and Flo attended a wake at Santa Ysabel for

him in amazement, came up and said

an old prayer leader who had died. Once again, they stayed up with the old people, singing and praying all night long. The next morning, after the funeral, a group of old prayer leaders came up to Ponchetti at the cometery. "We're getting old now," one of then: said. "It's getting harder for us to go around to all the different reservations and to stay up all night long. But you're still young. You've just started. From now on, 'ou're go-ing to be our prayer leader. Whenever the people call you anywhere, you've got to go to them. This will be your responsibility now."

Turing the next few years, Pon-

Chetti and Flo traveled around to the Diegueño and Luseño reservations in San Diego and Orange counties, to the Cahuilla reservations in San Bernardino and Riverside counties, to the Yuman reservations in Imperial County and Arizona, and even to the Par-pai in Mexico. He listened to the old people talk about the old ways, about the healing power of plants, of the magic of animals, of the sacred places where the ancient people were buried, of the ceremonial sites where the solstices were ob-served and the petroglyphs were etched in the rocks. He learned about etched in the rocks. He learned about the old migration patterns and where the old trails could be found. He list-tend and watched the bird singus, who sang the traditional songs at the wakes, and learned the meaning of the birds' message. At a time when even many Indians were saying it might be better for the old ways to die. Steve Ponchetti acquired a pro-found love and appreciation for his found love and appreciation for his people and their customs.

In the old days, before the white

cided to call it quits on Volcan Mountain. They walked down in a snow-storm, with Ponchetti carrying young

Ken and Flo carrying their little dog. It was about this time, when he was in his early thirties, that Steve Ponchetti started becoming known as a spiritual leader among his people One night he and Flo went to a wake at the Barona Reservation. As usual everyone stayed up all night long singing the old Catholic hymns and pray ing in Spanish. The next morning, in a corner of the tiny shack where the wake had been held, there was sitting an old man who spoke only Indian. As Ponchetti was leaving, the old man leaned over, touched him on the arm. and said. "That was very beautiful, what we heard here last night."

"Yes," Ponchetti answered him in Ipai, "The songs were beautiful. But tell me this. Did you understand any of the words to the prayers you heard last night?"

No," the man smiled, "but I knew by the sound they were prayers." Like many Indian people, the old man had been saving the Spanish prayers all his life but didn't even know the

meaning to the words.
"Yes," Ponchetti nodded. "Listen to me now, though, and I'm going to say them in Indian." He prayed the "Hail Mary," then the "I Believe in God," both in Ipai.

After Ponchetti had finished, the



old man looked at him in disbelief. Praying in Ipai was something that hadn't been done in many years. In fact the old man had never heard it done in his lifetime - until Steve Ponchetti did it.

Later that night, word went around to other people on the reservation that a prayer leader from Santa Ysabel was praying in Indian, and they invited Ponchetti to come to their homes. One very old woman, after listening to

man's arrival, an Indian male would youth, and by the time he had reached his early teens, an initiation ceremony would have been held to mark his rus sage into adulthood. But by Ponchetti's time the culture had been fragmented, some of the old ways had been lost, and other ways were practiced in secret — sometimes without even local Indians knowing about

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began a personal relationship with his animal protector, the golden eagle— known to the Indians as the messen-ger between this world and the spirit world, as well as the most powerful

was able to intertwine them by recog-nizing and accepting the spirituality of each. At the Indian wakes, the Spanish hymas ar 'the traditional In-dian asongs were sung, one after an-other. The importance of this, Pon-chetti believed, was that the ancient Indian traditions were not a dead relig-ion, to be studied by oil people; rather they were a living tradition capable of growing and adapting to modern life. Naturally, there was a danger of the old ways becoming diluted, and some people objected to this — but those who objected were rarely the spiritual leaders themselves. There are people on the reserva-

leaders themselves.

There are people on the reserva-tions today who say the old ways should die because they are old-fash-ioned. And there are other people who say the old ways should die because there aren't enough of them left to pass on. But Steve Ponchetti once said, "I don't want to be the one who decides how much of the old ways to pass on. I will pass on as much as I can and let those who come after me

Shortly after the winter in which the Ponchettis walked down from Volcan Mountain, they were living

tion, located on a hill overlooking the Santa Ysabel Valley. The owner of the shack was a friend of theirs who lived

morning and not return home until friday evening. During one of these absences, an employee from the coun-ry's juvenile probation office, a Mrs. Adamson, come to talk to 70.5. He said there was a sixteen-year-old boy from the Pi'a reservation who had been in troutile with the law and at school, and a shoot quite knew who to do with him. "I don't know just what the problem is," she said. "He seems like a nice boy to me. Maybe you'd like to keep him for a while. If you can see things aren't working out, we'll come get him." Flo warrly agreed to keep the boy. Donald Chawz, on a temporary basis. When Ponc. It it came home he didn't object, but he was concerned the he want you to ach this little fella am Donald would have a bad influence on his own young son. So he sat Donald down and to. Im firmly." I don't want you to ach this little fella and want you to ach this little fella and want you to ach this little fella and and be good. "I would not be you'rear him right and be good."

and be good n."
"All right, onald agreed.
"Donald was so nice!" Flo said. "I couldn't get over what a nice boy he was. When the county saw how it was working out for us, they started bringing me more boys — little ones. First I had three little pups, then six,

just three years old when Mrs. Adamson went to his house and found him all alone, dirty and filthy, standing on a stool over the stove, trying to fry an egg. That's the kind of homes the came from. So I took care of them.

Altogether Flo raised twenty-two

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Ken Ponchetti, who is now a test engineer at General Dynamics, recalled, Some days I'd go outside and the clothesline would be filled with Levis and T-shirts. She must have washed clothes every day. And there were big meals for every breakfast, lunch, and dinner. I don't know how she did it."

Steve Ponchetti served on the school board at Warner Springs for school board at warner Springs for twenty years — until the last of their foster children was out of school. In addition to the foster children, he addition to the foster children, he would frequently take in destitute families who had nowhere else to go, sometimes keeping them in his home for a year at a time.

In February of 1950.a crisis hit the Indian reservations of Southern Acalifornia, and Steve Ponchetti.

who had come into his own as a leader of his people, was the single most important person in resolving it. Purl Willis, a white man from El Cajon who represented an organization called the Mission Indian Federation, selected five Indians from nearby reservations, loaded them into his car, and drove them to Washington, D.C., where they testified before a House appropriations committee, and with astounding ease persuaded the com-mittee to support a bill abolishing the Bureau of Indian Affairs' \$22.6 million budget for the management of In-dian reservations in Southern Califor-- in effect, calling for the termination of the Indian

To an outsider, there is nothing in



as Indian politics. Besides the endless dian Mission Federation had been involved in a power struggle with the government's Bureau of Indian Affairs. Termination of the bureau's reservation system would have been a personal triumph for him, even if it meant chaos for the Indians.

Most of the Indians from San Diego confusion resulting from one culture forcing its will upon another, the Indians themselves have retained mem-ories of tribal and familial conflicts that took place several generations ago, resulting in almost as many fac-tions as there are families. The Diegueños are no exception. But even County who supported the federation when the land-greedy white men pit-ted them against each other, the Diegueños had always managed to re-tain a kind of unity. This crisis of worked for white ranchers. They were a minority and were in fact bitterly resented by many other Indians. One way the federation enlisted their support was by openly criticizing the Bureau of Indian Affairs. Most Indians, including Steve Ponchetti, despised the BIA, which had almost dictatorial power over them. Indians at that time 1950 was the greatest threat to that

inity they had ever faced.

For several years a group of anti-Indian congressmen had been pushing for termination of the Indian reservations in California. Their intentions, other than saving the government millions of dollars in managing the reser-vations, were to open up Indian lands to logging, mining, and other devel-coment. Whether or not this was Purl Willis's motivation is unknown. However, for several years he and the In-

agency for almost everything: housng, health and medical care, law enforcement, road construction and maintenance, water facilities, and more. What Willis and the federation were calling for amounted to the termination of what little protection the Indians had from an alien culture that for the last one hundred years had been waging genocide against them. After the five Indians from the fed-

was that the impoverished and under-educated Indians depended on the

eration testified before Congress, Purl Willis abandoned them in Washington, D.C., and they had to be sent \$240 apiece from their reservations' welfare funds so they could return home. Back at Santa Ysabel, Steve Ponchetti, who at that time was the elected tribal spokesman for his reserprotesting Willis's action, informing them that the five Indians did not rep-resent the Indians of San Diego County. Then he called for a meeting of Indians from all the nearby reservations.
At noon on March 12, 350 Indians

met at the Banning Ballroom in Warner Springs. Dressed in his usual blue jeans and work shirt, Steve Pon-chetti stood up and said, "Congress has been hoaxed by Purl Willis. With-put consulting us, be went to Conout consulting us, he went to Congress and made them believe we are asking for termination of the reservations. I am amazed the congressional committee would go for that. Puri Willis has been making his living off Indians for years. And for years he indians for years. And for years he has tried to represent us without our consent. Now, under this decision, the impoverished Indians of San Diego and Riverside counties will be further impoverished. While I agree in principle with relief from wardship, the

government must first settle matters of land apportionment, water rights, land surveys, medical care, and police protection. If Purl Willis were sin-cere, he would be pleading for these things. I hope it is not too late to pre-sent this Willis trickers from become wernment must first settle matters ing effective."

During the next several months, Ponchetti fought night and day against termination of the reservations. The third-grade dropout, who liked to call himself "just a jackrabbit Indian," taught himself to type and sat for hours at a time banging out letters to congressmen and bureaucrats in

Washington. He persuaded the San Diego Board of Supervisors to oppose the bill (on the basis that they would BIA). He traveled to Sacramento as the representative of the Diegueños in a coalition of reservations opposing the bill. And he appeared before a group of senators meeting in San Bernardino to hold hearings on the

Late in 1951, Congressman Clinton McKinnon, who had sponsored the bill and had once announced to the press, "We must move quickly on this bill.... The human rights involved in freeing these people from ward status are paramount," admitted he had been fooled into believing a majority of Indians wanted the reservations terminated. A Senate appropriations committee later altered the bill by re-storing the BIA's funds.

Steve Ponchetti continued to serve as his tribe's elected spokesman throughout the Fifties and Sixties, un-til health problems finally forced him to step down. Even then, the tribal spokesmen, now called "tribal chairmen." would come to him for advice just as Ponchetti had sought advice from his elders. Over the years he had

acquired a lawyer's knowledge of Indian law, and he could quote many of the treaties and legislation by heart. At his home he kept a copy of the Santa Ysabel patent, written in long-hand and signed by Benjamin Harrison in 1893. Sometimes members of the tribe would come to his home to read the patent or have it read to them. to learn where the proper boundary lines for the reservation lay More that local ranchers were using prop-erty that legally belonged to the Indians, and he was instrumental in see-

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worked for white ranchers. They were

were officially not citizens at all but wards of the government and had lit-tle control over their own destinies. (The director of the BIA at that time

was Dillon Meyer, who ran the Japanese-American relocation camps during World War II.) But as much as the Indians hated the BIA, the reality



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ing that the Indians got it back.
One of the many legal complexities of the Santa Ysabel tribe is that they were divided by the government into two political entities, residing on three separate tracts. This sometimes put the people in competition for land and resources. Sometimes when the people quarreled, Punchetti would scold them, saying, "This is not the way our people are. This is something you have learned off the reservation. Our people have always shared whatever they had with each other, and now you should do the same." Once during a tribal council meet-

one you should do the same.

Once during a tribal council meeting ... which there had been a heated argument over land use on the reservation, Ponchetti stood up and said.

"Look, we're all Indians here. These are Indian problems. So let's talk Indian. Let's hold this meeting in Ipai." Some people, particularly the younger ones, couldn't speak Ipai. Others shart spokes, particularly the younger ones, couldn't speak Ipai. Others shart spokes in in years — many of the older people, though, insisted they try. The meeting was thrown into confusion as translations went back and forth in three different languages, but Pouchetti had made his point they were a unique people, with a unique history, culture, and language, and any decisions regarding them should be made in that context.

See Pouchetti, observing that there were fewer and fewer people whom the could converse with in Ipai, once said of the traditional ways, "I don't want to be the last one to remember these things." During his last years, Ponchetti was concerned that his culture would become a museum curiosity

piece, rather than a viable way of life.
Once he visited the Museum of Man
in Balboa Park and saw on display
there a Dieguéno basket with the rattlesnake design woven into it. These
baskets were used by rattlesnake shamen in curing people with rattlesnake
theis and were not supposed to be the
common property of just anyone. "Is
inst right for hem to have that basket," he said to a friend. Although he
couldn't challenge the museum's legal
ownership of the basket, he knew than
any of the baskets had been sold by
Indians during times of hardship. For
example, the museum's largest collection of baskets came from the Campo
store, which accepted the baskets as
payment for food during the depression. Ponchetti's efforts to remove the
rattlesnake basket from display were
nunaccessful.

made from deer hooves hung on agave fibers. These hooves were used at the karuk ceremony and were considered to be sacred. He knew this particular ratte had belonged to a family from the Barona Reservation who were then going through a period of illness and misfortune and who believed their misfortune could be traced to their loss of that rattle. Ponchetti had tried to recover the rattle and was again unsuccessful, though he was alter able to a range for an identical rattle to be made. He then held a purification ceremony for the rattle before-presenting it to the family.

The last project Ponchetti worked on was opposing the proposed dam to be built by the City of San Diego in the Pamo Valley. The reservoir behind the dam would cover several ladian burial sites, and like many other indian celers, he didn't want the dam to be built. But his reservei to stribal. made from deer hooves hung on agave

council informed him that the dam probably would be built and asked him what he thought should be done with the burial sites. Should the old bones be dug up and reiocaied, or should they be left alone? Though Pounchetti had speat his entire adult life conducting burial ceremonies and probably knew more about Diegueño customs regarding the dead than anyone else, he didn't presume to make this decision on his own. He went to the Viejas reservation to see old Sam Brown, his delder by twenty-five years, and asked Brown's advice. Sam Brown histened to Pounchett's explanation of the situation, then answered, "Don't dig up the bouse! Lever them there! They can't hurt those spirits by covering them with water. The spirits can go right up through that water if they want to." And thet was the advice Ponchetti passed on to the tribal-council.

Brown who stood up at Ponchetti's funeral and spoke a few words in fare-well to his old friend. And then, after a year had passed, Brown was there a gear had passed. Brown was there again at the anniversary memorial to tend to the ecremony that ancient tractions used had to be done. This time, though, Brown was too feebbe, and after the priests had finished blessing the grave, it was a woman prayer leader from Jamul who spoke briefly to the crowd in Indian. She lacked Ponchetti's gift for oratory, but she did her best, "Many times you have heard Steve speak to you in Indian and say, 'Keep up your language.' But he also said the language was more than just the words, it was the land, the water, the animals. When you walk on the land, bless it."

Among the young people on the Santa Ysabel reservation today, there is a resurgence of interest in the old

were slaves under the Spanish, but at the same time we absorbed their language, their ways, and even their religious beliefs. But there is always the

ious belicis. But there is always the legend that makes us what we are, and in our hearts and culture and blood, we are Indians.

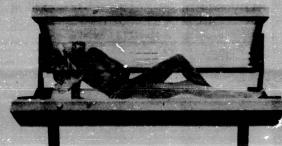
Anything that might be written or said of a man after his death is a clothes-burning of sorts. The recollections his family and friends have of him, the newspaper clippings he carefully cut and saved, the fence around the old Indian cemetery he built with his own hands — these are like fragments of clothing. They can be held up to show how they still bear the man's form — the thickness of his neck, the curve of his back, the stouthers of his shoulders. But they are not the man, only what he left behind. And in the end, the reasons for this ritual are both to forcet the man and to make sure we never forget.

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down and designing some mand-new airliner. He uses knowledge about aeronautics, even checks his design with computer simulations.
Still, no one would dream of rolling that plane off the assembly line and onto the runway without any testing "Yet that's just what you do when ou build a building." Gilbert

egemier says. Here in San Diego our buildings won't be tested until a major

mestion merited greater study, and question merited greater study, and he proposed to the National Science Foundation (NSF) a study subjecting this type of building to some computer analysis. Hegemier says the NSF responded that it would love to have more structural engineers involved in earthquake research but that Hegemier lacked practical experience with earthquakes. The agency offered to send him with a scientific team to wherever the next major tremble occurred. "It must have been no more than three weeks later that Managua hit [in December of 1972], and I found myself for two weeks in

coffins lined up as far as the eye

could see.

Both the human suffering and the overwhelming structural damage impressed him profoundly, and he returned to San Diego with a new returned to San Diego with a new interest in building practices here. What he learned disturbed him; some of the designs that had failed catastrophically in Managua were standard practice in Southern California. As he learned more about the local earthquake potential. Hegemier's concern grew. Although seismological experts disagree, Hegemier became convinced that fault lines which run

we have no way of judging the competence of the engineers in California. The police work has to be done within the community."

"It was naive," Hegemier says today of his lawsuit. "It indicated enthusiasm — something like a guerrilla raid!" Now he seems embarrassed by the radicalness of his action, yet he retains some idealistic vision of what the science of structural engineering may one day achieve: enough knowledge to

Why scientists at UCSD are building an earthquake machine BY JEANNETTE DEWYZE

ildings fail. They will kill people There is another alternative — namely, to build a sort of artificial

namely, to build a sort of artificial earthquake machine, a facility in which prototype buildings can be built and then joited to destruction. This is what Hegemier and another scientist are overseeing at the moment on the UCSD campus. When built, the test facility should cataput the San Diego university from a relative backwater into the forefront of earthquake structural engineering research. More significantly, it should take us closer to the day when people no longer die to the day when people no longer die in earthquakes because of buildings falling down upon them.

Hegemier has dreamed about, preached the need for, and tried to get money to build such a test facility here for many years; now, with it so close to beco with it so close to becoming a reality, he wears a look of hard-won satisfaction. He knows about analyzing airplanes because amaryzing air panies occause aerospace engineering used to be his specialty; that's what he was teaching fourteen years ago when he was contacted by some professors from the Scripps Institution of Oceanography who wanted to know what Hegemier, as a structural what Hegemier, as a structural engineer, thought about some reinforced concrete masonry buildings — among them the Summer House Inn and the Shore Tower - that were under construction in La Joila. The buildings were controversia because they blocked some cherished views but thes professors also wondered about the safety of the structures. (Reinforced concrete masonry is the method of construction in which walls are built up from concrete blocks reinforced by steel rods that are inserted and grouted into the blocks.) Hegemier

also agreed that the buildings in

the middle of a total regional

the middle of a total regional destruction," Hegemier recalls. The control tower at the airport in the Nicaraguan capital was down: American C5As were circling around, looking for places to land in the grass. Even from the air, the scene shook the La Jolla scientis
"It was 600 to 800 blocks of tota devastation. . . . I was shocked. I had never seen a whole city never seen a whole city demolished." On the ground, rescue workers were pulling dead bodies out of buildings. Hegemier still vividly remembers tiny, child-size

offshore in San Diego and through Rose Canyon connect with more significant faults to the north and could produce as earthquake measuring as much as seven on the

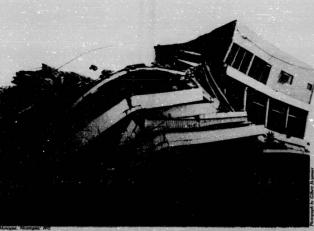
measuring as much as seven on the Richter scale. Eventually he came to believe it was imperative that the local building ordes be changed immediately, and Hegemier sued the City of San Diego to halt construction on certain buildings until such changes took place. "My idea was to force the building code changes through the courts," he



enable people routinely to build buildings capable of standing up to virtually any conceivable shaking. It's not that no one knows how to build any such structure today; one build any such structure today; one way to do it is to overdesign, substituting sheer quantities of material and structural support for what one lacks in terms of knowledge. "The pyramids have held up just fine," Hegemier says, only half facetiously, He says today he could design a reinforced concrete mason y building "that would have a very low probability of suffering significant damage in any suffering significant damage in any credible earthquake in the San Diego area — but nobody could

Diego area — but nobody could afford to build the thing."

That's the problem. If we had to build single-family homes as solidly as the pyramids are built, no one could afford them. So the other approach to building quake-resistant buildings is to learn so much about the materials from which buildings are made and the way those materials are put together that one uses precisely the right amount, no more than is necessary (to make buildings as economical as possible and no less (to insure that they won't fall down). Hegemier indicates that we're much closer to that level of knowledge when it comes to some for example, allows designers a greater margin for error because of the material's great ability to absorb energy; as a result, most of our wood-frame, single-family houses would withstand even the most extreme shaking. Wood isn't strong enough to support the mass of a skyscraper, but the steel which we do use to support high-rises also is extremely well understood, partly because it's been studied a lot and partly because it's an easy thing to study - homogeneous and elastic



And in fact, very few single-story wood-frame or high-rise steel-frame buildings have fallen down in any major earthquake in recent history. The vast majority of the failures in Mexico City, for example, involved buildings in the eight- to twentystory range made of reinforced concrete and reinforced concrete masonry. It is the latter which



particularly commands Hegemier's

"Think of a metal cup and a china cup," says Hegemier. "Drop them both. The metal one dents, but it doesn't fracture or disintegrate. The china cup is either going to hang together or totally disintegrate." One sees similar differences between a steel building and one made of unreinforced masonry, be the masonry composed of clay brick hollow tile or concrete block But when you add a web of steel reinforcement inside the brittle concrete masonry, Hegemier says the composite is surprisingly ductile; that is, the overall structure can absorb a great deal of energy before it fails. Though this may be reassuring, Hegemier says what's disturbing about reinforced concret masonry is how little else is known

was used by the ancients. Hegemier says that reinforced concrete masonry "has been viewed as a second-cla citizen by researchers and structural people." One reason is that such structures are terribly complex: a single concrete block behaves differently from two concrete blocks piled on top of each other; lacing them together with steel further complicates the picture. Besides the fact that reinforced concrete masonry is harder to study, Hegemier says it's also not a very glamorous material, another factor that also explains why it hasn't received as much attention as steel. "Researchers like to get into things like hundred-story buildings because that's interesting. I mean, nobody wants to do research on

supermarkets."

And yet today, Hegemier says. "Ninety percent of the construction is not buildings twenty stories and larger. It's maybe one-, two-, or three-story structures spread out all over the city: warehouses, markets, office buildings. If you look around town, that's the major part of the structures . . . and a lot of them are made out of reinforced concrete

masonry. There's reinforced

masonry. Incre's reinforced concrete masonry in nuclear power plants, for example."

In designing these structures, engineers can look for guidance to the Uniform Building Code, a standard for structures used throughout the Uniform Building Code, as throughout the United States, But no one suggests that this code can insure that every building will be insure that every building will be safe. For one thing, the provisions of the code can't cover everything. Say someone wants to build a pyramid, or a thirty-story building made of reinforced concrete. He won't find either covered in the building code, which is not to say they can't be build. It is simply that the structural engineer anust produce his own independent calculations indicating that his design is adequate. Those provisions which are contained in the code are the best guesses of racticing structural engineers practicing structural engineers based on their years of experience and Hegemier says there are a couple of possibilities about the accuracy of those guesses. "The building code may be so conservative as to penalize the industry. That's a possibility. I hope that's the way it is. The other possibility is that the code is not conservative - in which case the

has not been done.

Hegemier says when his lawsuit to change the building code failed, he criange the building code failed, he resigned himself to applying more traditional pressure. Around 1973 he formed a consortium of people from UCSD, San Diego State, and several private corporations; it was a "university-industrial team" that would experiment, analyze, and create computer simulations of various masonry structures with the aim of gathering enough information to recommend changes

public is not protected, either from a

know which it is." But the only way

you know is by conducting tests

and for the most part such testing

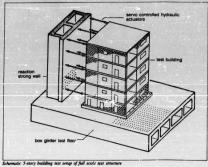
in the Uniform Building Code. General Dynamics offered the use of its Building 52 down by the airport, and the consortium obtained funds from the National Science machines there, including one

"It would take a piece of a building.

100

like a panel about five feet by five feet, and it would subject that panel to simulated earthquake conditions Hegemier explains. took a panel out of a building and then made that panel think it was in fact part of a building in an earthquake." Later, the team combined walls and floors and

Some of the knowledge that came out of this work enabled builders to make simple changes that had a notable impact on building safety. Consider the case of the grout puddlers. Hegemier says when concrete blocks are stacked up, the rods of steel reinforcement running through the blocks must be secured in place with grout. Traditionally, nasons always used a metal or wooden stick to tamp down and "puddle" the wet grout, consolidating it. But Hegemier says one day a group of engineers in his research group began discussing the



asserted that puddling the grout worked just fine, while others contended that the walls would be stronger if the masons used something called a "stinger," a hand tool with a long snout that could be inserted into the wet grout and vibrated to consolidate the substance. To settle the dispute, the group constructed two sets of walls, one built the old-fashioned way and the other built with the use of the vibrators. When both were later cut open and examined. Hegemier says the vibrated specimens without exception contained fewer voids and flaws than the ones that had been puddled. Later testing also confirmed that the vibrated walls were stronger. Although masons across the country initially were reluctant to give up their time-worn relucant to give up their time-worn practice. Hegemice says today, some ten or so years after that discovery was made, the norm within the building industry nationally is to use vibrators, a change that cest almost nothing but has significantly improved the strength of walls made or reinforced concrete masoury. The research in General Propagies' feelility continued

Dynamics' facility continued through the end of the 1970s, by which time Hegemier had begun to desire a bigger facility. He explains that testing the parts of buildings, such as the research team did in the facility near the airport, only answers some questions. Once a building's parts have been oled, more testing is required

before one can definitively say how the whole structure will beha Most commonly, earthquake engineering researchers have tried to do this by constructing models of buildings a third to a fifth of their actual size and placing them on large tables that can be mechanically agitated to simulate stresses such as are experienced during an earthquake. The UC Berkeley campus, considered to be the current American leader in earthouake engineering research, has one of these computer-controlled twenty-by-twenty-foot "shake tables." Such tables work well for analyzing the normal behavior of structures if those structures are scaled and modeled correctly. But according to Frieder Seible, Hegemier's research partner, it's not possible to scale things down accurately enough to make a model fail the way a full-size make a model fail the way a full-size building would fail. "For example, a reinforced concrete joint consists of concrete with little pieces of rock as aggregates. You cannot scale down that rock. You cannot scale down the reinforcement in the joint really properly to get the exact behavior." Seible says.

The alternative is to build

montanting, big enough to
house a full-scale,
multistare pushing and properful

multistory building and powerful enough to shake that building until it collapses. Up to now, there's been only one such facility on earth. located in Tsukuba, Japan, northeast of Tokyo, Although that northeast of Tokyo. Atthough that facility was built as part of a joint American-Japanese research program, Hegemier says the money and time involved in crossing the Pacific have discouraged all but a few American researchers from

actually going to Tsukuba. Furthermore the Japanese building materials are slightly different from pressure grew to construct an American-based earthquake American-based earthquake simulator to complement the Japanese one. Funding for the project only materialized last year, however, when the National Science Foundation agreed to put up \$835,000 to match a million-dollar

Foundation agreed to put up S835 000 to much a million-dollar grant from the Charles Lee Powell Foundation in San Diego. Hegemier and other planners also were able to keep down the costs of building the earthquake simulator by having it constructed in tandem with another, unrelated facility on the UCSD campus.

Construction of the earthquake simulator just cast of the Gentral Library is now well, ade, any, with completion scheduled for early February. When it's done, the sixty February is more well after the sixty of the future buildings withitine-building. The most important interior clement will be a massive five-story wall located at one end of the facility and built from a million and a half pounds of concrete. The sixty of the sixty eventually will be constructed next to this so-called strong wall. Hydraulic rams braced against this wall will push and pull on the target building, controlled by a computer to simulate the actual forces exerted by an earthquake, up to a half a

million pounds of force per floor. This process will continue until the target building reaches "reasonably

complete destruction."

Although the shell of the test facility should be completed by January, this grandiose destruction won't take place for several years. First Hegemier, Seible, and other researchers will conduct more testing of building components. "In order to predict the overall response of the building, you first have to understand how the pieces work: that's the floors, the walls, the connectione," Hegemier says. With each element, the team of researchers will first try to predict what they will see in the lab, leading what they will see in the lab, leading up to construction of the full-scale building. "The purpose of these full-scale tests is to see if our modeling procedures are working property." Hegemier says. "Even though you only [destroy] one building, you can learn an enormous amount from that particular building because it's under such controlled conditions. If it turns out that we're doing a good job of modeling, then we'll have greater confidence in other building

confidence in other Dinaring geometries.

Of course Hegemier and his associates look forward to more than building and then destroying one building. Almost immediately after the quake simulator is completed. Seible, who worked as a bridge designer in Germany before joining Hegemier, will begin testing bridge parts under a contract for the California Department of Transportation. Later, after the reinforced concrete masonry building has been destroyed, the research team will repair it and then

test the strength of those repairs. Further into the future they hope to test other types of construction besides reinforced concrete

Along the way, Hegemier is sure that knowledge will be gained that will prompt further changes in the building code, though today he's come to accept how long it will take for those changes to enought for those changes to come about.
The discovery of a hazardous building practice isn't like discovering that some drug is dangerous, he says. "It's not going to be off the shelves the next day. It takes a while. First of all you have to make your case . . . to the structural engineering association first, and the engineering community in general." While the slow process of getting building code changes through the bureaucracy unfolds, research papers slowly filter into the

professional engineering literature, where designers and engineers learn about the advances and feel pressure to incorporate them into their work to avoid liability.

Even if we do reach the day when engineers here beautiful.

engineers know how to design quake-resistant buildings, it may be a much later day before all our buildings are safe. Hegemier points out that masonry buildings without steel reinforcement — most of the brick structures down in San Diego's Gaslamp Quarter, for example Gastamp Quarter, for example— remain scattered throughout the state. This type of construction is so dangerous, so likely to crumble in a significant earthquake, that Hegemier asserts flatly the public should be barred from such should be barred from such buildings despite their historic status. "If it's a warehouse, that's one thing. But if it's a restaurant or a facility where the public is coming and going, they shouldn't be in there unless that structure is brought up to a reasonable degree of structural

integrity."

But what about buildings that are somewhat less obviously dangerous? Hegemier was one of the hordes of scientists and engineers who tramped through Mexico City in the wake of its recent quake, which he calls "the most important earthquake of the centery" for ali that it eventually may teach us. He points out that in the Mexico City quake, most of the failures occurred in buildings built before 1976, the year in which the city's building code was improved, and that structures built after that date by and large fared well. The question is why pre-1976 buildings weren't brought up to the standards of the new code, "and the answer is it's not that easy in any system. It's a matter

of economics. Where's the money going to come from? You balance the risk against the economics." After returning from Mexico City, Hegemier attended a conference in San Francisco at which earthquake researchers who'd been to Mexico City were pooling their findings. He says he came back worrying about

all the rationalizations he heard.
"They were saying, 'Our stuff's better.' But it's not that much better." Hegemier says he could walk around Urey Hall where his office is located on the UCSD campus and point out a number of things that "wouldn't hold up" in a quake like Mexico City's. But who's going to pay to keep our older buildings in line with our developing knowledge? Hegemier shrugs, and adds, "Of course eventua" by the problem will solve itself with instant urban renewal."

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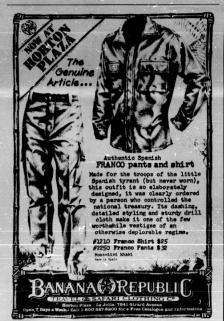
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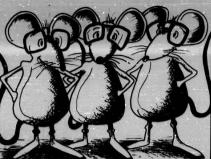
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La Mesa (463-0640) Type of Food: Scandinavian Price Range: Dinner entrees, a la carte, \$12.50 to \$16.95

S12.50 to \$16.95 Hours: Closed Monday, Breakfast and lunch, Inesawy through Sunday, 8.00 a.m. to 3:30 p.m.; dinner, Thursday through Sunday, 4:00 p.m. to 9.00 p.m.

Two men met to discuss their recent business disasters, the first one had gone into bankruptcy; the second reported that he was losing \$1000 for every day his store remained open. "Fell me," asked the first, "if you're losing \$1000 a day, how do you manage?" His friend smiled enigmatically. "I close half the week and

ner on selected evenings, it does create confusion. How can anyone keep these calendars in one's head?

For example: Fish House, one flight up at 304 C Street downtown, is open for lunch Monday through Friday, It-00 a.m. of 300 pm. hus dimer house are Thursday and Friday nights, \$500 pm. to 8.00 pm. Because of its proximity to the Civic Center, I used to make plans to dine there before a concert, only to be brought up short with the realization that it was closed Saturdays Inseed of scepting the fact that this schedule was peranoent.

closed Saturdays. Incead of accepting the fact that this schedule was permuent, I assumed it was a chance occurrence until I finally mastered reality. Fish House is always closed for dimer on Saturdas. Another restaurant that I would request more often if I could automatical the currencher its hours is Christina's in I.-A. Committee of the could automatical the currencher in Bours is Christina's in I.-A. Committee of the could automatical the currently Sanday from 10 00 a.m. to approximately 5.00 p.m. with dinners are offered Thursday. Friday and Seturate of cache visible cause I can't master the hours. And now there's Dansk Tea Grown in La Mesa; originally conceived as a breakfast-and-lunch establishment, it began serving dinners Thursday through Sunday at the first of this year. Weeks and morth, whisked by without my tying this restaurant simply because my actions couldn't be spontaneous. Finally, I set asade one Friday night tog othere, and my friend and I were delighted that we had The Scendinarvan food proved to be very (inc.).

week because it makes sense economi-cally to restrict their service for dimer. But for psychological reasons, it plass havee with the dimers.

As Freud apily pointed out, we all want what we want and we want it NOW. The thought of postpoining pleasures is diffi-cult for all of us. Moreover, we like to think that our favorite haunts are open even if we're not three. All of which is my way of saying that while it's more feasible economically for some restaurants to serve lunch during the week and then dinvery time.

Although it was a weekend night, we were the only parrons at the Dansk Tea Room for at least an hour, when another couple arrived. That seemed to be their clientele for the evening. Whether this is due to its particular location on La Mesa Boulevard or to the fact that the a la carte menu costs may be prohibitive to many is

open to speculation.

The entrées range in price from \$12.50 to \$16.95, the salads are \$3.25 to \$5.95, and the appetizers are expensive. Blinis

with Swedish cavar cost \$9, steak tar-tare, \$8.95, and smoked Danish cel, \$7.95. This is a lot of money. My friend and I debated having the gravad lox for \$5.95 but opted for a "flaming spinach salad," known elsewhere as hot spinach salad, for \$5.95. At the waiter's sugges-

said. Throw the elevence as not spinger said, for \$5 > \$5 > \$4 the waiter's suggestion, we ordered as our entrées borne, consistent en entre de la consistent en entre deverfrom time tot time, and the whole process acles a la consistent en entre deverfrom time tot time, and the whole process talca se la consistent en entre deverfrom time tot time, and the whole process talca se la consistent en entre deverfrom time tot time, and the whole process talca se la consistent en entre en entre deverfrom time tot time, and the whole process talca se la consistent en entre deverfrom time tot time, and the whole process.

takes a few days. The results are worth the effort. Sliced extremely thin, the lox may be served with a mustard or a dill sauce or with no sauce at all. The gravad lox at Dansk was lovely, as was the Spedish limpa bread, baked on the premises. We are two baskets of that bread.

ate two baskets of that bread.

Our next course was the spirach salad.
Because of the cholesterol count of the
basican fat is which the spirach is heated. I
always instruct the waster at tablessele to
go easy on the fat. Someday I hope the
traditional recipe will be changed so the
te greens will be stirred in sufflower oil
and tossed with crisp and well-drained
bacon. If this were done, all of us could bacon. If this were done, all of us could cat this salad without guilt. Our waiter did his best to accommodate us, and the salad preved a good choice after the lox. We shared one selad, which was generous served a la carte are often larger than those normally served with dimers. Therefore, if you're in an a la carte actual to the salad of the salad of the salad of the taurant if so not a gaitcherie to have a dish

divided by the waiter. Money is not at is sue as much as the prevention of conspicuous waste. Everything that's whisked

some state the properties of comparison of the c Many fresh vegetables were placed in a semicircle in front of the potatoes

portion and well prepared. The wild mushrooms complemented the yeal, and the chevril sauce did not overwhelm the dish. Both of these entrées were well worth the money (\$15.95 and \$13.95.

respectively).

During our early deliberations, when we were discussing our entrées, I mentioned how much I liked one of the dishes toned now much I liked one of the dishes on the menu. Danish-style pork koin filled with apples and prunes. (I had caten it of-ten in Denmark.) As we were finishing our entrées, the waiter brought us two slices of this pork. If you've never experi-enced this dish, you may want to try it (\$12.95). It's quite authentic, and I loved the prune angle stuffing. However, the the prune apple stuffing. However, the stuffed pork is not as succulent as either the Norwegian salmon or the yeal with wild mushrooms.

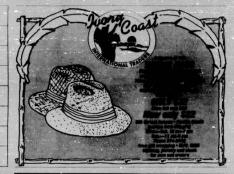
The sorbet, prepared on the premises, was pineapple topped with a fresh tasp-berry, and it served us incely as a light and refreshing dessert. I am not a fan

cier of sorbet between courses. The service at Danst. Tea Room was impeccable and the food bountful. Drinner for two food of the control of t

dards would do much to soften the decor: daris would do much to sorten the occur, this room cries out for more life. Some quality about this room acts as an inhibi-tor — I found myself laughing less and keeping my voice subdued. It's ironic that in most restaurants the

chic decor exceeds the competence of the cuisine. At Dansk Tea Room the wondercuisine. At Dansk Tea Room the wonder-ful cooking does not have its proper set-ting. During the day when the sanlight streams through the windows, the atmos-phere isn't bad. (I had been there for a waffle some months before my visit for dinner.) But during the evenings the room imparts no gaiety, no sense of wondanner.) But during the evenings the moni imparts no gatety, no sense of won-ser Christina's restaurant, which is not lar from the Dannk Fea Room in La Mesa, utilizes a smaller space with experi results. black and white floors, white walls, white cloths, and warm lighting. It's quie possible that if the Dannk Tea Room were spured up, it would attract the cliners that it deserves. The cooking is







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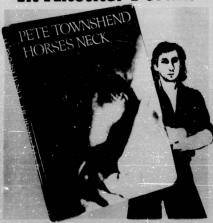
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In Another Forum



JOHN D'AGOSTINO

It's a problem familiar to many talented realize that if this forced marriage is to Words must be cut, images compromised, thoughts censored if these lines are going

it isn't fair, either to you er to the lyric

This is a terrific line, dammit! The words

sing, the rhythm pops pleasingly like a chorus of champagne bottles opened in quick succession. These images need

from to breathe—if anything, the song should be slowed down at this point so that the listener can appreciate these lyr-ies. To segment them and show them into the slots of a passing verse chorus verse train would be criminal. It occurs to you it's momentary, like someone running

past your open window—that these words should five on a jage by them selves. Forget the three minute song. This is poetry. Maybe you should write a thing you want to say in the way you want to say it, when the dictatorial songwriting operator keeps telling you your time

Pete Townshend has solved that particular problem by publishing his first book of prose. For the forty year old founder and songwriter of the sally defunct rock-band, the Who, Horses, Voc (Houghton-Mirtlin Company) is the logical next step in a litelong search for expansive and be nevolent forms of self expression. Vigi-lant fairs of the Who, and expectably of Townshend, might have seen this book coming years app As early as 1960e, with the anthorius. "My Generation" hanging fresh in the air and the bands best work-yet a glimmer on the horizon. Townshend was showing an impatence with the sonewriter of the sadly defunct rock set a glummer on the horzon, lownshead was showing an impatience with the short-song form. The Who's second album, Huppy Jack, Returned a ten minute opus to which Townshead jokingly referred as a "mini opera." Coming a full year before the Beatles' conceptual breakthrough. See. Pepper, Townsheads." A Quick One While He's Away," told the sechick the wine he way do not service one story of an unfaithful wife in six song fragments stitched together with inebriated choirboy harmonics. At the time, given the Who's growing reputation as a band of fun at any cost wastrels, the piece seemed an entertaining if incoise quential tark. But with the benefit of hindsight, one can see that the clastic structure of "A Quick One..." was symptomatic of Townshend's straining against the creative constraints be athed to him by pop tradition

to produce mammoth works of "art," yet he had come to distrust the very form he had created and knew, moreover, that the public's fascination with such bloated projects would be transitory. On the other J₁₀, k. Townsheid temporarily sated his hurger for larger forms with his "nock opera," Immy, a work whose compara-tively broad scope earned it praise in fine and Neusweck as a milestone in rock's steady maturation. Immire was broadshedy masterwork the culmunahand, he was too old, too world-wise, and too developed as a composer to think that he could again find adequate expression on the theory. Townshend's musterwork, the culmina he could again find adequate expression in the three minute pop time. As Town-sherid's personal crisis deepened, the Who's once solid fraternal foundation be-gan to crumble, and by the mid Seventies is was evident that the group's demise was near. Like the other members of the band. Townshend began to issue sole al-bums, but with a few notable exceptions, tion of his efforts to prove that as an inrock and roll had an aperture large enough to frame the Big Picture But Enough would become a creative trap. The nonrock world made a great show of embracing the ninety-minute work. The London Symphony Orchestra performed and recorded a swollen, orchestral ver-sion, the Royal Canadian Ballet staged its the material on these albums was little more than an angst-ridden attempt at self-discovery and held little interest for any own adaptation, filmmaker Ken Russell turned Immy into a psychedelic mish mash of pre MTV excess. Townshend went from drunken guter basher to cal but the stannehest of Townshend's fairs in 1982. Townshend's All the Best Con-hors Have Chinese Eyes gave a cline as to the direction in which the songwriter's nuise was taking him. More than everwent from drunken guitar basher to cul-tural paragon and suddenly left unex-pected pressure to top, or at least dupli-cate, what had started out as an artless experiment. He conceived an equally grandiose follow-up. Liteliouse. but sent-tled the project when its science fiction memine became too unweldy towered of lownshead's music was overshad-wed by his lyries, which poured forth in such a torrent that one critical wag even sug-gested that the record be marketed as a

thed the project when its science faction premise became too mwieldy (several of the songs from that aborted effort would form the nucleus of the Who's 1971 al-bum, P. ho's Next). In 1973 Townshead, increasingly ungester that the record be marketed as a "spoken word" albam. Concurrent with his new emphasis on the words in his songs. Townshend began writing cosays for magazines, and those provided an even sharper view into his psyche. Although no one could have doubted his talents as a turnsmith, it came as something of a sorreson advantage. certain of his own motives, gave the world a legitimate successor to formix. The two record Quadrophenia dealt with the flambogant mod seene in Loudon, of which flownshend had once been a central figure. Like most of Townshend's later work, Quadrophenia tred to penetrate beneath the surface of its subject matter. certain of his own motives, gave the came as something of a surprise when lownshend showed himself to be an es-sayist of exceptional skill and insight. His rather wordy treatises on topics ranging from the curse of creativity to the search for spiritual enlightenment to stardom to analyses of his own prolonged bouts with in this case a seemingly innocuous youth cult, to plumb the souls of its partici-pants. Quadrophenia provided some fine moments, but the work and Townshend's

alcoholisan and drug dependency were composed with clarity and betrayed an extensive weabulary, a keen wit, and an encyclopedic knowledge of art, litera-ture, and philosophy. Few people could have known (lewer still would have cared) that I would had always had a literary bethat Townshend had always had a literary bent. He had, for example, been writing rent rie had, for example, been writing volumes of prose throughout much of the Seventies, a practice that he claimed helped him in his development as a lyri-cist. Townshend had gotten so involved in cost nowment had gotten so modeed in reading and writing, in fact, that lor many years he had quietly (in) his own bookstor (Mage Bus, camed after an early Who bit) and had become an ardent devotee of Dylan Thomas. In 1881 he formed his own purbishing company, Erd Fee, and is currently an editor at Euler & Euler publishers in London. In 1923 formhead began writing a se-

at the composition of the condon. In 1993 (wombound began writing a set of the condon th reflected in his various characterizations) is an anthology of matched opposites—a

gentleman and a lether, a spiritual secker and a sloppy boozer, a committed misan thrope and a man who loves and is loyal to a number of people. But rather than merely painting him as an eccentric. Townshend's extremes are suddenly seen to serve a purpose in both his life and his work. In the middle of a piece entitled, "Champagne on the Terraces," a man is sitting at home watching his wife kint and wondering why she had put up with his drinking and instability for so long.

That one fine says as much about Town shend's public image as a thrash and croon rock star as it does about his rock;

shehas punte image as a mean and crown rock are it does about he rock; marriage of securious rock and the rock interface of securious rock and the rock interface of securious rock and independent of the rock in the book is far more than anodict tritlar also exclusively rock and protoned disquised as literature. There is a posting grave that one control of the rock in the rock purity when a white horse runs in a con-tinuous circle, as a symbol of psychosex-ual refuge for a woman of unearthly beauty who can't trust the affections of men and who feels "in command" of her

life only when astride "an enormous stall hon." The horse comes to represent every emotion, every social archetype, all the abstractions that can tug at a man and drive an artistic person to create or to drink or, in Townshend's case, to do both. The horse rides through Townshend's the horse rides through fownshend's sometimes painful memories of child hood, eyes him from a distance when he is engaged in unsavory activities, waits patiently for him when he needs to escape his own tertined thoughts.

Finally, when one is finished with Hosse's Neck, and after specific images have begun to interminely and fade, one is left with season of ceits and a second or section in the control of the

engendered by the late Truman Capote's Music for Chameleons, Granted, Town-shend isn't in Capote's league as a writer. but his impressionistic vignettes set a fon-that largers long after the particulars arthat Impers long after the particulars are forporten. Downshend would seem to have found an outlet for his lyricism, one that doesn't bind or limit. In Horre's Neek he creates his own rhythms, and his writing is imbacd with a kind of musicality that perhaps only a great songwriter could prove to the printed page. With Horse's Neck Townshead establishes himself as a prose stylist of vast potential. More im-portant to his long time fans, he serves notice that he has found a medium through which to channel his artistic im-pulses, a medium perhaps more suited to the expassion of the innermost feelings and occasionally surreal flights of fancy is any indication, we can now look for ward > lownshend's next book the way we once looked forward with such antici-pation to the next Who album

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work, losing touch with an audience that

was suddenly much younger than he, and, worst of all, sliding headlong into an ar-tistic miasma of his own creation. Town-

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DUNCAN SHEPHERD

To Live and Die in L.A. would no doubt make a good measuring rod of the changes that have come into the Ameri-can crime film since, oh, say, *T-Men*, to pick out another specimen, from the high pies our another specimen, trout the night tide of the film noir, about a Secret Service crockdown on a murderous counter-feiting ring, one of whose murders in-cludes the partner of the film's hero. There would be no reason to single it out for such use except that the protused au-

tumn rush of Effes bor Adults seems to have petered out temporarily. And even then, there would be no reason to do so at great length.

Much could be summed up, for a start, in the time-honored "semi-documentary" device of chapter head-ings, inserted at random intervals, to prin-down the exact month, date, hour, and minute of the current action: "Jan. 3 II:08 Hrs." and so on. It is not the ran-domness that is noteworthy, but rather the fact that each such amouncement is made here in a different typeface, the typo-

for every day of the week, so that you have the impression of paging through an Italian fashion magazine rather than an issue of *True Crime*. Other modifications

Italian fashon mugazine rather tuna resisue of Inne Crime. Other modifications are similarly cosmetic.

Readiny, of course, or feshion as up-there are similarly cosmetic.

Readiny, of course, or feshion as up-there are considered in the control of FMen. was typically neserved for the likes of Mother Wire Tights and Forever andrew while black and white specie blunt truth. As black and white pass since become rare to take a many the course are to the point of precisity, we have shed to grow accustomed, or resigned, to a new lock of screen crime, something less to do with the forces of darkness than with the finger control of the c

convention, but is somehow less easy to accept. The music that will sell as an LP, that will set just the right tempo for the knee-bounces of a hyperkinetic teenager on Benzedrine, will not necessarily be

right for, say, some fascinating "docu-mentary" footage of a master counter-feiter at work. Elsewhere, too, there is the to push or pull professional flatfeet up onto their toes.

The matter of listenability would ex tend as well to the dialogue, and although the scripts of crime films have always been prone to fall into trite patterns, it is

tend as well in the dialogue, and although the scripts of crime films have always been prone to fall into trite patterns. It is still a good idea to let more than a few still a good idea to let more than a few and a still a good idea to let more than a few and the still a good idea to let more than a few and the someone different talking on each occasion. And a considerable loss might be felt in the wholesale replacement of subcultural slang with the top few weards known to all. About as far as his words, the still a sti



blows himself to smithereens has nething in de with the story proper, and thus raises memories of the similar "benues" and the second of the s

fearlessness outstripped only by an ac-companying foolishness.

The idea of a crime fighter being as vi-

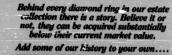
companying footishness. The idea of a crime fighter being as vicious, mean, and nasty as the criminals
be lights is as old as the contage of hardboiled. What perhaps has changed a litlet is the attitude towards him, the withboilding of any assurance that such
methods are justified by their ends (cf.
and the such as the such as the contage of the
Friedkin film, or at least in this one and
Friedkin film, or at least in this one and
interiors. To Connection, the lack of such
justification is made plain by the hero
managing to kill someton on his own sideen route to his appointed ends. But in
spite of that, and in spite of the anonymity of the actor (William L. Petersen,
who seemed to me to bear as tong reemblance to the Indiana U. baakethall
couch. Bobby Knight, not just or his facial features and curly top, but all the way
to a creazed intensity), the fate in store for
him still carries a severe joil. It would not
be mere exaul hyperbole to call it shecking. Perhaps this is just because, over

time, we have settled into the position of being his new partner, probably not too dissimilar in viewpoint from his squeam-ish actual new partner. John Pankow. The hero of FMen, if memory serves, ab-sorbed several bullets at the resolution too, but not all in the face and all at once, and not before he had the satisfaction of knowing that his prey was thoroughly con-nered. The ending here would be shock-ing if for nothing else (and there is plenty else) than as a revelation of how truly un-attached to him the filmusher is. To Friedkin, he is a mere figure, even a unere contume, certainly not a whole person, as will be proven conclusively by the peda-sity of the proven conclusively by the peda-sity in the inclusion of the proven con-taction of the pro and not before he had the satisfaction of

dark glasses — the works).

The real hero here is clearly meant to be, as in any film that aspires to recognition as a full-blown work of art, the direc-

level of if he did not self at every turn to the merely motion. In imagery, romacal accompaniment, and all the rest. In that respect, the supposed enterprice of the film—the marathon car chase to top the one in The French Connection—is really as sinkhole. The nicest thing to be said of it is that it falls to top the one in The French Connection. As the action is east of the properties of the control of the con-grated, so is the thought behind it. Friedkin's portrayal of crime righters, the control of the assigned that the so-licted by a car hurtling down the freeway against the traffic. flow its occupants belyfully yelling "Get out of the way!"; an less a product of fashion. It is simply a product of fashion ten or twelve years post its peak. And amid its acquisesent





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Lady Antonia's Lecture



JONATHAN SAVILLE

Lady Antonia Fraser, who gave a lec-ture here last week under the auspices of the UCSD Humanities Institute, is mar-ried to Harold Pinter, who is currently appearing in his own play, Old Timers, at the Fonda Theater in Los Angeles. Simi-larly, the public lecture is a close relative of the theater. That is what the following

of the theater. That is what the following motes are about.

As one of three locals deputed to accompany Lady Antonia to dinner before her talk (a superb and elegant meal at George's on Prospect Street). I was struck by how closely her emotional tone resembled that of an extress about to no on. bled that of an actress about to go on stage. Nervous in spite of extensive expe-rience in this role, regularly checking for the presence of her handbag in which her lecture notes were deposited, fortifying herself with a glass of the restaurant's ex-cellent Raymond chardonnay, trying to

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distract herself with urbane conversation about her next book. California culture, the viscontace of the instead of place because the viscontace of the instead of place because the viscontact of the instead of the certain call, the would occasionally manifest a distant, self-aborhed look in the eyes, like one who is silently manifest of the viscontact of viscontact of the viscontact of viscontact of the viscontact of viscontact of the viscontact of viscont

This ugly, impersonal, unaesthetic lecture half (not different in those characteristics from most other lecture halfs at the university) looks considerably worse, and is considerably more unpleasant to be in, than any actual theater I have known, but than any actual theater! I have known, but in its shape and the disposition of the ob-jects and people in it, it obviously resem-bles a theater much more than it does a kitchen or a skating rink. At the front, there is a place for the lecturer, equivalent to a staye, against a backdrop of black-boards, equivalent to a set. Facing the lec-

to a super against a backdrop of black-boards, equivalent to a set. Fairing the securier, or a severe rake, are rows upon rows of seats, from which the audience observes the slow. A theater is an abnormal space, on each where unnutral things go on and where large groups of people willingly renounce action, autonomy, and freedom in order to share an unreal but active the state of the state of

but everyone knows that a play script is only a blugger for or a play, not the thing itself, and reading is no substitute for hearing an actor recite the lines and secting him move, gesture, and emote. At bottom, people really feel the same way about lectures. They are not content with the woods, they want the person, the flesh, the sound of the wisce. There is no ence, agitated with excitement and enthusiasm, arrived early at Peterson Hall, quickly filled every seat, and then overflowed into an adjacent hall where just the idea that they were in some physical proximity to Lady Antonia (even though they could only hear but not see herrisement of make the evening worthwhile. Lecturer, was evidently assent that she was much more than a conduit for ideas and that the audience was as currous about her as a person as about what she had to say. As a figure of drama. Lady Antonia is of course quite as absorbing as Hedda Gabler – actually, more so, A titled Brisish lady (having abolished titles in the particularly strong mostalgly exarting for them), a bluestocking who has written numerous literate biographies (of Mary Queen. of Scots, Cromwell, James I. Charles II), the mother of six children, the co-respondent in the notorious disvoce of Harold Pinter and Vivien Merchant—what is such a person really like? The correspondent in the notorious disvoce of Harold Pinter and Vivien Merchant—what is such a person really like? The properties of the such as a person really like? The properties of the such as a person really like? The properties of the such as a person really like? The properties of the such as a person really like? The properties of the such as the properties of the such as a person really like? The properties of the such as the person really like? The properties of the such as the person really like? The properties of the such as the person like? The properties of the such as the person like? The properties and the own of the

ent. Some people think that acting means faking: on the contrary, acting means bringing out the inner truth of your role and of yourself, which is something much more difficult.

bringing out the inner truth of your role and of yourself, which is something much more difficult.

Given the audience, the theatrical space, and the actress, it remains to be a special and the stress, it remains to be a special solution of the stress of the subject of Lady Antonia's lecture. It was about women in seventeenth-century England, their educational opportunities steadily declineng, according to Lady Antonia; their opportunities for an active and self-governing life (enlerged during the evil war of mid-century, the lecture their vulnerality to transland social prejudice (such as that against witches). Yet it was also about Lady Antonia Fraser's investigations into the lives of seventeenth-century women, about a modern Englishwoman's confrontations with her ancestors, laded, most dramatically, it was about a tady Antonia Fraser's investigations into the lives of seventeenth-century women, about a modern Englishwoman's confrontations with her ancestors, laded, most dramatically, it was about a modern Englishwoman, whose deducation was the equal of any man's, shore life his been extraord, who has weathered ascial prejudice with equan, mitty, this fascinating modern who has weathered ascial prejudice with equan, mitty, this fascinating modern character being defined by contrast with the plight of women living in a less fortunate age. The transformation of historical material into the activities of a specific person on stage, the discovery of theme through character — what could be more through character — what could be more through character in the activities of a specific person on stage, the discovery of theme through character is may seem to have been the social waterial into the activities of a specific person on stage, the discovery of theme through character — what could be more through character is not the liberated, edu-

cated woman of today, our sense of her character and situation enriched and deepened by an understanding of how long it took history to achieve they be to the total to the today of the to

see Snakespeare, we are monarchisswhen we see Brecht, we are Marsisswhen we see Chekhos, we accept as true
Russian history, even though we may not
have heard any differing views on the
subject and may not know anything about
it at all. In short, the theater is not the
place for the critical examination of signs.
The same thing was true of L1
miss ketture. As in all good theater, there
was a strong sense of solidarity between
serious and audience. What Lady Antonia was saying seemed right, true,
good, and illuminating. The audience
good, and illuminating. The audience
special control of the serious serious
he lecture, like good theater, strengthened them in their ideas of themselves
and of their world. What they heard, saw
and experienced was a dramatic embodiment of human freedom, of the power of

self-mustery, of social equality, and of intelligence and strength of character overcoming the traditional social limitations on women's achievements: Lady Antonia
today, as opposed to a woman of her abilties in (for example) 1809. But, as is the
case so often in the theater, must memhers of the audentee knew virtually nothing about Lady Antonia's subject and had
no way of judging whether she had gashconclusions. Double, the had gashmaterial correction of the strength of the conmission of the strength of the conmission of the strength of the conconclusions. Double, where the best of the controught of the strength of the controught of the controught of the conmission of the controught of the con
trought of the con
trought of the con
caterior of Lady Antonia, the dramatic

quality of her presentation, and her then
rical relationship with her audience. Vir
tually all public lectures are like this, and

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cerificite Lady Antonia is interpretations of

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society than Lady Antonia herself. Dur
den descussions with the actors that in some

theaters occasionally follow theatrical performances), a number of members of the audience, evidently of a feminist persuasion, It-ed to get Lady Antonia to denounce what they called the "repression" of women in the Seventeenth Century. What they wanted, in fact, was a good, respectful constraint of the seventeenth Century. powerful, emotional tirade to intensify the dramatic effect of the lecture. In the theater, I suppose they are linking, you don't pull punches. Alas, Lady Antoin the Seventeenth Century was not a matter of repression but merely the result of traditional and developing social reali-ties: no melodramatic villaris, but only the complicated and interesting fabric of history. This was the judicious approach of the historian, and not fully satisfying to an audience that, because of the un-avoidable theatrical form of such a lec-

amidable theatrical form of such a locative deeply longed for something more dramatic.

Such, unfortunately, is often the consequence of this qualified type of theater; a fecture given by an interesting and personable speaker is theatrical enough to make us wont full-fledged theater, and when the fecture form and the lecturer release to go all the way, we feel deeply if of Lady Annonia's lecture, what the audience was longing for, whether they knew it or nor, was Carylt Churchill's Top Girls. Can a lower of bed ever really be content with ahi, even with the liveliest sauce in the world, and surrounded with all the urbane elegance of haute California cuising?





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OUARTER NOTES

BY LONATHAN SAVILLE

ARTS TRIO

The Beaux Arts Trio is now in its thirtieth year. With one change of personnel (violinist Isidore Cohen took the place of Isidore Cohen took the place to Daniel Guilet), the group has been satisfying concertgoers since 1955, when it made its debut at the Berkshire Music Festival at Tanglewood. The Beaux Arts have recorded virtually the entire literature for piano, violin, and cello ensemble, and for years they have been generally considered peerless in their field. My own attitude toward them has varied. At one time I thought of them as overly polite, too small-scale, too lacking in of their as overy power, co-mail-scale, too lacking in puricularly when addressing the Romanir repertoire. Yet sometimes, as in their performances of the Haydn trios, they have seemed to reach a perfection of sit, stylishness, and exuberance. Isidore Ochen often seema solve tweak and unincisive, and his toose tends howard as scellist sometimes terriby stoil and four-square, and in recent years his pitch has not always been secure. But planist Menahem Pressler is indubitably in a class by himself, with his brillian indubitably in a class by himself, with his brilliant finger work, his delicacy of phrasing, his abundant energy, and his winningly comical stage behavior, the bouncing, the rolling gestures of the head, the rounded Q of the matth as though by were mouth, as though he were

mouth, as though he were producing the sounds of all three instruments in his throat and trumpeting them toward the audience.

I therefore go to concerts of the Beaux Arts expecting a mixed experience, ready to be delighted but prepared to be delighted but prepared to be dismayed. The group's concert last week at UCSD's Mandeville Auditorium. Mandeville Auditorium unfortunately produced much more of a negative than a positive effect. All the usual weaknesses and eccentricities were in evidence, but along with them there was a characteristic I had not noticed before: a tendency to 1

overinterpret the music. The program consisted of three classical works: Mozart's Trio in E. K. 542; Beethoven's Trio in D. D. 70, no. 1; and Schubert's Trio in E-flat, op, 100. Maryelous music, marvelous enough to allow it to speak for itself — something the Beaux Arts never allowed it to do.

the Beaux Arts never allowed to do.

Literally, of course, no music can speak for itself. A score consists of printed notes that must be converted into meaningful sounds, so that the performers become the music's spokesmen. In addition to the accurate rendering of the score, with its pitches, rithythms, and indications of dynamics and articulation, the musicaism sure and those musics that make. The music correlative the alight the state of the

immensely, oppressively long, seeming to consist of one endless stasis. This is not a productive way to play music.

HARP & ORGAN

Organist Robert Plimpton and horpist Marian Rian Hays gave a shrilling joint recial at the First Precibyterian Church last weekend. I was intrigued by the program, which by the program, which with the property of the prope Concerto, with the orchestral part played by the organ, the soloist and ensemble tend to alternate, rather than to play together in competition. Danie Burton's Three Psalms for Harp and Organ, commissioned by the church and composed for precisely this instrumental combination

artfully disposed the sounds so that the harp was always audible. And Mr. Plimpton's harp-and-organ version of Debussy's Sucred and Profine Dunces reproduced the sound control of the original string leaks and the original string leaks are curately that the balance of the control of the original string leaks and accompaniment was unaltered. A final factor in the beautiful balance of the chauth, one of the beautiful balance of the church, one of the best lawe heard in San Diego. The Buston Pulms. here receiving their world première performance, were of special interest. Mr. Burton writes in a sylve one might call ilturgical interest Mr. Burton writes in a sylve one might call ilturgical interest he pair of selected fiblical text by an appeal to the magnetic procession of the profit of the pr

translated into evecutive sounds harmonically and timbrally akin to Debusy. Holst, and Messiane, but with a personality all their own. In his filbarration of "When I consider the beavens, the moon and the stars, what is man that made the stars, what is man that made the stars, what is man that composer made extensive use of the whole-tone scale, with harp arpeggion, drifting figurations, and the repeated motif of a falling third suggesting music of the spheres, as in Holst's The Flancet. For "My soul waited the spheres, as in Holst's The Flancet, Tor "My soul waited have been supported by the spheres, as in Holst's The Flancet, Tor "My soul waited have been supported by the spheres, as in Holst's The Holst's The spheres, as in Holst's The s

RECITAL Robert Plin

performance, one calls (in one's heart) for "more, more!" — more real music making. Listening to the Beaux Arts the other evening. I kept calling for "less, less miss limited for "less, less had for "less, less had for "less, less had for "less, less had the continual plants Presself, have developed in incredible muscapecially plants Presself, have developed in incredible muscapecial changes of dynamics and rhythm, as though no phrase or line could ever be allowed to take its natural course, but every note had to be caressed, consetted, squeezed, kised, coated with honey, and then licked all over. The result of this style of The result of this style of the sty without structural energy.
What incredible tedium! After
a while. I found this playing
not merely disappointing, but
unbearable. Every movement
of every work sounded

arpeggiated figures over a propulsive harmonic movemen through unrelated keys, the

inrough unrelated keys, the music conveyed an ever increasing sense of sacred awe. The performance was as admirable as the composition. Mr. Plimpton's independent contributions to the concert included an inspired included an inspired performance of the Bach performance of the Bach Fartasy and Fugue in G Minor. BaW 53.2; the playful scale-work of a part of Robert Elmore's Find for Organ (Elmore, who died this year, was one of Mr. Plimpton's teachers); and a grandiose incortal by Leo Sowerty called Pigeom. a rather directionless piece more impressive in sound piece more impressive in sound so that the properties of the properties of

GUSTAVO

Scarlatti (two scintillating Sonatas), Ravel (the technically daunting Gaspard stonaday, newto time Guspard to de la Vair, with the many time to many time to the la Vair, with the Berg Sonata, and — as a jou to top things off — Godowsky scharming bit of salon fluff. Alt Wire. which requires just as much stylistic finesse as any of the other works, cand received ii). Yet Mr. Romero never plays anything quite file amyone cler. He is not excentise, the goes his own way, follows his own vision. So, after all, did Movart, whose radically eccentric K. 31 (beginning, peculiarly, with a set of variations; substituting a startlingly dramatic minuse for a slow movement; ending. ROMERO
This is the third Gustave Romero recital I have reviewed in less than a year, and there is another coming up (on December 9). But one canno December 90. But one cannot get too much of a musician of this caliber, whose emotional depth and spiritual poetry illuminate every work he plays. The measure of Mr. Romero's quality is his intense traditionalism combined paradoxically with his intense originality. A last week s Symphony Hall recital, he deemonstrated a thorough common than the company of the comp

encore, one of the Nocturnes)

astonishingly, with the thoroughly operatic "Turkish Rondo") defies all expectations and makes the eighteenthcentury sonata form virtually burst at its seams. Everyone plays this sorata - it is so

plays this soruta—it is so popular that I even have the theme of the variations movement on a porcelain mug — but I have never heard that first movement played the way Mr. Romero played it. like a dream-vision, with exquisite lyricism of an almost lyricism of an almost Chopinesque flavor, and a strange, wonderful inwardness that revealed depths one never knew were there. The Berg was equally wonderful in its strangeness, for Mr. Romero plaged it like a late-Romanje ineditation, a profoundly felt exploration of the dissolution and persistence of tonality.

other pianists treat it as. As to the Chopin, suffice it to say that Mr. Romero is one of that small band of young pianists (Murray Perahia is another) who can make lovers of Chopin's music feel that the Great Artur Rubinstein is not

Great Attur Rubinstein is not really dead — a loss too great to bear, if it were true— but that his living bond with the composer has been passed on intact to others.

The sound of the piano, from the front ross with belacopy in the newly refurbished Symphony Hall, was rich, rescuant, warm, and thrilling just like Mr. Romer's playing the dought invost report that much of the signer; in insuling the first and second ross.



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JEFF SMITH

James Goldman's The Lion in Winter takes an intimate look at the most legen-dary couple of the Middle Ages. All other contenders for this title — Héloise and Abelard, the fictional Tristan and Isolde contenders for this title— Preside and Abelard, the fictional Tristan and Isolde— full far short of the exploits of King-thenry II and his wife. Eleanor of Aqui-lenry II and his wife. Eleanor of Aqui-tion to the most powerful woman who ever isold. Eleanor was queen of France ("I thought I had married a king," she said upon divocripe her bushond Louis VIII.— but found I had married a monk"), and later of England, when she married. Henry II. Eleanor ruled vast territories and, in her "court of love," attempted to tame the barbarous knights with whom it was her daily misfortune to mis. She did as the pleased and was never above the cocasional caovar, as in her visit to Pales-tine where, it was rumored, she carried on relations "of the most impore charon relations "of the most improper char-acter" — with an uncle, a Saracen slave, and allegedly with the mighty Saladin, leader of the Infidels. In Mont-Saint-

probably dead wrong historically but a splendid read nonetheless — the senti-mental Henry Adams says, "about no fig-ure in the Middle Ages, man or woman. did so many legends grow, with such free-dom, as about Eleanor, whose strength appealed to French sympathies and whose adventures appealed to their

appealed to French sympathuse whose adventures appealed to their imaginations."

As a second of the second of their imaginations. "As the he got snockered on mold wine one night and asked a few cromes to rid him of a pensisten problem—namely Thomas 3 Becket the Archbishop of Canterbury—thus resulting in the canonization of England's greatest saint. Vou got me there But Henry also established the line of Plantagenel kings. He was the first to unify England and half of France) and the first to establish "royal the time, that transcended feedal jurisdictions and solidified the legal system in his call." Much to the displeasure of his three sons. — Richard ("the Lion-Hearted"), Geoffrey, and John for whom eight centuries of historians have yet to

unearth a single virtue) — and his wife. Eleanor, Henry II spent his last years try-ing to ensure the survival of his achievements.

ing to ensure the sativitation of the control of the stuff of myth. Henry II and Eleanor are titans. They seem to stride across whole contents the two giantics coloured the stuff of the s

American Gothic look at these royal control of Gothic look at these royal of the property of t

three sons have come to his side as well, And mayhem ensuses. Inside of ten minutes. The Lion in Winter moves from the pomp and circumstance of historical drama to a sprawling, absurdist demythologization of everything Plantagenet.

When asked about his bizarre treatment of the subject, Goldman replied, "The fabric of the play was cut for laughter." He has turned the fact of England into forming alleith with middless ambition and beautiful the subject of the play was cut for laughter. The majestic Eleanor, the pride of poets, is a devious conniver. And King Henry II is a child with epic tops, unable to distinguish between the lure of pleas-Henry II is a child with epic toys, unable to distinguish between the ture of pleasure and the destiny of his empire. In effect, Goldman pits the momentous against the excryday, and vaunted myths against starmary actualities. He has also laced his scenes with deliberate anachro-insms, bawdy humor, and zinging repartee. The Lion in Winter is, as best, about make-deep as drama. But its farcical surface is — or at least should be — hillarious.

face is — or at least should be hilarious. Not so at the La Jolla Stage Company, Although it does have a serious side, the play is supposed to be funny. But for un-accountable reasons, the Stage Company has treated it as high farms — a cross accountable reasons, the Stage Company has retated it as high farms — a cross accountable reasons. Although tween as sentential fibbaster and A Man-ton of the production is saiff, whoppingly stern, and clearly embarrased by the jokes, which it appears determined to stif-tle with formal declamation. The actors have been encouraged to scream their

lines as if their audience were seated in Yuma. In concert with this unrelieved drone, movement has been held to a minimum. The rigidity of No drama prevails, and the actors, generally blocked shoulder to shoulder across the stage, have all the range of a statue. The pacing is uniformly dispositely and the reduction over formly sluggish, and the production over-all is not merely wooden, it's etched in

sequoia.

It is also a puzzle, since its grave, ponderous style is so contrary to the light touch the play requires. Many of Goldman's papoffs come from a blend of actual danger – Henry's sons. Job mean business— and comical ineptitude. To work effectively, the production should be a son to the property of the production should be a son to the property of the production should be a son to the property of the production should be a son to the property of the production should be a son to the property of the production should be a son to the production of the property of the production of the producti But neither side is evident at the La John Stage Company. The show favors a mono-chromatic middle distance and is pulled repeatedly back to earth by the gravity of its tone. A simple question is why? Why a comedy played as if it were a tragedy? Who knows? It could well be that the hiswho knows: It could were to that the interest at the ting demystified, have come back to restore their legendary images in the face of Goldman's unflattering portraits.

The production is also a puzzle since.

Goldman sunflattering portraits.

The production is also a pszzle sincethough it boasts two of San Dhegy's better

comis actors. The production is also a pszzle

comis actors and the pszzle

Christman Curuh plays king Henry, and

Pairan Salmon (a riot in Forum at the

Rep), the young Richard. Both are char
acters, one would assume, with which

these actors could sport at will. But while

each has a few interesting moments,

which may be due to some on-stage im
provisation, neither has been given the

chance to engage his talent with the role.

Salmon spumes high seriosussess, and

Brown is a sengible but all the pszzle

Brown is a sengible but fruides on their

cefforts to take it somewhere else thaving

enjoyed the work of both actor many

innes, I doubt that, if they had their

druthers, this is the way they would do

this show). Being supported by a stronger

cast would have helped, Bu Kathy Lo
gan's Eleanor — the mighty Eleanor of this smoot, Being supported by a stronger cast would have helped. But Kuthy Locast would have helped. But Kuthy LoAguitaine—is a model of understanding.

Aquitaine—is a model of understanding,
like the moties rasperior in The Sound of
Massic. Hers is very enunciated performance, but completely devoid of fine. And
the rest of the cast. except for Scott Weber
as John, rises to one-dimensionality infrequently. The production does have
some positives. Steph Storer's mouble
set and lighting are evocative, and Linda
Chase's costumes are in the ball park of
time per control of the cont

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LETTERS

nued from page 3) "convenient," as was done in his letter. Indeed, better access and plentiful free parking for clients were among the reasons for

Lastly, Mr. Jovishoff calls upor Lastly, Mr. Jovishoff calls upon the housing commission to take initiative in doing its job: housing San Diego's disadvantaged. The record shows that the San Diego Housing Commission has increased housing services in San Diego almost fivefold over its previous level. This agency is one of the most effective, productive housing authorities in the country and is proud of its role in providing housing assistance to over 11,000 San Diego families by rehabilitating homes, assisting with rent payments, and financing

Adios, Avocados

Adilos, A VOCAGOS

While Israin, inthe and reading
the Rouder I came upon
the Rouder I came upon
the poem from Cathy McDanied of
Ocean Beach ("Latters," October
17) — in reference to the
Midwesterner's article — about
"My Dear Latter San Diggo," Telticke the natives and her to share
I green up her too, with its open
country, clean beaches, and
upon country, And what I once
know as quiet rural streets are now
lined with condess, spaced apart
and what condess, spaced apart
and what what when I came
And whatever happened to all
the mellow people.
And whatever happened to all
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The property while is the green
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where the companies of this once-decamed of place.

For 1, too, am a native and, like you say, strangers will always be strangers with me, too.

Bob Brown

Lesbian Dose

Woman" (October 17), then so disappointed with the tenor of the letters commenting on it in the following issue, that I had to

respond.

What the writer of the article achieved was to present the rather mundane and, yes, normal lifestyle of two women who live and love together. No kinky stuff.

No relatives pulling their hair out. No shame. Pretty boring really. And yet the article said a lot by not having to stir up controvery, or make it look moughty. Unfortunately, this is still a story than needs to be told. Many readers. I'm store, were not story that needs to be told and the way through the proceed and didn't get their done of teshians suffering in Secrecy. These women

City Lights

Gertrude

When the city attorney asked for more time to review the information supporting the request for a rent hike, the landlord decided not to institute the increases immediately and told the residents so in a letter mailed last week. But that letter didn't revoke the rent hikes; it only "deferred" nowment until revoke the rent hikes; it only 'deferred' payment until January, 1986, when the increases would be paid in monthly installments. Renters were also advised that "to take advantage of this offer, you must sign the attached notice which indicates you will not content that management's gesture is a waiver of its right to collect the increased rent from November 1."
That letter infuriates Evans

That letter infuriates Evans. Sh's says the landlord is intentionally distorting the Supreme Court's temporary ruling by telling tenants that the rent increase "is allowed under an order" of the court. Instead, she argues that rents can be raised until the city has determined that increases are justif'ed. The attachment to the letter is, in Evans's words. letter is, in Evans's words. harassment. It's an indication that we're not treated as human beings, as the elderly for whom [University City Village] was originally built, but as omeone to make bucks off

landlord calls Evans's claims "unfortunate" and stresses that the Supreme Court's order on rental increases can be interpreted to "require only that sufficient information and documentation showing losses be submitted" before rents are

didn't get their done of leshians suffering in secrecy. These won seem to like their lives. How shocking and yet how dul! Hurray to you, Judin's Moore, for showing the beauty in what some still see as beastly. D G. Velewa San Diego.

approval is necessary prior to implementing the rental increases. The spokesman notes that the landlord "has notes that the landlord "has unitaterally agreed to defer the increases until January so as not to impose a burden on the renters' budgets or disrupt the holiday season. You can see the owner's losing money on this property," says the spokesman, "so he's certainly not 'making badde few holes were also before the same than the season of the same than bucks' from the tenants. In fact, just the opposite is the

fact, just the opposite is the case."
Evans, though, claims that some of the elderly tenants were reduced to tears when they read the landlord's letter.
"I'm a fighter, but the majority are not," says, Evans, "Mans. they read the landlord's elter.

"The a fighter, but the majority are not, says Evans." Many are refrightened swomen who live alone, and don't know where to turn." Last Fringly she heiped to the same than the same translates from legalese to common English the terms of their options, and notes that there is a question about whether the rent increases, even if eventually approved by the city, can be made retroactive to November. The letter advises tenants to sign the agreement because approaches the retroactive to November. The letter advises tenants to sign the agreement because position to be evicted."

Evans in fact says several renters were threatened with eviction when flay saked the apartment's office staff what would happen if they didn't sign the agreement. The landlord's spokersman confirmed that as of Monday, November 4, four renters were tool they swould be exceed it.

told they would be evicted if they didn't either pay the

they didn't either pay the increased rent beginning this month or sign the pledge to pay it retrocartively beginning January J. Eighty-nine centers have signed the agreement, and elsen others paid the increase-in the November rent checks. Willie kie's aggranated about concerned about the pending Supreme Court ruling that will decide wheeler the current owners must continue to operate University City operate University City Village as a seniors-only, nonprofit complex. "If they win." Evans says of the owners, "we're dead. They don't want us here, and they can get higher rents. There's nowhere else for us to go." But Evans and her fellow seniors might be "dead" even if the Supreme Court rules in their favor by ordering that the landlord might simply dissolve the nonprofit corporation, demolish the apartments, and build new single-family homes on the vacant land.

Security

tominued from page 5)
as an American citizen. The
Bulbou branch in Clairemont
loses books on computers and
writing résumés: Ocean Beach
has a high rate of pillerage in
the occult, astrology, and art
buoks; everyone loses camera
manuals, auto ereair manuals books, everyone loss camera-manuals, and repair manuals, civil service exam books, and sev-related books. In the low-ticome Valencia Park art. a in Southeast San Diego, books on etiquette are considered high risk. Sannwald and Schechter celimate that about two and such all present of a branch so that perceive of a branch so shall perceive one of the should be of grave concern. But only a small percentage of the collection.

should be of grace concern.

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that the library administration
is trying to minimize the
seriousness of the problem.
Eyebrows have been recently
raised within the library
system. approximately loylood
books ended up being
unaccounted for. In order to
automate, each of the system's
approximately, 17 million
books had to receive its own
but code label an adhesive
sticker similar to the bar
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sticker similar to the bar
coding seen on most coding seen on most supermarket items). The central library used its master list of books in the branches as central interary used in instance, its of books in the branches as a guide to the number of har code labels that were needed, but every branch that has been automated has heal labels left and the standard of the labels of the

many of the books were stolen. "says Schechter. "It could be just a few of them, or it could be a lot of them. We just don't know."
But even if the library
branches lose fewer than three percent of their books every year, the cost of replacing then is not insignificant. According

to the American Library Association, it costs at least twenty dollars to replace the average book in a public library, if it is still available (Many stolen books are out of print and cannot be replaced.) Two and one-half percent of the branch libraries' collection is 20,000 books, which represents a replacement cost of \$400,000 per year. A theftdetection system in the branches would cost (according to the library's own estimate) between \$300,000 and \$400,000 to install. "Over the last few years we've already lost way more than a million dollars worth of books." says Magness. "It's an enormous problem, but the library ignores it because its policy is to prevent anything negative from coming out about the

Basic Cable

city council would be wise to drop its appeal in return for Cox's offer to abandon any 1986 rate increases. "The 1980 rate increases. The judge's decision was so strong and intractable that we were very much surprised the city wants to pursue its appeal." says McRann, who figures that cable TV viewers will lose twice if the city attorney tries to operturn the indee's pulse to overturn the judge's ruling. As taxpayers they'll underwrite the city attorney's appeal, while as Cox subscribers while as Cox subscribers they'll be indirectly paying the company's legal bills. While Hedgecock would give serious thought to a settlement that would include a partial or complete refund of the increased fees cable TV viewers have paid since June. McRann says such an offer "couldn't be entertained became if would be not be not be not became if would be not be not be not be not be not became if would be not b because it would be a

> Paul Krueger Neal Matthews, and Thomas K. Arnold



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My 220 Pound **Weight Loss**

By Richard El Sheikh

grew up in the ghettos of Brooklyn, N.Y. and was on my kid supporting myself and hanging around gangs and bad company. I was always eating because of nerves. When I was 16 years old I weighed over 200 pounds.

old my weight up to 381 pourts dy waist size was 60 and my blood pressure was 190/90. The didn't lose weight I would be dead by age 40.

Three years ago I was down to 200 pounds but I was all flab and loose skin. I decided it was time to firm up and start working out. I joined Family Fitness Center. At first it was very hard to work out, but I kept pushing and working hard at it 3 times a week. My waist size was 40. As I continued working out the inches started to come off My body was becoming firm and strong. Now, 3 years later, my weight is 168 pounds and I look and feel I'm 35 years old.



Believe me, a dream can come true with hard work and not giving up.

amily Fitness Center has helped dream about becoming thin. I know because I did. Believe me, a dream can come true with hard work and not giving up. I still work out 3 times a week. My waist is now 33 and my blood pressure is normal. I feel great and I'm making this (working out) a life-long

-

I recommend Family Fitness Center to anyone who wants to lose weight and firm up. It is very important that weight loss be combined with exercise in order to firm and tone your body so you don't end up flabby.

I know I'll never gain back the weight, because I know that good diet along with proper exercise at Family Fitness Center works, so I'll never have to be fat again.

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

Rara Avis

I would not at all doubt that the San Diego Bird Show, to be held at the Del Mar Fairgnounds this weckend, is "best in the West," as the show's publicity claims. I can imagine the colorful display of birds, from finches to measure, as the indees

The

Works

Baranceanu

It is pethps worthwhile to be seminded from time to time of the strange, schiophenic choice artists make when they discover that the risky syncopation of days spent creating something new is a more appealing life rhythm than the stack. Yet of a weekly continually to take the most personal of things, a creative idea, bring it to life, then put it out for the rest of us to take put shots at or, worse, to ignore. The delication, sincertify, one try, and even the feority in onests; and even the feority in onests;



D.T.M.

creativity often count for less than how his works fit into the mate of whims, fads, and temporary notions of the day or how it strikes a critic or two. It is a fine type of bravery to choose to represent your life by creative

Phinter and muralist Belle Baranceanu proisably knows something about living this kind of life. Although now in her eighties and an active painter from the 1920s through the late 1960s, her name is hardly a household word. Thousands of San Diegans have walked by a piece of her work, one of her personal carettions, every day

piece of her work, one of her personal ceretions, every day with not the least curiosity about who the artist is or why the work is there. Boranceanu has even had some of her work legislated out of existence by public officials in Sacramento, it the interest of the larger good of

resist a ruffle table offering live binds and all sorts of items of interest to bind fanciers, whether novice or experienced." Best in the West" — certainly, certainly! But how can all this, splendid as it is, seem anything but trivial to me, who have discovered, as a seem of the subject of

public safety. But the art spirit peneveres and, whether we dissore it is not, the home and the foolbandy continue to show as things with pieces of their masic or words. Belle Baranceanu was born in Chicaga in 1905, studied at the Minneapolis School of Art and the Art Institute of Chicago, and came to San Diego with her family in 1931. By that time, her influenced size (was self) established. She had received prites and recognition among

influenced style was well established. She had received prizes and recognition among creatablished. She had received prizes and recognition among Creat Depression made the already difficult life of the artist even less promising. In 1934 the federal government's Work Praycets Administration gave Belle, as it gave many other American artists, some unique artistic opportunities to try to the day. From 1934 through 1940, Baranceanu painted public ununlas and dal illustrations for WPA publications, in addition to her works on canvas. Her first WPA commission, Senie View of the Village, is the lightle work that appears on the wall of the Street. This bird le-pe view of a colorful, languid, uncrowded coast is sarely all that remains of the town Baranceanu knew in 1934.

Other WPA commissions in San Dega were at Roosevek to

Other WPA commissions in San Diego were at Rossevelt Junior High School, the Balbaa Club in Balbao Park, and the old La Jolla High School. Although the murals in Balbao Park and the La Jolla post office still exist her mural in La Jolla post office still exist her mural to La Jolla High term and the La Jolla High ter painted on canvas and was rescued before the building was forminued on page 12, od 3



The Beat Mind

I see poet Allen Ginsberg, the beat mind of a generation, display his madnes, singing hysterical or naked, earing the suffering from reality sandwiches us to the said at suffering from reality sandwiches us to the said at licks, howling out his hot licks, howling

whiteflecked freeway in the machinery of drasms, who hollow-eyed and high in 1926 leapt from the superhatural derkness of the worms first. No wark New Jersey to float secons the top-leave to float secons to f

junkies, incomparable blind streets, wine drunkenness who was suspended by the academy in 1945 for tracing the succinct obscenity or suffering on the windows of his dormitory noom, who then worked as dishwasher, spotwelder, seaman Neusweek book reviewer and market research consultant, who set out with dreams, with drugs, with waking nightmares, alcohol and cock and endless balls, to trace the and endless balls, to trace the and the properties of these and beginning that the summer of the summer o

and endless balls, to trace the visionary company of low, and became the pinko portunoking gav tripped-out Tarrite Buddhet paterfamilias of the beat, the beatrait, and the Yappie actionations, the long corridor of poetry into the reverent eyes of Whitman and beyond into the mund of mystic Blake, who came back with a Beat-Hig-Gnostic-Imagist-Visionary.

Gnostic-Imagist-Visionary verse that joined the (continued on page II, col. 2)

The Abandonment

study the morivation behind our nation's current uge to give, to march, and to volunteer on behalf of foreign nationals. It bears the penitent's fervor as he clamors for absolution, and one might infer that a national conscience is seeking to relieve



itself of an enormous burden. Every now and then, news reports and editorials concerning Ethiopia, South Africa, and other spots of human sorrow hint at the reason why America-seems determined to save the lives of those so far away. We are allowed to the second the second through the second throug Reich? The choice of this particular metaphor — its use as a prod to goad the American public to action — betraw a specific guilt; we are trying to wash our hands of the blood of other vectors of our field sympathy. The control of the lows of Europe. And while we are quick to dismiss German claims of ignorance, our own record

of ignorance, our own record fares little better. This record has tares little better. This record has been compiled over the past wenty years by University of Massachusetts/Amherst history professor David Wyman. The son of two Protestant ministers and currently a consultant to the (continued on page 12, onl. 3)

Dance

New England Contra Dancing

Dancers Thirty-five and Older ate

Outdoor Harbor View Mixet, sponsored by the 24 Karn Clab Frida, November 8, 8 pm. Viscount Hotel, 1960 Harbor Island Dove, Harbor Island, For details phone 459, 5502.

The Season Opener for Unice. Company and Dancers will be lish Finday, November 8 and Saturbay, November 9, both exemps a print Christopher Both Company premiers by Jount Satur Storsect and Berga Ray for artified work for eight datesets). Many McCaleby Tuntanhalamon better dates experienced by Many McCaleby Tuntanhalamon better

State Dancing sought by both Estimate the ore grapher for Istacli television and teacher or Istacli and Now York, or scheduled every Sunday, 7 pm., at the Esik Dance Cite, 2927 Meade Avenue, North Park, 281-5656.

Israeli Dancing taught by You

Scottish Dancing takes place evers Monday offered by the San Diego

The San Diego Dance Club meet

More Israeli Dancing is conducted even Monda evening, 8 p.m. Lasterice Branch lewish Community Center, 4126 Executive Deive, La Jolla, 457 3730

a Del Prado Balboa Park 276

Turkey Trot Dance, on Boeslar, Newember 12, from 13-0 to 3-32 pm, the Charenon Frendship Center at 4271 Charemont Mess Roules and in Charemont Moss this dance with live amount concraminent for details phone 483-4300.

"Circle Dancing," Soft dancing is conducted every Monday evening, 7-15 pm., 4670 lackday Street, Mission Hills, 295-9677.

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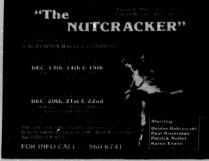
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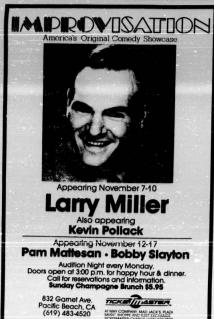


Tap Dancing Greats THE COPASETICS

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TO LOCAL EVENTS

Music

Symphom, the Xia Daga,
Symphom, and the direction of
David Atherion and featuring the
world premises of Pultree Pracsumer Bermad Rands
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Scottish Lyric Tenor Grant Fracer is the featured soloist in an

accomponiment by accordion placer Stuart Anderson, Friday, November S. 7, 50 p.m., All Souls Episcopol Church, 1475 Caralina Boulevard, Point Loma, 222-7735.

Chilean Folksinger Label
Aduttate, one of the most
prominent members of the Nieva
Litis on Dees Singli movement,
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All Printer Tolla, November 8,
7-80 print, retain, retain,
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Folk Musicians Guy and Evan Carawan perform on the guitar and hammer dule mer Siturdas, No. a mber 1. 8 p.m., Words and Music, 386 Fourth Avenue, Hillerest, 298-4011.

Chamber Orchestra, the "East Courty Chamber Orchestra Series opens with the Orchestra de Capitole de Bodone, Series opens with the Orchestra Janus Societte Riguet en la prants societte Riguet Engree en Pellos et Melionale. Sunt Sweres (Rose et Melionale. Sweres (Rose

More Symphony, the La Jolla Cree-University Orchestra and Chorus opens its 1985 secon with Thomas Nec conducting Samuel Barber's Overtine to the School for Scandal, Bobuslay Martinus's 1950

Society of La Jolla, and Carl Cerf's "scenic cantera", Carman Burana, incorporating love power and drinking psems found in a Boarram mentater. The program will receive two performance, Santalan, November 10, 3 pm. and Surdan, November 10, 3 pm. and Surdan, November 10, 3 pm. and Mandeville Auditorium. 3 (252) 452-4632.

Outdoor Organ Concert, guest organist Brett Michael Hauser performs works of Buch, Vietne, Muffat, Bustehude, and orthers, Sunday, November 10, 2 pm. Speckels Organ Pavilson, Balbio Park, Free, 295-6000.

perform Sunday, November 10, 3 p.m., Camino Theater, USD 575-1537 or 454-6087.

"Sacred Music Series," Jonathan Meth, wither of the 1984 Methopolitan Opera Auditions in New York City, performs Sunday, November 10, 4 p.m., La Jolla Preshyterius Church 7713 Draper Street, La Jolla, 454 1605

Guitar/Cello Recital, Fred Benesletti and Jettres McEirland-Johnson perform chamber works and just stondards, Sundan, November 12, 8-50 p.m. Drowey, Nagues Core, 2089 University August Core, 2089 University August Core, 2089 University

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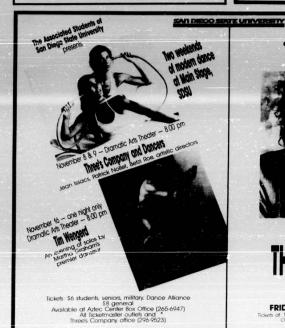
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BACKDOOR FRIDAY, NOVEMBER 8 - 8:00 PM

and Albeniz. The performance takes place in Scripps Corrage SDSU. Free. 265-6487.

The San Diego Bluegrass Club meets Iuesday, November 12, 7:30 p.m., at 764 Jamacha Boulevard, El Cajon, for "parkin" for pickin"." For details phone 449-5930.

Soprano Kathryri Evans, with peans accompaniment by Zouse Heiliganberg, will perform works by Schumann; Deboss, DeFalla, a well as Gershwin, Rodgen, and Wellington tunes, Tuesday. November 12,8 pain. November 12,8 pain. Congregational Church of La Jolla, 1216 Care Street, La Jolla, 942-8067.

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POPULAR

DEMAND!

nou, vocalist Carol Plantamura, tenor Philip Larsan, and chamber works by Hee Chang Suh and Christian Herzog, Electronic works are also featured in the free concert, Tuesday, November 12, 8 pm. Mandeville Center, UCSD, 452-3229.

Film

"Political Film Series," the Committee for World Democracy Committee for World Democracy sponsors this series, which continues with the two works: the 1978 California Newsreel production, Convolling Interest, which traces the often subtle which traces the often subtle connections between multinational corporations and politics, and Quest for Potect, a 1983 film that profiles such New Right spokespess on as Jerry Falwell and Phyllis Schlath, Friday, November 8, 7 p.m., room 107, Third Lecture Hall, UCSD Free 452-4450 or 452-2016.

Museum Film, the Nova production, Antanciac Eurify Last production, Antanciac Eurify Last Frontier, will be shown Saturday, November 9 and Senday, November 10, 1 and 2-30 g.m., Natural History Museum, Balbon Park, Free with museum admission. 232-1021.

"Wintana Latina," the series of contemporary Latin American films contrase with a double feature first method to the first method. The Ballat of the Intel Solita, or accumulation of Neutralian, who are engaged in generalls wortine with the Sandinosta roops. The Intel Royfe is an erlins against early of the tribe, whose cocosins and printary between the Intel Solita of the Intel Solit

"Duet for Cannibals," the Swedish film by Susan Sontag will a be shown in the continuing "Femnings Boach" film series, Tuesday, November 12, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

"Explorama," the feature-length travel film, Alaska's brook Plassage, produced and neutrated in persons by Don Cooper, takes the viewer min Glacer Bay, on a salmon filating boat, in other Alentian Islands, and more, Toesday, Newember 12, 8 p.m., Cow. Theorite, 202 C. Street, down now. Free tits, 202 C. Street, down now. The other productions and produced the produced by the produced by the produced by the produced by the person of the produced by the person of the person of

"The Dream Is Alive," a new thirty severe minute. OMNIMAX tilm, to training in-thigh to strage of Space Shuttle missions (one scene shows the astronauts askeys. Iteating in their sleeping bugs) and spectacular shots of Earth from space, continues at the Space.

Theater with show times at 11:40 a.m., 1, 2, 3, 5, 7, and 8 p.m. On Sandays and Sandays there is an adultional screening at 10:30 a.m., and an Mondays there is no 11:40 a.m. show. For information phone the Reuben H. Fleet Space Theater and Science Center in Balbos Park at 238-1233.

Lectures

"The Current Economy, Tax Proposals, and Implications for You and Your Investments," E.F. Hutton representative John Brannowski will present a free lecture todas. Thursday, November, 7, 2 pm., Solama Boach Public Labrar, Lomas Santra Fe Plans, 981-E James, Smita Fe Drive, Solama Boach, 755-1404.

"Halley: Portrait of a Comet," UCSD profess or Harry Houpts will tell us what we're likely to see and what space probes will study in



Ongoing groups: Mon. 9:00-10:30 am Wed. 5:30-7:00 pm

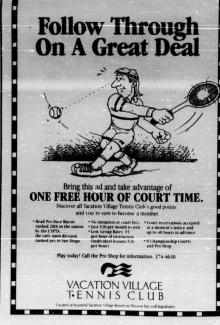
Call 457-1616 Sheila Henry, M./ Sheila Henry, M.A.
sed Counselor and Hypnoth











TO LOCAL EVENTS

their encounters with the comet, today, Thursday, November 7, 7:30 p.m., Orayson Bushm Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park, Free 238-1233-x213.

"Human Life as Criterion for Science," J. Robert Nelson, director of the Institute of Religion at Texas Modical Center and a professor of medicine at Bala for such topics as the artificial heart, such topics as the artificial heart, corthransia, and the rechnology of human reproduction in h. "Burke Lecture" address, sodas, Thursdon, Nicombo 7, 8 pm., Dermen 142, 3120.

"Astrology: A Challenge," the Philosophy Korum of the Philosophy Korum of the Philosophy San Diego-sponsors at talk by Richard Anthony, the 1971 California chess champion and a student of astrology for ten years. Skeptics are invoited to attend the open meeting today, Thursday, November 7, 8

Korea is the subject of slide illustrated lecture by four-time Fulbright scholar and college instructor Jim Switzer, Friday, November 8, 7 pm., room 751, Southwestern College, 900 Chap Lakes Road, Chula Vista, Free. 421-6700 v.292.

"The Neolithic Village of Ain Gharal," SDSU anthropology professor Gary Rolletson will speak on excavations in the Amman, Jordan suburb, one of the largest Jordan suburb, one of the largest neodubic size in the Near East, Fridar, November 8, 7-32 p.m., First Bagues Church of La J.B.Z., 627 Genter, La Jolla. An option ethnic dinner will precede the fecture at 6 p.m. in the hall adjacent to the church. For information and servations, phone 453-8099.

Institute, will speak on the continency over whether divertings water from the lake to subtan area in Southern California destroit, the next progress of sugarring dates and crucial food source for some eighty species of sugarring bath. He fall, responsible of the American Certacon Sosiens, all the leaf Friday, November 8, 7 pm., in the auditorium of the Norted Hostory and Continuous Continuous

Social Changes in China will be discussed in a slide presentation by leavel Bankforr at the next open meeting of the U.S.C.China. Peoples Frenchlin Association, Finlas, Nacember B, 740 pm., in the community nom of the City American Swings Bank, 925 For Section Drive, Mission Hills, Fine Zh-4458.

"The Future of Socially Conscious Art;" local artist David Avalos will speak, in conjunction

with the continuing "Sangre Nueva" exhibit, Sunday, November 10, 5 p.m., Villa Montenima/Jesse Shepard House, 1925 K Street, Golden Hill. Free 239-2211.

Switzel Glass Master Craftman Andrew McCandand, expecting the fifth generation of fickers McCandand, Inc., the disket standedges wides in North America (the study by prediction of America (the study by prediction Canda), will speck at the next open meeting of the Art Class Association of Southern California, Studies, November 10, California, Studies, November 10, Canter, 242-Sin Days Assume Old Town 222-8776.

"Nuclear Weapons," the Phik-sophy forum of the Humanist Followship of San Diego hosts a two-part program, featuring a slide presentation on nucleor armaments in San Diego by Tod. Blake and a ralk by George Luois, Sunday, September 10, 7 p.m..

Center for Free Inquiry, 953 Eighth Avenue, downtown, Free, 234

"Brown Bag Lecture Firies," the San Diego Museum of Mari presents photographer John Sant, who will display his works and speak on "The Al Murrah Beshi People of the Sandi Perumuda, atth whom he loved for three years. Minday, November II, nears, Heseret Hall Gussonn, Son Dieso Museum of Man, Balbor Fark 299-2001.

"Parallel Universes," Fred Alan Wolf, author of lisking the Quantum Leab and Stanscare, will speak on the possibilities, linesday, November 12, 7-30p m. Grayson Boschin Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park. 238-1233 x213.

"Collectors on Collecting." Simon de Pury, curator of the Baton Thyssen-Bornemisza Collection in Lugano, Switzerland, will speak in

WEEKENDS BEFORE THE HOLIDAYS!

SELF-HYPNOSIS

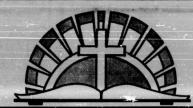
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today, Thunday, November 7, 6:30 p.m., Daniel Cable Channel 37, also today, 9 p.m., and Cox Cable Channel 24, Saturday, November 9, 10:05 p.m. Warning: do not adjust your set.

"Return of the Pink Panther," Peter Sellens and Christopher Plummer star in the 1975 comedy, Friday, November 8, 9 p.m., XETV, Channel 6.

Channel 6.

Our Lingrip Fascination with the unking of two locurs lines, the Androa Davis and the Tannic, to whetted further by two locurs lines, the Control of the Contro

Channel 15.

"The Gospel at Colonus," the Sophockean tragedy, Collpus at Colonus, is updated for this Great Performance production that adab black gospels in this version. The nongima ans Sunday, November 10, 2 pm. and repeats next Thursday, November 14, 1 pm., KPBS-TV, Channel 15.

exhibition (opening November 10) of American masters, whose works are on loan from the barwn's estate, Wednesday, November 13, 5 p.m., Copley Auditorium, San Diego Museum of Art, For reservations phone 213-201.

In Person

Poets Stephen Redefer and Jos Walsh will read from their work November 7, 7 p.m., Scripps Cottage, SDSU, 442-2178.

Tappercize



Nipote (neveauch b. John D'Agostino in the Radac', Agril D'Agostino in the Radac', Agril 25, 1985), John Cam, enera, and Angel Salazat, who appeared in the film Sanface, tade to the stage tonight, Thursdan, November 7 in though Standan, November 10 at the Genech Store, Show times are used inghits and Standan, 1978. pm. The Comedy Store in John Standan 1979. pm. The J

Improvisational Comedy and Music by the Egomanuscs are featured in two shows, Fridan, November 8 and Saturday, November 9, 8 pm., Galerie 5, La Maison, 1881 Firth Avenue, Hillerest, 298-0119.

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Yakov Smirnoff Nov. 15, 7:30 PM & 10 PM, La Pal-ma The Robert Rohm/ Alice Kaltman

"Untitled 1985" Nov. 15, 8 PM, Sherwood Auditorium

INXS Nov. 16, 8 PM, Civic Theatre San Diego State Aztecs vs Texas, El Paso Nov. 16, 7 PM, Jack Murphy Stadium

Tea Dance

Harvey & The

San Diego State Aztecs vs New Mexico Nov. 23. 7 PM, Jack Murphy Stadium

Whitney Houston

Nov. 30, 7:30 PM, Golden Hall Bobby Womack Nov. 30, 8 PM, Civic Theatre

52nd St. Jive 15. 4:30 PM, Hotel San Diego

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Bernard Rands, Conductor
Nov. 7, 7 PM, Nov 8-9, 8 PM, Nov 10, 2:30 PM

7, 7PM, Nov 8-9, 8PM, Nov 10, 2:30 PM ymphony Hall (Formerly Pox Theatre) Bireli Lagrene Trio Nov. 8, 8 PM Sherwood Aud. James Taylor Nov. 9, 8 PM, Civic Theatre Warren Miller's Steep and Deep'

Nov. 9. 7 PM & 9:30 PM Gol Poison with Victim & Street Liegel

The Myron Floren Show **Explorama Flims**

Alaska's Inside Passage Nov. 11, 8 PM, Civic Theatre

Leon Russell

Alex DeGrassi Nov. 14, 8 PM, La Paloma The

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celebrated from American poet and certainly one of the more notorious. Allen Girsberg, who hard stopped by for more than a decade, will be reading from his work on Sunday, November 10, 2 pm., in SDS 1's Montecuma Hall. For ticket information phone 265-5443.

Auditions, the Fiesta Dunner Theatre will be auditioning for actors and dances for its appearance of the Newtonian Li, from 7 to 10 pm., the theater For specific information, phone Mile Councilly at 697-8977.

"A Celebration of the Spoken Word," lead singer from the Blasters, Dave Alvan, visits SPSU's Backdoor to read from his poetic works, Wednesday, November 13, 7 pm. For ticker information phone 265-6947.

Radio TV

"RAD TV," this half-hour program features local (as well as international) videos that will never — repeat, never — run on MTV. Weind and wild images can appear on your screen by tuning in Southwestern Cable Channel 24



An Early Fourt, this made for TV fine characters the mactions and repressions of an American family, one of whose members is stricken with ALDS, Moudan, November 11, 9 pm., KCST, Ochanel 39. The San Diago, ADS Channel 49. The San Diago, ADS Hilders will be upon to the public at \$30 pm. with information his for people withing to sprong benefit AIDS water? abouting in their bonne for the purpose of mixing funds for the local cognitization. For nife contacts of photos \$41-30.0 at 7. "From Trinity to Star Wars,"
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LOCATION:

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SHARP

TO LOCAL EVENTS

Wars, the Geneva Conference, and test ban treatics, Tuesdas, November 12, 5 p.m. The program will be followed at 7 p.m. by a local panel discussion, broadcast on Cox Cable Channel 24 and Southwestern Cable Channel

"San Diego: Architecture in Time," in this half-hour Time," in this half-hour documentary, the city's architectural development is examined. Wednesday, November 13, 10 p.m. The program repeats on Thursday, November 21, 2:30 p.m., KPBS-TV, Channel 15.

Special

One-flour Waising Tours through Balbas Park at reslight take place cach Flunding at Opin, through September The wilks, which are sponsored by Offshoot Detantical Tours to explore the horticultural ide in the park, are free to disabled people and children under thirteen. For exercisions and information on the other walls that Offshoot offen through the second Pessidio Park, plane 297, 0249.

"Creativity Games," adults are mysted to exercise their humor and creativity in playful ways, led by Jacquie Limell, Fridge, November 8, 7: 50 pm., Radiance Studio, 1618 West Lewis Street, Moston Hills. 581-0050.

Moston Hills. 581-0500. Two Hiles are planned by the Friegals of Los Penasquitos Canyare on Satraday, November 9, 9 a.m., a three to four-boar walk not Laper Carryon is scheduled November 10. beginning at 8 a.m., kiers will embark on a three-hour capfonation of trees "with myserfeids carriags." For further information on this walk, planne 271-6710.

Walks through the Tidal Creeks, Mud Flats, and Salt Marnhes of the Tijuana Rover National Estuarine Sunctuary are conducted every Saturday at 9 a.m. Meet at the south end of 4tth Avenue and Iris Street in Imperial Beach. 237-626.

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

Silverwood Wildlife Sanctuary has respended, and the San Diego has respended, and the San Diego Auduben Secrety continues to free nature walks through the necessive ten miles of rails severy Sunday. The sanctuary is located five and a half miles cost of Lakesade on Wilden Carrown Road. For information phone 459-8159 or 443-2598.

BUCK'S TICKETS CHARGERS!

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lee Capades, "Elvors, for Ice: A lourney through Show Bit." is the theme of this years spectracolur. In the control of the con

Logo Contest, the winner of this competition, after having created a new black ink logo for Palomat. College, receives \$500 and an introduction to the college's board of trusters. Firtilist for contest regulations phone 744-1150 dr. 272-7529 x150. The deadline for entry is January 17, 1986.

SIMMES

293-1400.

San Marcos Bicycle Rally, the two-day event will include rales for all lovels of skill, with near lengths outroug from five to store hundred makes. A millionario presentation in the control of the "Race armos America" a beyord way more a, classic and easily beyord way more a, classic and easily beyord way more a, classic and easily beyord way more and Surdan, November 10. Action begins at Child California. (200 Fam Marcos Boulevand, Sm Marcos, more specified Thoma 744-745).

7450.

Bodybaarders will compere in two-coveries at the fourth amount International Professional Championships, spansored by Money Boogle Bodybaards funtually, equipment to humed to the brand hamp. Saruday. November 9, with check in time at November 9, with check in time at November 19, with check in time at Occarrials. There may still be entity space; otherwise it is for spectators only at the date. For information plome 49-000.

For Runners, the Rosarito Beach Rotary Club's scholarship fund is

COO OFF



the beneficiary of proceeds from this racing event, which features that 5K and 10K courses. The race begin Satunday, November 9, 9 a.m., with day of race registration starting at 7 a.m. in front of the Resarito Beach Hotel, 848-4799

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

Soccer, the Sockers' second home game of the season takes place against Chicago, Saturday, November 9, 7:35 p.m., in the San Diego Sports Arena 224-GOAL.

The Second Edition of the First Annual Grand AYH International Bicycle Tour, American Boath Hostels opensors than thurry-tow-mile note (Humted to 750 ridens) Form Swath Pay to Tjusans and back again, Surakay, November 10. For details regarding-time and place of degratine, phone 239-2644 or 244-1310.

Chargers Football, the Los Angeles Raidens come down to do buttle in San Diego Stadium, Sunday, November 10, 1 p.m. For information phone 280-2111.

Tennis, yos have only until next Frideji November 15 to sign up for the eighth amount Clause runs of the common common common Fournament, which will be held from November 26 though December 1 at four sites however to the common common common Common to the common common common common jobility of the common common common jobility of the common common Jobility of the common common Association at 290-8647.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7444.

Golf, the Mission Valley Women Golf Club meets each Monday marning, tec time is of 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

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



MAMMOTH SEASON OPENER November 15-17, 2 ski days \$9 lovember 22-24, 2 ski days \$5

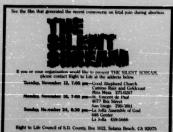
MAMMOTH THANKSGIVING overniber 27-1. 4 ski days \$139 MAMMOTH CHRISTMAS ecember 26-29, 3 ski days \$149 ecember 26-30, 4 ski days \$149 ecember 27-1, 5 ski days \$199 ecember 29-1, 3 ski days \$1140

December 20-1. 3 at days \$149 At tours include \$I'' tour but with host, and sphraubments the state of the sta \$1000 off with coupon for trip before lanuary 1, 1986

For Kids

Children's Films, including The Legend of the Boy and the Eagle. The Legend of the Boy and the Eagle. The Ugls Dis Milling and The Velection Rubbit, will be shown on Saturday, November 9, 2 pm., that floor insultration, San Diego Public Labrary, 820: Estiect, Joanntown, Free, 696-3927.

"Kazoo's Kids," a mime, puppers, songs, and special guests entertain







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Spanish Programming, each weekday the program Canasia de Cicentos ("A Baskettul of Tales") explores some of Mexico's most tase mating legends, 3 p.m., KSCL Channel 18.

Film, proc hool children (bring an adult, please) are myrted to hear stories and see the hort film "A Cow," Wednesdan, Navember 13, 10 a.m., Narisonal Ciry Public Labrary, 200 Fast Taelith Street, National Ciry, Free, 474-8211

Local Artist Carol Chase leads children in an arts and crafts program, Wednesday, November 13, from 2 to 4 p.m., San Diego Public Library, 820 E Street, downtown, Free 696-1927.

The Children's Play James and the Gaint Plach will be presented by the Grossmont College Drama Department on Wednesday, November 13 through November 23, with performance times at 7 p.m. each day (no performand will be held on November 17 lowever) and 2 p.m. matrices added to the November 16 and November 23 schedules. Ticket information for the fant as plan about a peach that won't stop crowing, beld in the Stagehouse Theatre on campus, may be obtained by calling 465-1700

More Films, including Leav More Films, including feature Herbert Alone, The Legard of John. Heurs, The Marble, and The Gingerbread Man, will be shown for children next Thursden, November 14, 3 pm., Coornado Public, Library, 640 Crange Averuse, Coronado Free 522,7390.

Galleries

"Paper Today," works in paper by Martha Chartelini, Chris Statel, I.R. Reed, Bob Simpson, Dwad Zapf, Richard Frederick, and Centre Schnidt, goom cew with an opening reception Friday. November 5, pm., and remain on exhibit through! IX-ember 6. Paria Callery, 1859 Rain-ba Remando Road, Runcha Bertunde 455, 8558.

Steel Sculptures by Ren Tatio and relief paintings by Larry Lumge on your Friday. November 8, with a 5-pm, reception and remain on exhibit through Occenher 21, the San Diege Art Corner Gallery. Jocated in the San Diege Standard Brank Home Deversion conterlocated in the San Diego Standay, Brands Home Decorating Center, 949 Sixteenth Street, downtown 244-2411.

"Belle Baranceanu: A Retrospective," oil paintings by the local arrist are gathered from private and public collections for this major retrospective, opening Friday, November 8 with a 6 pm reception. The exhibit continues

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through December 15, Mandeville Gallery, UCSD Gallery hours are Tuesdan through Sunday, n. on 10.5 p.m. 452-2864

pm. 45, 2864.

"Steckle Forque," a photoment installation by Anya Kahiman, which documents the continued of mural by absock children at the Casa de Ampanes shelter, access or exhibit with an opening reception. Statuda, November 9, 0 pm. The exhibits will remain on view through December 14, Sohn Gallers, 85; Eighth Atenue, dewitton in Galler, boars are Sanadan and Sundan, novem to 4 pm. 33 886c.

"Hall Pass," photographic works by Carlos Reves and Roberto November 16, a reception for the attists is planned for Saturday, November 9, 6 p.m., Grave Gallers, UCSD, Gallery hours are 10 a.m. to 5 p.m. 452-2429.

"Prostitution," an "explicit collective emanation of the commercial and the visionary processors," so we use until December 21 at Pink and Portl Collers, 711 Beight Avenue, dawntown, 236-6284.

"New Works," local artists lulic Crossman and Nancy Vinginia Lees are represented by mixed media works and works in actylic on paper in a new show, which opens Wednesday. November 13: A reception to the artists is planned for next Friday, November 15, 6 p.16.; Spectrum Gallery, 744 G Street, downtown, Gallery hours are Wednesday through

"Redrawings," or works that change as the posed subject change, by Robert Jam are on view from Wednesda, November 13 through Uvcember 21, with a reception for the arrise planned for next Saturdas, November 16. Quint Gallery, Ge4 Ninth Avenue, downsoun, Gallery hours are Wednesday through Saturdas, 10 a.m. to 4 p.m. 239-8392.

am to 4 pm, 298-899.
Micol-Moda Pinitings by Grae.
Chose employ the artists
techniques of ber native Chinese.
The slaw opens with a reception
for the artist Wednesslaw.
November 13, 7 pm, and
continues though November 20,
Founders Gallery, USD Hours are
moven to 5 pm. Mondas through
Fridas, 262-4681.

"Cheisopher Gerlach: Recent Callifornia Paintings," still blee, Landscapes, and interiors done in val remain on view through remorns, Fridas, November 8, Orris Gallery, 2222 Fourth Avenue, doctriown. For information phone 244-4765.

Two Shows, "Arnows, Darrs, and Targers' and "Source Work," feature the art works of Jare Lawrence and Judich Needsteles, contraining through Statuda, Needs of 9, Spectrum Gallers, 744 UStreet, Josephanese, 22, 2744

"Tempayan — Martavans," rare earthenware jars from China, dating from the Twelfth to the

Eighteenth centuries, remain on view, Rudolf Geissmann Oriental Carpet Gallery, 2317 India Street, downtown. This exhibit of the jars, downtown. This exhibit of the jast ranging in size from one foot to four feet in height, is the first of its kind in Southern California and will continue through Satunday, November 9, 231-2682.

"East Coast/West Coast," acrylic paintings by Montgomery Ruisch remaint on view through Saturday, November 9, Kensington Gallery, 4112-1/2 Adams Avenue, Kensington, 281-3047.

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

"Fine Works," more than one handled works in various cett macked works in various cett macked by such arrives as false. Scenes, Admir book before the Wagdam, and others continue on view through Nonember 15. Also case were the galler is a smaller as con in the galler is a consultance of the continue control of the contro

Faculty Exhibition, the San Diego Mess College art department faculty sporsors its annual show, continuing through November 15, the campus gallery, 2250 Mess College Prive, Kearny Mess, 230, 6700 or 560-2829.

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TO LOCAL EVENTS

"Alliances with the Serpent," an installation with rock video and oratoral by Cyrelia Zantacemon and Kathy Lindstrum remains on view through November 16, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

Sangre Nueva, seven emerging Chicano artists—Greg Marquez, Pablo Pomentel, Daniel laimes, Daniel Riur, Rebeca Koch, Carlo-Espatza, and Aaron Carlon—will be represented in this exhibition of photographs, poster graphics, murals, stained glass, and velve Street, Golden Hill, 239-2211

artists are represented in this eclectic show, which features car

art that enges from an Erroscan-black faguar amphor on ban from the Cert's Museum in Is-8 Angeles that the Cert's Museum in Is-8 Angeles Flyor Fagor intermedibilities Will Flyor Fagor intermedibilities Will Flyor Fagor intermedibilities Will Flyor Fagor intermedibilities Will Flyor Fagor intermedibilities Artiste in the slow in Island Anthon Fagor Artist Patrion, Bonaton Linke, Theodor The South Circult, Rail Contrass, and other. The exhibits continues through Nacomber 17, Natural House, Macoum Bulber Left 2, 3, 3831.

such a Ciraly Sherman, James Casebere, Jo Ann Callis, Sherry Levine, Frank Majore, Richard Prince, and others are represented in this photographic exhibition. which continues through Nevember 23, Photography Gallery, 7468 Girard Avernor, La Jolla, Gallery hours are Juesday

November 27, with gallery hours from 9 a.m. to 4 p.m., Keller Art Gallery, Point Loma Nacaterie College, 3000 Lomaland Drive.

contemporary narrow America hibit, featuring such India arrows as R.C. Comman, Frit



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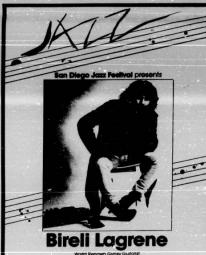
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Friday, November 8, 8:00 pm

Tickets \$10,50 in advance \$12,50 of the door, peneral seating, (Pice includes reception.) Available of all #ELESSA locations (Bill Gombies men's stores and Licoice Pizza) or call \$25,545 to charge on Visk or MasterCard, for further information call \$0.0F at 459-1404.

Reception immediately following Birell's performance in the courtyard of the museum.

Printing, on Shaped Canvases by Santa Barbara artist Michael Irwin remain on view through December 7. Natalie Bush Gallery, 908 E Street, dawntown. Gallery hauts are Wednesday through Saturdas, nosor to 5 pm. 544-0203.

On the Homefront," arrist Frank ole's large-scale, multimedia

10.000

are Wednesday through Satteen to 5 p.m. 232-9915.

Cookie Jar," a group exhibition to twenty artists features those of twenty artists learner those eramic and glass functional and whims cally out amore that we all remembers so fould from our childhood. The show continues through December 31, Collery Eight, with hours from 10 am. to 5 pm. The gallery is located at 7464 Grand Avenue, La Jolla, 454-9781.

"Photos à la Carte," local fixed photographers, including Rom Galgano, John Oldenkamp, and Cynthia Sabranski will be represented in this exhibition, which continues through December, Galerie 5, L5 Maison, 3681 Fifth Avenue, Hillerist 239-C119.

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modern works in paget from the museum's permanent collection, representing the art from such countries as Egypt, Chrin, India, England, and Europe, remain on view through January 19, 1980. Mingei International Museum of World Folk Art, 4405 La Islal Village Drive, La Jolla, 453-5502.

p.m., and on Sundays from no 5 p.m., can be reached for information at 234-2544.

Rara

icontinued from page 0
Picasso's Portruit of Kahruceder or Braque's Still-Life with Bread-Sticks. There was the tinamou with its beak in the middle of its with its beak in the middle of its chest and its eyes on the ends of its wings. There was the man-cating parakect, terror of Machu Picchu. There was the curissow that never touches earth but ears, sleeps, mares, and lays its eggs entirely at an altitude of no less than 800 feet in the air if netted it from a belicopter). There was the property of the property of

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HANDEL'S MESSIAH SING-A-LONG

Sherwood Auditorium, La Jolla Sunday, December 14, 3 pm Thomas Nee, Conductor

FAURÉ REQUIEM Saturday, February 15, 8 pm, Sunday, February 16, 3 pm David Chase, Conductor

BRAHMS' PIANO CONCERTO NO. 2

Ursula Oppens, Pianist Saturday, March 8, 8 pm, Sunday, March 9, 3 pm Thomas Nec, Conductor

ALL-STRAVINSKY CONCERT Saturday, May 24, 8 pm, Sunday, May 25, 3 pm Thomas Nee, Conductor David Chase, Conductor

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nothing but bottled beluga caviar and passed this trait along to its descendants. There was the to the descendants. There was the nutre soan that trumpered, the vellow sugrail that was blue, the skylark that burnwed in the mud, the common snipe that was laughted by Queen Elizabeth II, the went that caused the fall of the Austraces of of the A

doubt empsy the San Diego Bird. Show, which is sponsored by-six morparish inde dubs in the San Diego area. It will take place on Saturdan, November 19 and Surdan, November 10 at Building Fice of the Del Mar Fairgounds. Indging begins at 10-O0 am on Saturday, For more information phone 426-6141 or 442-1164. Videt Resubbonn

- Violet Rosenbloo

Mind

(continued from page 1) elemental verbs and set the noun and dash of

jumping, who crawled through the

the crawled through the charnel house of Hell the teeth and excrement of this life to howl and climb the sunshine stairway to

Apotheosis,
who told America to strip shut
up and spreadem while he
sang its naked mind for love
in the ghostly clothes of jazz
who then cried on America's breast, confessed, and got

psychoanalyzed, who went to Cuba in 1965 to hip Fadel on how his revolution had to hang up homophobia, for which he was kicked out of the country on his bardic

who was crowned King of the May in Prague the same wear by this may of young Caech hipsters and then deported by the government again, who went to Deriver and Algiers and New York and Mexico and S.E. and back to New York and out of his mind, who hammered on his typewriter till the keys broke improvising michight mantrus and

who was crowned King of the

midnight mantras and maundering of Moloch beneath the incontinent

moon, who stripped down to his cock and balls to blow the Hebnic-Mebrillian bandic breath in Washington Square East Village Harlem Brooklyn and the holy 92nd st. Y.

who with ancient alchemy and preternatural paranoia conjured an electric tempest filled with cockcrazed Calabans, madmen burns, crotic heroes sweetening the searches of a million girls trembling in the sunset, and a bost of blonde & naked

angels, who loved and lived with Keronac and Cassady and Corso and Orlovsky and Burroughs and Ferlinghetti and Snyder and Herbert E. Huncke, who reade the poet's life not just

overt but public spectacle through the Houl obscenity trial, the journals, protests,

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MUSICIANS:





Abandonment

(continued from page 1)
U.S. Holocaust Memorial
Council, Wyman will be in town this weekend to discuss his book, The Abandonment of the Jews: America and the Holocaust 1941-1945, and to participate in

EVENTS

readings, parties, anger and love letters, sojourns, sit-ins, sexual exploits, stoned sexual exploits, storied symposia, and holy random scribblings that show the supernatural extra brilliant intelligent kindness of his

son, sho was once a young and elegant unofficial bastard of nature riding mysterious rivers of tears under the

returning years later truly bald tweed jacket vr father's tie salmon-pink cotton shirt and Swedish bookbag to Brooklyn

Swelful bookbag to Brooklyn College, who was given National Book Award and membership in the American Academy of Arts and Letter, to two today still readily cranks out the epigenimatical Blakean ontime rhyme: Train may be hard to find that Backbastone the line out.

Falsehood's cass.
Read between the lines our
imperialism is sleary.
who has not been to San Diego
to give a reading for over ten

to give a reading for over ten years, and who in multiple personae that are always Allen Circoberg will read from his November 10 at 250 pm. in SDSU's Montenums Hall. Tickets can be purchased at the Artec ticket office on campus (265-6947), at Ticketsmaster outlets, or by phone at 28-98-911. The reading, symmotor by the SDSU Cultural Arts Board, the Center for Theater Science and Research, and by the holy crary shepherds of nebellion and the wast lamb of the middle-class.

— C.H. Elster

- C.H. Elster

Baranceanu

Burranceanus

consisted from page 17

tran down. Barris, casta spent
the last twenty years of her
the Fancis Ruher School in
Mission Hills.
In 1980 an effort was made to
gather as many of Belle
Burranceanus works as could be
found for an enhibition at the
Building, for only the second
time in her life, a comprehensive
exhibition of these discovered
works will be exhibited
beginning Statutaly, November 9
and running through
and the last of the last of the
Mandeville Gallery. The show
opens with a reception Friday,
November 8, from 600 to
8.00 p.m. Many of the works on
display are from private
concentrations. Those plantings
color and etable lines. They are
pieces of the life of an artis who
worked for the pleasure and the
need to create.

Lydis McRae

- Lydia McRae

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EVENTS



were never issued. Thank the State Department. England bowed to Arab pressure, denying less entry to what could have been their greatest hope for survival, the country then called Pulestine. Wram has turned up the country than the survey of the country then called Cartination and the country then called Cartination and the country than the country than the country than the country than the country of the cou

Wymon's ultimate offering is an excellent example of democracy's down side — haw a government can be exquisitely sensitive to and accurately reflect the will of a majority. Americans did not respond to the crisis in Europe because Americans chose to ignore it. It is doubtful that wa sa nation will ever acknowledge in a grand, dimantic way our butal

threed in earlie.

Wyman's local appearance,
sponsored by the National
Conference of Christians and
Jess, the Jewish Community
Relations Council, and the JCC,
will take place Sunday,
November 10, 7 p.m., in 185
Scottish Rite Center, 1895
Section Research (1895)
Malley, For more information
phone 583-3300.

— Abe Opincar

- Abe Oninca

San Diego State University Research Lecture

commond from page 12)
a month of the press style panel that will include Lisenel Van Deerlin, the San Diego Union's Life File.
The San Diego Union's Life.
The San Diego Un

declassified occuments—are that not only did the American government, its allies, and the appearing the plant of the plant

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a grand, dramatic way our brutal indifference. World War II was a popular, successful war. Germany is a nation divided, and the Eastern bloc nations languish under the Soviet boot. For Jews the tragedy is felt in successive generations and the reminder of their profound isolation of life lived in exile.

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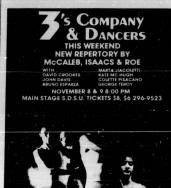
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Theater listings are compiled by Jeff Smith, confimentary is by Jonathan Sacille and Jeff Smith Information is accurate according i material given us, but it is always wise to phone the theater for any

ALLIGATOR TAILS

engagement of Los Angeles artist Jan Munroe and his critically acclasmed performance piece. Aligator Tath is a recollection of Munroe's family history and memories. Set in his homestown of Quincy. Horida, this Southern got tale joins five generations of Quincy, Florida, this Southern gones lake joans five generations of Munroes. The family s voices fell the tale in the sometimes genteed. Southern manner used to disjunct the extremity of tragedy and pain. Munroe will also perform a new short work. — Norse. On Performance II. — on this bill. CSm. !

November 7 through Sunday November 10 at 8-00 p.m.

ANY WEDNESDAY

San Diego State (Inversity is offering a dinner theater production offering a dinner theater production offering a dinner theater production. Results is face about a schemous realisonates. It is also as a called a schemous realisonates which is mistered and an atternation as a called when he tycon is using his matterea as a fax deduction. The Repertory Theater of America is staging the correctly, Clini.

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in classic comes, by Joseph
Resuding, about two charming
is disease, and their seel regarding at the
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outside residence, Judic Hodgeon,
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Sergery Dasin, Jim Ready, Larry
Cornidomas, Risk Bryant, Jim
Oliferti, and Newn O'Melley,
Joseph Santon, Jim Ready, Larry
Liess Wallermaer the
lighting (Sm.)
Imperial Beech Players, through
Imperial Beech Players, through
Imperial Beech Players, through
Imperial Reach Play

BEFORE I GOT MY EYE PUT

many themes from too many different sources to hold together dramatically. It is abort a novelist innodeled on J.D. Salinger and Chekhov's Tigorni, who has a tradical daughter (modeled on Patrio Ricci) the source of a Caribbean island (modeled on Patrio Ricci) where he encounters a soldent separatist movement, whose variabilities manual contract contracts of the patrio Ricci) whose the contract of the patrio Ricci) whose variabilities movement, whose variabilities manual contract are south

by an interruption publisher is plat device modeled for a stelly by freely James! And where final times inside those of the few of Berns' Chows of the Service of Berns' Chows the Service of Berns' Chows and Service of Service of Berns' Chows and Service of Serv

2.30 pm.

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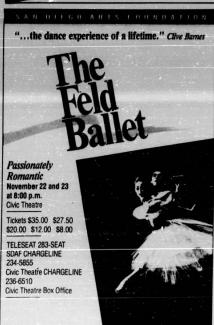
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READER'S GUIDE TO THE THEATER

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DEAR ME, THE SKY IS FALLING

production. Members of the cest include Bruce West, Darken Erret. Carolyn Schede Deborah Gilmour Smyth, Kerry Cederberg, Phil Card. Christian Funner, Pamels Smith. Dave B. own, and Terry Armos. Vanda Thompson is the rusked direction, and Permels "Timer is the and Comment "Timer is the comment of the Comme

currently in a truly sensational production at the Gaslamp. Director Will Simpson has the attmosphere with the sense of th

THE INDIAN CAPTIVE
The San Dieguito Little Theatre
presents the educational play abo
Mary Jernison, a pioneer girl who

Reviewed this issue. La Jola Stage Company, through November 10:Thursday through Saturday at 8:00 p.m. Matinee Sunday, November 10 at 2:00 p.m.

(Sm.)
Sebastian in West Dinner Playhouse.
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ARABLES FOR ALL SEASONS

the First United Methods Church hosting a troup of action from the Lamb's Players. Treater who will perform a selection of stories about the simple act of giving. Using a on the risingle act of giving. Using a on the rising several different characters, and a "Storyteller" wereness the individual sales into a fund. There will be one performant Linder Half, First Critical Methods. Church. 2111 Camino Del Rio South. San Diego, Sunday. November 3 at 9:500 pm. For adriemation 24:197 4:306.

to put on a play. But everything goes roving. The authoress keeps revisin, the script, the dress reheared is a mess, and all the gremlins in the world seem to have conspired against the production. Come opening night, act three of Abbot scomedy, it is certain that they have. Jack G. White directs the production. (Sm.)
Alpha Ormega Pleves Through November 26: Friday and Sasturday November 26: Friday and Sasturda

THE PRICE
The North County Community
Theatre is staging the morality
drams, by Arthur Miller, about the
titter antagonism of two estranged
brothers who meet again after many
ears to dispose of their late father's
belonging. One of the brothers is a
policeman who sacrificed his career
and financial security to care for his
rivalid father. The other is an two brothers have ru-flares into outright hostility. (Sm. North County Community Ther through November 10: Friday, Saturday at 8:00 p.m.

RAP MASTER RONNIE
Four years ago, the San Diego
Repertory Theater had a gigantic hit,
the musical version of Studs Terkel's
Working. The Rep's current
production, a musical version of the
Reagan administration, has the
earmseries of another Working. Rap
Master Ronnie is a supercharged. ostensibly about resigns. Colling and a second friends and a second friends and a second friends and the friends and the interest groups who have alected Resign to office and who

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SPIDER'S WEB
The Lamplighters present the
Agatha Christie "period myste
in the 1930s, the play's chara(i.e., suspects) are a "Manales."

TALKING WITH
Jane Martin's women seem
eccentric. Forget that. When w
meet them in Talking With. Ma
already legendary collection of
women's monologues currently

as anticipated, is deft, uncluttered, and true. And many of the individual performances are outstanding. The show begins with Catherine Pinsieker is an actress fifteen mine.

TWELFTH NIGHT

Mark Hoffland. Eugene Nesmith, Dwyne Bartel, Michael McKee, and Bruce Selent. Blobert Bill is the screic and lighting designer, and cledigner. (Sm. Warren Theatre (behind the bookstore on Rupertus Way). UCSD. Friday. November 8 through November 17: Thrusday (through Sanciday at 8:00 p.m. Sanday at 7:00 p.m.

THE WIZ

YOU CAN'T TAKE IT WITH YOU The drama department of the O'Farrell School of Creative and Performing Arts presents the Pulitzer layior, richard Builen, Richardek, Todd Peters, Anthony Chadwick, Seth Dreilinger, and LaDonna McCant. David Schrage the scenic designer and technical director. (Sm.)

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READER'S GUIDE TO THE MUSIC SCENE

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

In 1928 fire swept through a caravan of Heightan gypsies in northern Europe, leaving many of them minered and without shelter. As cosh set as the fire was at terms of human suffering, it is a sufficient of the set of his In 1928 fire swept through a



recognized as the guitarist whose linear style formed the foundation for nearly all of the jazz guitar improvisation that would follow. While a host of great jazz

guitarists have come and gone since the Twenties, no plectrist of real note have shared with Reinhardt the heritage of the gypsies. Until now Like

the gypsy tradition, its lore and lifestyle, and brings to his music the shadowy mystique of those nomadic people. At the age at which Reinhardt was taking his the shadowy mysteric of troose romadic people. At the age at which Reinhardt was taking his with the shadowy mysteric and the shadowy mysteric and the shadowy may be shadowy for the shadowy fall and the shadowy fall and

suggesting to some musical commades that we form a band that would feature two bassists — one to play "lead" bass and one to provide fundamentals. To say that the notion was not underelatement; up "leaf" still carries the stains from the milk shakes, half-eaten burgers, and other less beings from the say the still carries the stains from the milk shakes, half-eaten burgers, and other less beings from the say the say the say that the say the s another. Jeff Berlin is certainly in that class — in fact, he might be it aledictorian.

A orilliant technician whose A prilliant technician whose ring touch and musicality the ren commissioned by surtists as 2 longe Benson, Bit as, Al DiMeola, Allan



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YAKOV SMIRNOFF

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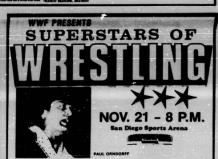


with special guest Russ T. Nailz
FRIDAY, NOVEMBER 15 • 7:30 & 10:00 PM For phone orders 283-SEAT



7:30 AND 10:00 P.M. MANDEVILLE AUDITORIUM

TICKE THE STEP AT MAY COMPANY MAD JACK S PLAZA MUSIC SHOPPE AND FLEET EXCHANGE TICKETMASTER CHARGE (818) 222-0000



- MAIN EVENT -PAUL ORNDORFF

TERRY FUNK - TAG TEAM MATCH -GREG VALENTINE/BRUTUS BEEFCAKE

IVAN PUTSKI/MIKE ROTUNDO

plus MACHO MAN SAVAGE vs. GEORGE WELLS PEDRO MORALES W. ALEX SMIRNOFF and SCOTT McGHEE vs. COWBDY BOB ACE ORTON TONY GEREA vs. TERRY GIBBS

AVAILABLE AT ARENA OUTLETS AND TICKETMASTER.

Holdsworth, Larry Coryell, and Bill Bruford, Berlin is one of those musicians who commands enormous respect from his enormous respect from his peers while remaining largely unknown outside musical circles. That may change soon enough. In an attempt to take his rightful place alongside those instrumentalists who have managed to eash in on their talents without cashiering their talents without cashiering their netgerits. Berlin recently released his debut soft album on the Passport label. Actually,

Champion isn't really so much a solo outing as it is a group project tincluding Neal Schon and Scott Henderson on guitars, Steve Smith and Neal Peart on drums, Ronnie Montrose at the producer's consoles, conceived, illimeted is the disproducer's console), conceived, directed by, and starring Berlin. A mostly instrumental effort that generally falls into the category of the more rock-oriented "epic fusion" Jeff Beck, Champion could serve as a portfolio if Berlin ever needed to seek employment.

Featuring his trademark-medical support on everal of the pieces, Champion also gives Berlin room for some fireball improvisation on '20,000 Frayers' and chance to show off the basis' emotive voices on an unaccompanied version of the traditional 'Disie.' But the best news here is that by recessing an about of mosels been turned down by a ling line of record companies, Berlin has put himself in the position of having to prove the masse,'s

accessibility by taking it on the road. Those of you who like fusion, instrumental rock, or inasterful bass guitar will have a great opportunity to hear all three when Berlin brings his hand to the Belly Up Tavern position.

hand to the Belly Up Tavern tonight, Thursday. In other concerts this week, the Waterboys will be at SDSU's Backdoor Friday night; while way up the highway Jerry Riopelle will play the Pelly Up Tavern; and in between them, the Mighty Diamonds and Jugsee and the Unknowns will

perform at the Spirit. An even more hectic Saturday gies under way in late affermon when heavy-netal groups Freazy, Dlamendlands, and Storen perform at Party Clean and Chail Visit and Storen perform at Party Clean and Storen perform at Party Clean and Bay Alchool Recovery Services and the South Bay Mirror Group to senourage sorbrety and drug-free partying. That might James Brigher will affect the performance of the Spirit Williams. Service Servent Seconds will play at

A spectacular evening of acoustic guitar featuring Windham Hill recording artist

THURSDAY, NOVEMBER 14,

7:30 PM
LA PALOMA THEATER KITM98
First & D Streets, Eachsites
Reserved seeing 510.00
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Bill Gambles, Chief Theath Box Office & Astec Center Box Office,
TICKET INFORMATION & CHARGELINE 436-4030



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1

One Show Only Sunday, November 17th e 9 p.m. Doors open 8:30 p.m. Must be 21

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Advance tickets \$10 Day of Show \$12 (at the Bacchanal) sallable at all Ticketmaster locations (Mad Jack's, apany, 32nd Street Naval Station, Plaze Music Shoppe In Rencho Bernardojand the Becchanal . . . or charge it by phone at 232-0000.



Sunday, November 10 • 9 pm

at Lehr's Greenhouse With very special guest stars BARTOK-LANSKY THE ELEVENTH HOUR

Premiere filming for the new television show

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San Diego's own original music to air on XETV 6 every Saturday morning

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abash Hall; the Zarkons ormerly the Alley Cats), Du rother Phil, City on Edg the Flourescent Iguanas, and Pagan Arts will be at the Spirit: and Penguins Slept, Exobiota, the Frame, and Atrocity Exhibition will be at Freenwich Village West, lowntown.

REFLECTORS

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Birell Lagrene: Sherwood Auditorium. Friday, Novembe 8 p.m., La Jolia Museum of Contemporary Art, 700 Pross Street. La Jolia. 459-1404.

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

Jerry Riopelle: Belly Up Tavern, Friday, November 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

November 8, 9 p.m., 1130 Buenos 276-3993.

James Taylor: Civic Theatre, Saturday, November 9, 8 p.m., 202 C Street, Community Concourse, downtown, 236-6510.

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

nelson Britis

REFLECTORS

on their 3rd anniversary

Come party with San Diego's #1 dance band at a SPECIAL ANNIVERSARY PARTY

Monday, Nov. 11th at the Belly Up 143 S. Cedros Solana Beach

Talent Apency & Downworld like to congratulate the

The Zarkons, Dave's Brothe: Phil, City on Edge, Fluorescent Iguanas, and Pagan Arts: Spirit. Saturday, November 9, 9 p.m., 1130 Buenos, 276-3993.

November 9, call for time, Fifth Avenue and Market Street. downtown. 233-4925.

Jam-A-Thon '85, featuring the Bar Kays. Atlantic Star, the Mary Jame C'ris, Rene and Angela, and the Weekin Cru: Sports Arena. Sunday. November 10, 7 p.m. 232-0800.

The Night Hawks: Belly Up Tavern, Sunday, November 10, 9 p.m., 143 South Cedros Avenue, Solana Bedch, 481-9022.

Ira Cobb's Jazzbo: Bali Hai Restaurant, Sunday, November 10, 5-9 p.m., 2230 Shelter Island Drive, Shel er Island, 222-1181.

in Russell: Bacchanal, re-vember 11, 8 p.m., 8022 iremont Mesa Boulevard.

Chain Link Fence and Soul Asylum: Bacchanal, Tuesday, November 12, 8 p.m. 8022 Clairemont Mesa Boulevard. 560-8022.

Alex DeGrassi and Mark Egan: La Paloma Theater, Thursday, November 14, 7:30 p.m., First and D streets, Encinitas, 436-4030.

Randy Meisner, Bernie Leadon, and Billy Swann: Belly Up Tavera. Thursday, November 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.





Appearing at
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ation contact Neison Talent Apency 481-7587 or 222-4320

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Upcoming shows: Precious Metal 11/6
Kix 12/6



FRIDAY, NOVEMBER 8 - BACKDOOR - 8:00 PM



THE PRIME MOVERS

FRIDAY & SATURDAY, NOVEMBER 8 & 9 DRAMATIC ARTS THEATER - 8:00 PM

THREE'S COMPANY & DANCERS

WEDNESDAY EVENINGS AT THE BACKDOOR - 7:00 PM

A CELEBRATION OF THE SPOKEN WORD

NOVEMBER 13: The Blasters lead singer/songwriter Dave Alvin, who is also a published poet, will read selections of his work

DAVE ALVIN

IVAN E. ROTH & JILL FRAZER

SATURDAY, NOVEMBER 16



TIM WENGERD

SATURDAY, NOVEMBER 16 - BACKDOOR - 8:00 PM



TELL-TALE HEARTS

FRIDAY, DECEMBER 6 - BACKDOOR - 8:00 PM

THE VENTURES

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

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

Sponsored by SOSU

Community Concourse, downtown 483-6339

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

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

Peter Sprague, Bob Magnusser and Seeve Kujala: First Unite in Church, Sunday, November 17, 7:30 p.m., 4190 Front Street, Hillcrest, 208-9978.

The King Boes: Belly Up Tavern, Sund v. November 17, 9 p.m., 143 South Cedros Avenac, Solana Beach, 481-9022

Ronnie Montrose: Bacchanal. Sunday, November 17, 8 p.m. 8022 Clairemont Mesa Boulevard. 560-8022

Eric Andersen: Old Time Cafe, Tuesday, November 19, 6,30 and 8:30 p.m., 1464 North Highway 101, Leocadia, 436-4030.

Etta James: Belly Up Tavern. Thursday, November 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dave Van Honkt Old Time Cafe, Fridas, November 22, 7 and 9 p.m. 1464 North Highway 101, Leucadia, 436-4030.

Marlboro Country Music featuring Alabama, Merle Haggard, and George Strait: Sports Arena. Saturday, November 23, call for time, 226-8212.

Boys about Town, the Fan Club, the Tracers, the Tell-Tale Hearts, Manual Scan, Uskwad, the Jaywalkers, Tone-X, the Trebels, the Nephews, and the Darts: Jimmys Place. Saturday. November 23. call for time, 2176 Chatsworth Boulevard, Point Loma. 226-0445.

Al Kooper: Helly Up lavern. Sunday, November 24, 9 p.m., 143 South Cedros Avenue Solana Beach 481,9022

November 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

The Alarm and the Cruzados: California Theatre, Wednesday, November 27, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Jean-Luc Ponty: UCSD's Mandeville Auditorium, Wednesday November 27, 7:30 and 10 p.m., University of California at San Diego campus. La Jolla. 483-6339.

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

Whitney Houston: Golden Hall. Saturday November 30, 7,30 p.m., Third Avenue and B Street, Community Concourse, downtown, 236-6500.

Hedge Capers: Old Time Café. Saturday November 30, 7 and 9 p.m., 1464 North Highway 101. Leucadia, 436-4030

The Ventures: SDSU's Backdoor Friday, December 6, 8 p.m., Aztec Center, San Diego state University campus, 265-6562

Motorhead: California Theatre. Friday, December 6, 8 p.m. 1122 Fourth Avenue, downtown. 565-9947.



TONIGHT

Thursday, November 7 KGB-FM 101 SKI PARTY

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Drink specials & surprises * \$1.25 Peach Schnapps
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MONDAY NIGHT FOOTBALL SAN FRANCISCO vs. DENVER specials, carved ham & roast beef san 754 drafts • \$1.25 Bud LAs

TUESDAY

NURSES' NIGHT

THE WEWOES \$1.25 Tequila drinks • \$1.25 Strawberry Smo

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CLUBS

North County

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

Belly Up Tavern, 143 South

Cedros Avenue, Solana Benefi, 181, 9022, Jeff Berlin, rock spike d with lazz, and Big House rock. Thursday, Jerry Riopelle, rock, and Odds and Ends, por rock, Fidox the Richel Rockers, Caribbean rock and roll, Saturday, the Nighthawks.

ard ool. Salanday, the Nighthawke rock and rightm and blues. Sunday, the Reflectors rock. Monday, Ras Michael, reigne, licesday, Hollis Gentry and Fathunger, izaz, Wednesday, Altermoor, Courerts, The Chicago Siy, Dixieland jazz, Finday, Tobace Road, vintage jazz and boogie, soogie, Wednesday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center,







TUESDAY, NOVEMBER 12
ERTH with the new debut of ONYX and KMA

WEDNESDAY, NOVEMBER 13 BURNING BRIDGES with RELAY and THE CHARMS

TOPION TO WES Now 14th FLEVENTH HOUR, SVEN ERIK & THE E TICKEY HOLLESS, plus SHARK KONES TEENS AM: 15th IMBRIDE & THE MIGHISTER IN HOW YOU TO TEENS AND A THE SHARKING WEST THE A THE MOUNTER SIX NOW 18th From 1.4. 28T SOUT: with SHARKE. TOUCH'S MERGETS, and REAL'S.

The property of the second sec array per going down, boattering loss on them encies like a rulder ball. She saw pid a crack in the dance from stone Speaking of which our's is through Su, Thanks All!!

57.65. The Lorn Hell Jazz Duo, flute and piano jozz, 8 p.m., Friday, jozz jam session hosted by the North Coast Jazz Society, Saturday.

Borrelli's Back Room, 2677 Vista Was Occasione 721-5100. The Vintage Phree contemporary, finesday through Saturday, the Rhythm Company, contemporary, Sonday and Monday.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-F321 Jun Moones, guitar and weals folk rock, Friday and Saturday.

The Country Side Restaurant 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 evening.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: In Colour, rock, Thursday through Saturday.

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931; Robyn Banx, rock, Thursday through Saturday, the Beat Club, rock, Wednesday.

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway. Escondido. 480-0420: Midnight Delight.

Henry's, 264 Elm Street, Carlshad, 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 '47-5000' Friendship.
Contemporary, Wednesday through
Sunday: Double Trouble.
Contemporary, Monday and
Tuesday Bar, Kevin Green, Monday
through Friday.

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

Huagry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-240 Dave Smith, contempo Wednesday through Saturday

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

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Elan, contemporars, Wednesday through Saturday.

Juliy Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Chuck Showaiter, contemporary. Wednesday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlshad, 438-9111: Passion, contemporary, Tuesday through Saturday

La Tapatia, 340 West Grand Escriptio, 747 8282 Latin Sox Top 40 dance and Latin music. Friday and Saturday, live music. Sunday, call club for information





Friday, November 8 9 pm Tickets available at Belly Up & Ticket

JERRY RIOPELLE

CHICAGO SUI 5:30-8 PM



THE REFLECTORS

Tuesday, November 12, 9:30 pm Tickets available at Belly / In F. Ticketm



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Corning: Thursday, November 14 9 pm ickets available at Belly Up & Ticketmastr **BLACK TIE**

Coming:
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Saturday, November 15—THE WING BEES
Sunday, November 17—THE KING BEES
Wednesday, November 20—First time in 4 years—HOLLYWOOD
FATE REQUINED and THE PALADII
Thursday, November 24—AL KOOPER
Sunday, November 24—AL KOOPER

AFTERNOON ENTERTAINMENT
Friday, 5:30-8:00 pm—CHICAGO 81X
Wednesday, 6:00-8:30 pm—TOBACCO ROAD

MONDAY NIGHT FOOTBALL SPECIAL

BELLY UP MAILING LIST

FOR INFORMATION CALL 481-9022

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 clogging lessons, Monday, and country dance lessons, Monday, and country dance lessons, Monday, and country dance

Lu's, 1963 East Valley Parloway, Escondido. 746-7038: Red Checkers, country, Tuesday thro Saturday.

McCabe's, 1145 South Tremont, Oceanside, 439-6646: The Rock Review, Fifties and Sixties n=k and rhythm and blues. Thursday through Seturday.

Mille Fleurs, 6009 Pasco Delicias Ran. 40 Santa Fc. 756-3085 Joel Nash, piano show tunes. Wednesday through Saturday. Mira Mar Restaurant, 815 North Hill Street, Oceanside, 439-6711: The Flipside, jazz, 7-11 p.m.,

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

The Normandy, 215 North Hill Street, Oceanside, 722-4723: The US Band, rock, Thursday through Saturday: Messenger, rock, Tuesday and Wednesday.

takvale Lodge, 14900 Oakvale oad, Escondido. 749-3193: icochet, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Heaters, rock, Thursday through Saturday; the Rick Wells Band,



Old Time Cafe, 1464 North Highway 101, Leucada. 436–4004 Time Cahon, 6id., and Don Witten barjo player and songeriter, 7:30 p.m., Thursday, Hosale Sorrels, songeriter-storyteller, 7 and 9 p.m., 74fday; Backwoods Jazz, 6th. song, and Jazz. 7 and 9 p.m. Saturday. Sazzy Rothfield and Dez. Thompson, country blees and Dez. Thompson, country blees and Particular California Time Hoot Night, Enesday, Judy Fiell, ferminat singler-songeritex

Quimby's, La Granada at Paseo Delicias, Rancho Santa Fe. 756-2855: Holly Burke, jazz, Friday; Peter Sprague, jazz, Sunday

Tracks, rock, Friday and Saturday

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

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

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

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

San Luis Bry Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsail. 758-3782: Windfall, Top 40 dance music. Welensesday and Thursday, the Crescendos, band dance music. 8-12 pm., Friday and Saturday, and 7 p.m., Sunday.

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

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

Tequila Plats, 7296 Mission Avenue, Oceanside, 757-7757: Live rock nightly, call club for information.

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

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

SRO, rock, Thursday through Saturday; Lazer Eyes, rock,

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

Whishey Flats, 1260 West Valley Parkway, Escondido. 745-8640-Circles, rock, Thursday through Saturday: Brian Byabe, rock, Sunday and Monday; the Landon rock, Thesday and Wednesday.

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

"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.

jazz, Thursday; the Jets, vintage rock, Friday through Tuesday; Ella Ruth Piggee, jazz and blues, Wednesday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Lazer Eyes, Thursday through Saturday; the Models, rock, Sunday and Monday; Quest, rock, Tuesday and Wednesday.

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

Halcyon, 4258 West Point Loma Houlesard, Loma Portal, 225-9659: Four Eyes, rock, Turusday through Saturday, live Fittes hand, Sunday, the Heaters, rock, Monday; the Siers Brothers, rock, Thesday and Wednesday.

Hotel La Jolla, 7766 Fay Avenue. La Jolla. 454-3001: Rita Moss. pianist and singer. Wednesday through Friday; Jackie Kendall. French songs, Tuesday evening.

Islamiin Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay 224-3541: The Bob Campbell Thio (Bob Campbell, Jeff Johnson, and Dan Crocker), jazz, Tuesday through Saturday, with Marley Days, wocalist, Friday and Saturday, Stu S'ames, jazz piano, Sunday and Monday.

Jimmy's Place, 2176 Chatsworth Boulevard, Point Loma. 226-4578. Village on Fire, rock, and Insex, rock, Thursday, Raven Mad, rock, and Bam-Bam, rock, Friday, the Nephews, rock, Saturday.

Pepinewa, rock, Saturday, Jose Murphy, & Bulletin, State Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock, Thursday through Saturday, Private Domain, Sunday and Monday; Four Eyes, rock, Buseday and Wednesday; the Blonde Brace Band performs 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 piano with weaks. Wednesday through Saturday evenings.

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

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

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

Le Sainte Maxine, 1250 Prospec 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: Three Speed, vintage rock, Thursday; the Belair Boys, vintage rock, Friday and Saturday, live music, Sunday call club for information.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Relayer, rock, Thursday; Full Coverage,

contemporary, Friday, Saturday, and Monday, Jack and Diane, contemporary, Wednesday.

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: The Blitz Brothers, rock, Thursday through Saturday: Scarlet, rock, Sunday and Monday, Crystal, rock, Ricesday and Wednesday.

Old Pacific Beach Cafe, 4297
Mission Boulevard, Facific Beach,
270-752: Ella Rotth Piggice, jazz
and blue, Thursday and Fridge;
Jills Gentry and Fathunger, jazz,
Sabraday, the Bruce Cameron
Ensemble, jazz, Sunday, Nervus
Rex, nock, Monday and Tuesday,
King Biscuit Blues, Blues and
rhythm and blues, Wednesday, Paul
Montesamo and Brazilian music
during the Sunday brunch.

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335: Ipso Facto, rock, Thursday through Saturday, Storm, sazz. Senday through Thesday, In Colour, rock, Wednesday.

LB. PRESENTATIONS & XHRM 92.5 presents

A November to Remember JAM-A-THON '85

BAR KAYS ATLANTIC STAR MARY JANE GIRLS RENE and ANGELA WEST WRECKIN CRU SUN. NOV. 10

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Soul Asylum

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With guest
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In concert Monday, November 18
One show only - Doors open at 8 pm

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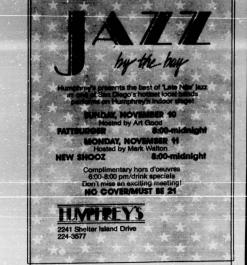


Dirk hangs up his hat to be your lawyer

You know me as Dirk, but my real name is Michael Vallee. I've been a lawyer for 5 years. I represent most of the bands in town. But we do more, personal injury, criminal law, divorces,

VALLEE & TUCKER

221 E.St. Suite 200, Encinitas 436-1010





Pas Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711 Mel Goot, sazz piano, Tueşday through Saturday.

Rusty Pelican, 4340 La Jolla Villago Drive, La Jolla, 587-1886 Nathaniel Jam, contemporary, the stary through Saturday Forecast, Jazz and rhythm and blues, Sunday and Monday

The Salmon House, 1970 Quivera Road, Marina Village, 221-2234: Flord Gaines, contemporary, Thursday through Saturday

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

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190

mt. 4315

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Str. Pacific Beach, 483-2702 Univ Pacific Reach, 483/2707 Une flamenco music and dancing 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895 Tom "Cat" Courtney blues, Thursday,

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Luba Papova, classical, easy listening, and variety piano. Wednesday

through Saturday, and Sunday brunch.

Upstart Crow and Co., Sea club for information. David and Francesca Savage, classical music on basseon, flute, and crola, Sunday

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

branch.

Victor's, 1403 Rosecrons Street, Point Loma. 226-1871. Upstains: Paul Eastland. Top 40 variety. Thursday through Saturday, Rico, contemporary, Monday through Wednesday on the deck. Downstains: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

San Diego North

Cafe in the Valley Restaurant, 911 Cammo del Rio South, Mission Valley, 296-6329; Mark Meadows,

Carriage House, 7945 Balboa Avenue, Claremont. 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;

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

Bacchanal, 8022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022 Flowell, nock, Thursday through Saturday sith Millennium, rock, Friday, and the Reflectors, rock. Saturday-Aircraft, rock and Brin Wire, rock, Sanday-Leon Russel, rock, Monday, Soul Asylum, rock, Chen Lind Servey, and Village. Chain Link Fence, rock, and Village on Fire, rock, Tuesday

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

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965; Callahan and Callahan, Best

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8606 The Procrastinators, rock, Thursday through Saturday

jazz. Dursday, New Shooz, jazz. Friday, live jazz. Saturday, call club for information, Eric Foster, for information: Eric Foster, classical gidaria, early evening, Thursday, and Saturday through Thesday, John Loons, classical gotta, early evening, Friday and Wednesday, Wike Zoumaras, classical guitar, Friday lunch; Mark, Augustin, jazz guitar, 6 to 11 pm., Tiesday and Wednesday.



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Thurs.—Kazis 95¢
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Mon.—Teq. shots \$1.05
Tues.—Drafts 75¢
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L.A., rock, Thursday through Sahirday, jam session, musicians welcome, Sunday.

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

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley 291-5720; Darci Damels and Nitcline, contemporary. Tuesday through Saturday.

Islands Lounge, Hanalet Hotel. 2270 Hotel Circle North, Mission Valley 297 Hol. The Spud Brothers, rock and comedy Tuesday through Saturday Bogart

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley 298-8281. Lounge, Mile Murphy, comeds and music, Bicsday through Saturday, L.A., rock, Monday and Biesday Restaurant: Mary Adams, barp and

The Moonglow, 4615 Clairemont

vocals, 5:30.9:30 p.m., Sunday and Monday

Lehr's Greenhouse, 2828 Camin-del Rio South, Mission Valley 299-2828. The Heroes, rock, Taesday through Satunday, with Searlet, rock, Friday and Satunday, the Thrusters, rock, and the Models, rock, Sanday

Munk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Halt, contemporary, Thursday through Saturday, live misse, Sunday through Wednesday, call club for information.

Monterey Whaling Company, 887 Cammo del Rio South, Mission Valley, 291-1638; Live music, Wednesday and Thursday, call club for information: Steve Hudson, for information: Steve Hudson, comedy and music, Friday and Saturday: Dr. Gonzo's Musical Madness with Barker and Ore, Michael Stone, and others backing up San Diego performers, Sunday

Drive, Clairemont, 273-1022 Nightshift, contemporary, Itiesday through Saturday, Alaska, country,

Sunday and Monday Navajo Inn, 8515 Navajo Raad, Sar Carlos, 105 17,30. The Headband, rock, Tuesday through Saturdae, live rock, Sunday and Monday, call

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

Pacillion Lounge, Town and Country Hotel, 300 Hotel-Circle North, 291 7:31. Southwind, contemporary, Bresdaw through Salunday Duning Room, Kathy Lloyd, Contemporary harp, Friday and Salunday.

Peter D's, 5149 Claremont Mesa Boulevard. 277/3217: Joey Chess and Stevie Adams, contemporary. Thansday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291 7170; Rick Ruth, contemporary, Friday and Saturday

Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0907 Moment's Notice with Judy Ame-contemporary, Thursday through Saturday

Spirit, 1130 Buenos Avenue, Bar Park, 276-3993, Deadline, rock, Deliverance, rock, and Underground, rock, Thursday, the Underground rock, Thursday the Might Diamonds, reggae, and Jange and the Unknown, rock Fridar, the Zarbons, rock, Pagan Arts, rock, Cly on Edge, rock, the Phoroscent glauman rock, and Daves Brother Phil rock, Saturday, SMA, rock, Eth, rock, and Daves, Tech, rock, Burrung Bridges, rock, and the Charms, rock, Wednesday

Springfield Wagon Works, 52/63 Kearney Villa Road, Kearney Mes., 565-2272- Jo Treamor, 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 Tiro. swing, contemporary, and vocals, Sunday and Monday Crane Room Bert Torres, contemporary, Tuesday through Saturday

Tio Leo's/Mira Mesa, 10787 Cammo Rurz, Mira Mesa, 665-1461 Apreson, confermorary, Wednesday, and Thursday, Spanke Whiteface, confermorary, Friday and Saturday, Jeff Williams, confermorary, Sunday through Buesday.

Tio Leo's/Mission Gorge, 63.33 Mission Gorge Road Mission Gorge, 280,9944, Joe Stewart, Contemporary, Monday through Thrubday, Costa V, contemporary

Boulevard, Fierrasanta 500 6677 Ray and Lamie Correa with Bert Miller on drums, swing pop



estalgia, and contemporary dance usic, Friday and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6200, Steer Crazy, country. Biesday through Saturday: Uncle Kens Converted Rice Hand, country, Sunday and Monday

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

San Diego South

Drung Room, Norel, harpest, place Thursday through Saturday evenings during dimeer

Anthony's Harborside, 1355 North

Harbor Drive, downtown 232-6358: California Transfer, contemporary, Tuesday through Saturday.

Aztec Rowl, flaquouse Room 4356 Thirtieth Street, North Park, 28G-3135, Sandi and the Classis 85, contemporary, Wednesday through Saturday

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

Cafe Angelique, 2870 Fifth Acenuc (Fifth and Palm), Hillcrest, 692, 3370, Bob Hart, classical piano, Wednesday, Thursday, and Sunday Princh, and performing tazz with Frinch, and performing tazz with Third Plaor late Friday might David and Francesca Savage and Friends classical viola duets. Friday and

Vernon, piano and guitar variety. Wednesday through Saturday evening and Sunday afternoon, Gail Bener, piano and vocals, 8-12 p.m.

Cafe Vienna, 3619 College Avenue 2005-1440 Roland Blotz, 20ther music, Friday and Saturday Johnnie B., accordion music single along, Wednesday, Thursday, and Sunday

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

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 233, 2372 Ohi Ralge, comedy and music, The sday through Saturday, Bill Brackett, comedy and music, Sunday and Monday

Dookles, 4225 El Cajon Boulevard.

East San Diego. 283-6581: Piano-bar: Paul Gregg, Thesday through Saturday: Path Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8584 Keym Kelly, jazz piano and original music, Thursday, Alba Flamenca mass. Thursday. Mba Plamenca Placo Sevilla guida Rorbara Alba, dancer and Mary Sol Frentes, we also famence music and dance. Fridge, Kumara, South American Latin 16th music, Statuday. Sound Dynamics, Calossic 20th and reli-mines, Sunday, 0df Fine, Host Wight, Monday Irish music might, Cartis, aguatarist and songsetters. Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295– 8282. Mike Lame, contemporary. Thursday through Monday, Barbara Casler, contemporary. Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-06865 Harvey and the 52nd Street Jive, 5022. Thursday through Saturday

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Ron Satterfield and Coral Thuet, vocalist, sazz, Tuesday through Saturday.

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

Bottel San Diega, 339 West Broadwar, downtown, 234-0221 Harrys Bar, Live misse, Friday and Saturday, 201 club for information Jamet Wintes Singers Performance Workshop leaturing San Diego analetic singers performing gazz, pop, and Standards, 8 p.m., Mondan

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive. Shelter Island.



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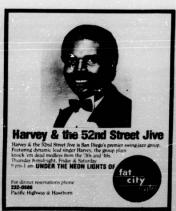
MONY MONY'S LADIES' NIGHT

BLITZ BROS.

RESTAURANT/BAR EMPLOYEES' NIGHT

9/ CHAPPY HOUR









224-3577: Bruce McKeithen, pianto variety, Tuesday through Friday happy hours; Jon Sandoval, piano variety, Wednesday through Friday evenings.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Juré, Jazz, Tuesdurious, through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066: The B Street Band, contemporary, every night except Thursday when New Shooz plays jazz, and Theesday when live jazz is also featured, call club for

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300; Barker and Orr, mirth and music Wednesday through Saturday, Rid Faufkner, contemporary. Bresday and Sunday.

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

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

Mandolfe Wind, 308 University Averuse, Hillcrest. 297-3017: Bitch and the Boys. Top 40 dance music. Thursday, King Biscuit Blues, blues and rhythm and blues, Friday and Saturday, Robin Henkel, jazz and blues gaitas; Tuesday, Rick Carlay and His Voodpo Barracudas, rock and blues. Wednesday.

McDini's, 647 Market Street. downtown. 232-1795: Sven-Erik and the E Ticket Rollers, rock.

t. A's Restaurant, 2250 Fifth enue, downtown, 239-1377: Peter bberecht, pianist, Tuesday mugh Saturday

Mona Lisa Restaurant and Cacktalla, 2061 India Street, downtown. 234-4893: Guy and Jackie and Gil Warner. Italian songs, pop standards, and opera Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m.. Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Bobby Gordon Trio with Leo Petties and Paul Yachi, jazz, Friday and Saturday: Don Glaser with the Illegal Jazz Trio, jazz, Sunday.

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

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

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

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



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Bosle O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666; Eamon Carroll, Irish music, Thursday, Kitty Kieffer, contemporary music, Friday and Saturday, Robin Heinkel, blues and jazz gittari, 3:30-7:30 pm, Sunday; the Bop Times, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Faye Quintet, jazz, Sunday,

Sheraton Harbor Island

Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Mar Deks, vintage rock, Tassalay through Saturday, the Jets, vintage rock, Friday happy hotes, windage rock, Friday happy hotes, McMaster, standards and pop from the Thrittes to the Eighties on the harp, Wednesday through Sunday, Gail Detritichs, classical harp, Tassalon.

Sternwheeler Showhoat, at the dock, 1066 North Harbor Drive, downtown, 298-8056. The Pier Group, contemporary. Tuesday through Saturday, the KCBQ Flathed Band, country, 6:30-9:3 p.m., Sunday,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910. Dusty and Melissa, contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street, Hillerest, 299-93/02 Top of the Park; Daniel Jackson, Essissis, 5-8 p.m., Wednesday through Friday, the Daniel Jackson Ensemble, jazze, blues fusion, Friday and Salurday evenings, Paul Beisling, pianist, 5-8 p.m., Sunday brunch, Monday night after Monday Night Football, and Tuesday happy bour Laboheme: Phil Becher, classical guitar, Wednesday and Thursday evenings.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070 Contender, rock, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Friday, call club for information; the Blonde Bruce Band, blues and rhythm and blue Saturday. Tuba Man's No. 2, 7149 El Cajon Boulevard. 698-6042: Live music. Saturday, call club for information

Upstart Crew and Company, 835 West Harbor Drive, Scaport Village, 232-4855: Rick Saston, folk and tock, Saturday evening and Sunday

Viscount Hotel, The Bar, 1960 Barbor Island Drive, Harbor Island, 291-6700. The Bar, Kesan Melon, panov sarety with weals. The sday through Thursday, the pano bar entertament, Friday and Saturday, call club for information.



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

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Brian Connolly, Irish music, Wednesday, Friday, and Saturday.

Circle D Corral, 1013 Broadway, El-Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday: Coyote, country, Sunday: clogging lessons, Monday and Tuesday. East County

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300; Wayne Steele, piano variety. Thursday through Saturday.

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Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Tommy Ray, country, light rock, and easy listening, Friday and Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Ducktail Revue, vintage rock, Friday, Second Annual Turkey Car Show featuring Elvis Excelement sith Aaron Heart and Memphis Gold, Elvis Presley impersonator setrourlinaire, Saturday.

Legends, 2754 Alpine Boulevard. Alpine. 445-5545: Live music, Friday and Saturday, call club for

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's

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Preservation Band, Dixieland jazz Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-650: France, rock, Friday and

North Magnolia, El Cajon, 447-4500: Jim Moore, contemporary Friday and Saturday.

Awring, El Cajon, 447-3854; Cycles, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, contemp Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee 449-6240; Linda Sherwood and Surefire, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; Country Justice, country, Friday and

MONDAY

Monday Night Football Wide Screen

Hors d'oeuvres and Special Drink Prices Arm Chair arterback/Challe Crystal's QB's for Cash Prizes

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Londons, rock, Thursday through Monday: Ipso Facto, rock, Tuesday and Wichnesday, Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Caion, 444-3300: Mike Blea, contemporary neck. Thursday: Elvis Excitement with Aaron Heart and Mempris Gold, Elvis Presley

Road House, Old Highway 80 and Los Coches Road, El Cajon, 561-5893: Private Party, country rock and bluegras, 9 p.m., Saturday and Sunday 7-11 p.m., pickers invited to

TNT Lounge, 63231 Imperial Avenue, Encanto, 263-2993: The Finest City Band. Top 40 and rhythin and blues, Friday through Sunday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Crossfire, contemporary and country rock, Fricar, and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Jam session, Thursday, musicians

South Bay

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161 Gail Lee and Go for Broke, countr Tuesday through Saturday. Hawin country, Sunday and Monday

Dance Machine, 1862 Palm Awenue, Imperial Beach, 429-1161; Crystal, rock, Thursday through Saturday: live rock, Sunday and Monday, call club for information. France, rock, Thesday and Wednesday.

Da Vinci's, 626 E Street, Chala Vista, 427-8880: Tito and Australian conference

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturday



Pavillon Lounge

TUESDAY

cotheque Oldies Night Dance to the Original Sounds of Crystal T's

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WEDNESDAY

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National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast, contemporary, Friday and Saturday

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

The Lantern, 1322 Third Asenue.
Chula Vista. 427-4200: Live music.
Friday and Saturday, call club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteilo), Thursday; Mosaico, salsa and Cumbia music Sunday, with Los Lupes, early evening Surday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Five Steps West, country, Friday and Saturday: Bustin Loose, country, Sunday through Thesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3537: The Cat-illacs, vintage rock, Wednesday, the Two Tones, rock, Thursday through Saturde.

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: La Bapalla. Latin music, Thursday, Saturday, and Sunday.



Performer lixings 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 free.

Rock & Roll
The Agents: Red Couch inn
Alecraft: Bucchand
Assassis: Straight-Ahead Sound
Bam-Bam: Jimmy's Place
The Beat Club: Fireside Lounge
The Belair Boys: Mary's by the

The Belairs: Patrick's II

Jeff Berlin: Belly Up Tavern

Big House: Belly Up Tavern

The Bitts Brothers: Mony Mony's

Bolton/Dallas: Carlos Murphy's/L

L-U.J.

Burning Bridges: Spirit Brian Byxbe: Whiskey Futs The Cat-illa: se Old Bonita Store Restaurant Cat Tracks: Rulph and Eddie's Chain Link Fence: Spirit The Charms: Spirit Cocless Whiskoy Futs

The Charms: Spirit
Circles: Whiskey Flats
City on Edge: Spirit
The Classics: Don's West
Contender: Trojan Horse
Crystal: Dunce Machine, Mony
Monys

Dave's Brother Phil: Spirit Deadline: Spirit Deliverance: Spirit

Deliverance: Spirit
The Ducktail Revue: Happy Days
Car Hop

The Fluorescent Iguanas: Spirit Flywell: Bacchanal The Force: Mulvaney's/Escondido Four Eyes: Halcyon, Jose Murphy's

Rick Gazlay and His Voodoo Barracudas: Mandolin Win Headband: Navajo Inn Heaters: Old Del Mar Cale.

The Heroes: Lehr's Greenhou



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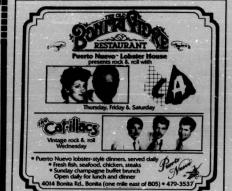
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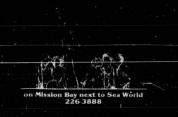


Atlantis Lounge

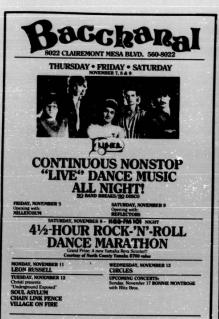
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The Mar Dels: Sheraton Harbor

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Lo Island
Messenger: the Normandy
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The Models: Club Chalet, Lehr's

Ambition: El Comal Judy Ames: the Speakeasy Andy and Donna: Ox Bow Inn

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The Models Child Childs (Leb's Greenbusse Greenbusse). The Nephewse Jimmy's Place. Greenbuss' Ullage West two Contracts' Ullage West two-Caste. Odds and Endes Spirit Ougs. Spirit Outs Controll Red Croich Im. the Pagins Artis, Spirit The Plangerse Win Cody's Saborn Private Domains (Old Pol Mer Cid. Jac. Harphy). Contemporary/ Top 40

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The Procrastinators: Bunburg Quest: Club Chalet Rawen Mad: Jimmy's Place The Rebel Rockers: Belly Up

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B Street Band: the "Invader Barker and Orr: Jolly Roger/Seaport Village Mick Barton: Monterey Bay

Mick Barton: Monterly Stay Carmers: Randy Beecher: Micxican Village Bitch and the Boys: Mandolin Wind Mike Blea: Pizza Fius Bogart: Islands Lounge Jerry Burchard: Dock's Landing California Transfer: Anthony's Hardwards

Jerry Burchards Dock's Landing Chillerian Transleria Anthonyis Calibrana. Rest of Calibrana and Calibrana. Rest of P. Lender Ellie Biogno Lounge Karen Connagh and One Plan Ones Plancho Bernerdo Inn Chair Basections Dail on Il-Service Adams. Plancho Bernerdo Inn Chair Basection Dail on Il-Service Adams. Clifford and Familia Parket D'S Roy and Lainle Correas with Bert Conta V. Tie Levil-Wildssian Gray Lounge Conta V. Tie Levil-Wildssian Gray Lounge Conta V. Tie Levil-Wildssian Gray Conta V. Tie Levil-Wildssian Gray Conta V. Tie Levil-Wildssian Gray Dorna Cotte Rore Hamis Lighthouse Card Crawfords Dock's Landing Devel Daniels and Wilelian Hotellag Inn-Wilssian Villay Jaseo Devils Alteritis

Jesse Davis: Allantis
Devocean: Sheraton Harbor Island
Pranh Dester: Barnack Bill's
Double Trouble: Hatel Excondido
Dusty and Mellsaa: Ton Harn's
Lighthouse
The Dynamic Duor Dun's viest
East Coast: La Maze

Paul Eastland: Victor's Elan: Jolly Roger/Oceanside The Elements: Hotel Del Coronado Ed Ellis and Tapestry: Sandtrap

Lounge Rich Faulkner: Jolly Roger/Scaport

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Lorenzo's Emerson Poireaux: Dock's Cocktails Rhythm Company: Borelli's Back

Bruce Robbins (Boundocks, La Mare Juan Bobles; China Five Restaurant Bick Butti. Smuggler's Inn Sandi and the Chastles '85s Astro-Boul's Shandi Land the Chastles '85s Astro-Boul's Shandi Land the Chastles '85s Astro-Boul's Shandi Dan Souther Village Food Chusch Showellter's John Bour Shand Than Souther Village Food Chusch Showellter's John Bour Shand Than Souther Bourd Dans South Hungery Lander Shandi Dans South Company Joney South Moreateness Pur Ulian Souther Shanding Shanding Maria Chastles Chastles

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Gorge
Don Tennison: the Flying Bridge
Tito and Augustine: Da Vinci's
Bert Torres: Stardust Hotel
Triple Play: Hillon Hotel Twogether: La Jolla Village Inn Two Pieces: Reel Gusto Vintage Three: Borelli's Back

David Watson and the Gathering: San Diego Harbor Excursion Ron Wheeler: O'Hungry's/Old

Ron Wheeler:
Journ
Jeff Williams: Tw Levis/Mira Mesa
Windfall: San Luis Rey Downs
Xpresso: Tw Levis/Mira Mesa
The Younger Half: Monk's

Country/ **Country Rock**

Alton and the Ox Bow Country Lads: Ox Flow Im Jerry Baze and a Touch of Country: Whiskey Creek Big Sky: Don's Bramble: Altiene Country Sabon dustin' Loose: Oxisi Bar Red Checkers: Lu's Dan Connor Band: Silver Flox

Jan Conno.

Lounge
Country Casanova: Circle D Corral
Country Justice: Outpost
Coyote: Leo's Little Bit of Country.

Uncle Ken's Converted Rice Band: Wrangler's Roost White Lightning: Stage Coach Imn Circle 9 Corral
Crossfire: Lim Winkle's
CW Express: Priple S Steak
11- see Vailley Center
Jesse Daniels Band: Levis Little Hit
of Country
Five Steps West: Ousis Har
Four Star Country: Limbmark
Cocktail Januar

Cocktail Lounge Grand Central Station: Hutch's

Bob Sasee Roncho Vera Cro.; Old Time Cale The Savery Brothers: Fornerado Clab Linda Sherwood and Surefire: Our Favorite Place Steep Crazy: Wangler's Rossi Steepin' Out Valley Center Inn Sulvon Supercott: Lokeside Hode! Don Temisoon the Flying Bridge

Little Bit of Country
The KCBQ Flatbed Band:

Haywire: Country Bumpkin The Hot Shot with Ron Bell: Leo's

Folk/Ethnic

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Paul Montesano: Old Pacific Dec Cafe Jim Mooney; Coffee by the Sea Mosaice: Morisol The Paradise Street Band. Ivaluad's Oten Suay Rothfield and Eric 'Thompson: Old Time Cafe Bob Sasser Runcho Vera Cruz Rick Saxton: Upstur Cruz and Communications Upstur Cruz and Company Scaport Village Siglo: Lucky Lady Club

Blues/R&B/ Reggae The Blonde Bruce

Murphy's, Tuba Man's No. 1 Tom "Cat" Courtney: Texas

Teahouse Ed Ellis and Tapestry: Sandtrap

Lounge Rick Gazlay and His Voodoo Barracudas: Mandolin Wind Robin Henkel: Rosse O'Crady's

Robin Henkel: Bosse O'Condy's.
Mandolin Wind
King Biscuit Blues: Ola Pucific
Vasch Cofe: Mandolin Wind
The Nighty Diamonds: Spiri
The Nighthawise: Belly Up Teces
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The Bop Tones: Posts O'Grady's Fro Brigham's Preservation Band: Pul Joey's Lorenzo's

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Patrick's II
Holly Burke: Quimby's
The Bruce Cameron Ensemble

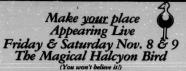
The Rebel Rockers: Belly Up

Mark Augustin: Cafe in the Valley

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Hotel
The Chicago Six: Belly Up Tavern
Ira Cobb: Carriage House
Ira Cobb's Jazzbo: Bali Hai

Andrews: Your Palace
Judy Dopke Trio: Our Place at

Mikisan's Ed Ellis and Tapestry: Sandtrap

Lounge Aubrey Faye Quintet: Patrick's II, San Diego Harbor Excursion The Flipside: Mira Mar Restaurant Forecast: Rusty Pelican Hollis Gentry and Fattburger: Old Pacific Roach Cod. Cutamarun Hotel. Belly Up Turen

Tavem
Don Glaser Illegal Trio: Our Place

Don Glaser Hiegal Proc Cut Prace of Mikisan's and Grill Bobby Gorbon Trio with Leo Petties and Paul Yachi: Our Place at Mikisan's Eddie Harris: Elario's Harvey and the \$2nd Street Jive: Fut City/Chine Camp

Robin Henkel: Rosic O'Grady's. Mandolin Wind Daniel Jackson Trio: Top of the Park/Park Manor Hotel Jazz 'n' Stuff: Gilbey's Cocktail

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Kevin Kelly: Drocesy Maggic's
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Golf Course Country Club.
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Mark Meadows: Cafe in the Valley
Restaurant
Paul Montesano: Old Pacific Beach
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Cafe
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Ella Ruth Piggee: Old Pacific Beach Cafe, Catamaran Hotel, Atlantis

Atlantis Ron Satterfield: Elario's Ron Satterfield and Coral Thuet: Holday hnvl:mbarcadero Stu Shames: Abbey Restaurant. Islandia Hotel

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standards to contemporary, Papagayo/Scaport Village Paul Gregg: plano bar, Dookies Guy and Jackle with Gil Warner: variety, pop to opera, Mona Lisa Restaurant

Steamer's Kevan Meltons piano variety urth vocals. Vicount Hotel Miles Millers folk rock and variety. Holly's his Millers tolk rock and variety. Holly's his Mooney: gustarist-vocalist performing folk rock. Coffee-by-the-Set Mellissa Morgan: harp music. Old Trane Cofe Monachers value and cumbin music. Roband Klota: atther music, Cule Vienna Karby Lloyde, Contemporary Jurya, Partilline Lounge, Viscount Hole, Partilline Lounge, Viscount Hole, Chinack of the Spingle strongs on the pismo, Son Lake Ry Domes Golf Course Country (Lish Radi's Haldern Acres Haldern Acres Standard Host Bruse Nelicithems contemporary, Top 40, and cowing pairs used to coach, Androin S. Hamphey's house a partiety and the Sec. La variety, Eshiel Hook, La

Mosaice salsa and cumbia music, Marisol Milee Murphy: comedy and music, La Hacienda Contina Joel Nash: piano show tunes, Mille

stage shore with everything in vintage rock to country. Ranch Bermards in 1900.
David and Francesco. Senegar-vinke, and thet. Epstart Cross and Coaffeelie Beach, Cale Angeligue Bosalle Sorrels: songeriter and streptile. Old Time Cale Sound Dynamics: Chouse of and cello music. Division and cello music. Division Maggic's Secretal Coaffeelie and Collegies.

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After Hours — Collective New York photoas — lear of involvement, fear of strangers, fear of break ins — are enacred by way of a come inghtmare in which a long processor, lived by the protosed of a more controlled with the processor which are the outsides to be put off. Where the move advances beyond the parchal and the topical and rich the universal and the topical and the topical

of a Justician Patient. It is not not the management of a median page and the management of the patient of the management of the managemen

He perhaps begins as one But he undergoes a gracular transformation from earyman to other man. If the man are successful to the successful

Agnes of God — A young nun in a provincial Canadian cloister has given birth to a baby, scon found discarded

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in a water basket. A true innocent, she may or may not have known she was pregnant, may or may not zono who the state; a, may or may not zono who the state; a, may or may not have have the state; and or may not have have the control of the contro the detective. But it is as a mystery story, especially that it disapports. This is parify because the elements of it are so creakly the score! underground passage (explored with a single candle), the conceated blood-te (uncovered in a further trip to the filer com). But it is more because the felling is so bad no self-respecting detective story would have recourse to

hypnosis (not once, but twice) as its prime investigative device. The case, one might well fleet cries out for the attentions of G.K. Chestertom's clerical detective. Farthe Brown, brought to Canada perhaps on one of his encless unpredictable errands. How much better flumination we would have had, not just into matter criminological, but psychological and spiritual as well, if only someone had suddenty noticed. not just into matters criminological, but psychological and spinulia as well, if only someone had suddenly notice an unobhasele file figure in owen an unobhasele file figure in owen of the vestry. "On, pardon me. Father didn's see you there." "With Jane Fonda, Anne Bancrott, and Meg Tay, adapted by John Plelmeer from his own stage play, directed by Norman Jewison 1989.

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Christopher Lloyd, Lea Thompsor 1985 "" (Carousel Cinema 6; College, Fashon Valley, La Jolia Village, Cocanside 8; Santee Village 8; Sweetwater 6; UA Glasshouse 6; Wiegand Plaza 6)



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many Twin, 54th and El Cajon Bird. (562-7850)

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from 11/8

Agnes of God Boulevard (223-5333) Theater 1 Jagged Gogs Theater 2 Jagged Gogs Theater 3 Sept. from 17th Theater 3 Super from 17th Theater 4 Super and De in L.A. Theater 4 The Journey of Natio Gann Theater 5 The Journey of Natio Gann Theater 5 The Journey of Natio Gann Theater 6 Tansylvaria 6 2000 from 11th inerams, 5889 University Ave. (583-6201) Jagged Edge Jagged 2002 El Cajon Blvd (266-1455)
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Theater 2 Stack to the Future
Theater 3 Jassynificare
Theater 4 Target from 11/8

rand, 4950 Newport, Ocean Brach (223-3141) Sweet Dreams and Creator from 11/8

Thosair 4. Report from 11/8

Ken, 4081 Adams Nev (283-5009)

The Surrow and the Phy. 11/7

Le Dermire Combat and Divis, 11/8

Stop Making Sense and Dance Craze, 11/8

Poliule to Jay West 11/10

Sviewado and The Big Chill, 11/11

The Spring Never Flows East, Plarts 1 and 2.

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Wolf
Village, 820 Orange Ave. Coronado (435-6161)
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Vogue, 226 3rd. Chula Vista (425-1436)
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December 1, 1900 Elect Valley Parkings,
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Theaser 2, Agents of Glad
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La Paloma, 471 1st St., Encinitas (436-7489) Call theater for program information

La Fabricana, 471 to 80. December (Adv. Mell)

Here Walley Drive In, 3840 Males In, Ave. Oceans
173: 1969.
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Theater 1 Bring On the Night, from 11/8
Theater 2 Death Wish 3
Theater 3 Jagged Edge
Theater 4 Commando and Income. Theater 5: Target, from 11/8
Thoater 5: Target, from 11/8
Thoater 5: Nanya Misson, from 11/8
Theater 7: Nanya Misson, from 11/8
Theater 8: Better 0ff Dears and Weind Science

Vineyard Twis. Cinema, 1929-22 East Valley Parkway, Escendido (43-1222) Tineater 1: Sweet Dreams and The Holoro Coverent, front. 11/8 Theater 2: Call theater for program inform Thelefer 2: Call theater for program indoors Wiegand Place 6: 220 North Eli Camino Real. Encirclas (R42-5544) Theater 1: After Haust, from 11/6 Theater 2: Death Wish 3: Theater 4: Reach to the Follow Theater 5: Reach to the Follow Theater 5: Participania 6-5000, from 11/6 Theater 6: Target, from 11/6

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1963. " (Ken, 11/11)

Bring On the Night — Musical documentary by Michael Apted, about Sing on four without the Police (Center 3 Cinemas, La Jola Village; UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6; Irom

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Cocon — Science fiction, but only by the technicality of containing several characters who are said to be aliens. They could as easily have been somebody is fairly godparents or genes from a bottle or the sort of lubricious Cupids who used to get

geries from a bottle or the sor of Mutricias Cupids who used to glidary horized of the Thrises. THE GLORIOUS POOL is the one of those that presses the most of mind, with the Fourtian of POOL is the one of those that presses the most of the mind garmy line (rather mides to be sure, and rather was considered to the presses was many pool to be sure, and rather was deviliantern of Smith) solidate "was connection. But a self does precuisor would be Steven Spielberg — does connection. But an all does precuisor would be Steven Spielberg — does permitty if the company of Guitenberg. Don America. Wildow Smith, was considered and spielberg. The control of Guitenberg. Don America. Wildow Smith, was Control of the control of Guitenberg. Don America. Wildow Smith, was "Certury. Ten. from 17/8. Spring Valley."

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Death Wish 3 — The Roman current of the prior sequel has been dropped on preference to Arabic, and if the reason were simple longeturiness it would not be suppriving. Also forgotten, or unmentioned is the fact that the bino was ever enything so mundane as an architect. He has

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f a city block 1985 (Ace Drive in: Casino, from 11/8, Ceiter 3 Chemas, La Jola Village, larkway, Plancho Bernado 6, Santee Prive in: South Bay Drive In: Sports kena 6, Sar Sweetwater 6, UA scondido 8, Wegand Plaza 6)

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Investigative reporter I M, er (with a byline of Jaine Doe thring of aliases stretching from gent to ligor Straumsky) is g into the heavy drug traffic at ach. He runs into some good hen someone who turns out to



The least funny looking Birkenstock.

bonus points for "funny" disguises) works out to something like 0.13. With Tim Matheson and Joe Don Baker, directed by Michael Richie. 1985. * (UA Chula Vista 6. from 11/8)

**GMA Chasa was 6 - from 11 ap
**Fight Might — **More spong to
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mods of some Kalahan Bushmen, causing unprecessanted possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get not of the evil thing," and on his trike recounters white people political terrorists automobiles, among other things. The humor is sometimus pushed too hard through pushion techniques or elbow-in-the ris music ox know-call.

Ross. 1967

"Jiken, 1972)

Generaliza - Protody is taken very much aback on meeting a ponely exercity with the beast who speaks and sings in Eight in a voice like original to the sings of the policy of the sings o • (Century Twin, from 11/8)

brakes on pushiness. With Marius Weyers, Sandra Prinstoo, and an authentic Bushman named N/kau 1980 "(UA Chula Vista 6: UA Cinema 3; UA Glasshouse 6)

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yamnering grownups and suffocating lovers, swept up and down the Castornia coast, buoyed by the watery sounds of Simon and Garfunkei. All he

is seeking, really, is the auctience's adoration Mike Nebblos, making his lest move should have strood in standag come by. The verbal side of it standag come by. The verbal side of it contains some perely hume, smillly soft but the visual side in an objective of ferials. Automotive of the contains some of ferials, and the contains some of ferials. Automotive of the contains of th

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Quantity Common Cinema 4, Mira Mesa Cinemas; Sweetwater 6; UA Escondido 8)

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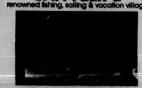
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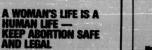
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SEMINAR FOR MEN

* (Camino Cinema 4 from 11/8, Mira Mesa Cinemas, Plaza Bonita, Santee Village 8)

vising etc.

58. Elmo's Fire. Post graduate soap opera, seem collegade collegades inthe "feethman year of life." (Four months after graduation. In the "feethman year of life." (Four months after graduation. Only the still admissible been's profit sia fast party? 3 its nice that the move takes so impartial aven of its characters and nice that offers no characters are nice to the nice that offers no characters are nice to the nice that of the nice that n bizzard of fast talk and flashy action includes stuff like one character dunking another's head in the mensioom to like at their favorate taken. Did the director, Joel Schumacher, ever

in anyway. Emilo Estevez. Rob Lowe, Andrew McCarthy, Dem Moore Judd Nelson, Ally Sheedy, Mare Winningham. 1985. • (Century Twin, from 11/8, UA Chula Vista 6).

be to understate comically, To say a strict prerequisite would perhaps get nearer the case 1984. 1 (Ken 119, UA Glasshouse 6, 11/8 and 9 midnight).

and 9 modispital . The resuscitation of Days heary Calabran , after a seen ventor peace of a service is the first of Days heary Calabran . Act as seen ventor peace of a service is the first of the first of the service of the servic particularly when dealing our pa-punishment, might almost be punishment amount stance Of

course 4 could also be construed as the psychopathy of a Mickey Spillane hero. Or it could be construed as nothing more than besedom. With-Sondra Locke and Pat Hingle. 1983. * (Santee Drive In)

Sugar Cann Alley — A Thrid World invive which despite demunications of harble, "exules servely rather than angle is bound to broaden the base of support, and int latt the publing cheer of the publing cheer of the publing of subjects to the publing subject in the publing cheer of the publing of subjects to the public of subjects to the cheer of public of subjects to the public of subjects to the public of subjects to the public of subjects to subjects sub





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Sweet Dramm Lots of up and down? Is how Patty Clini denerthes her second marinage, with skipsowing smirk to indicate that it is really out at the time But there is a lot of down. Ino Load throwing, stap exchanging, all the standard operaces on a firm and a start Denetter Karel Ress; seeing for a first proceed Karel Ress; seeing for a contract of the standard operaces on a firm and a start Denetter Karel Ress; seeing for a contract of the standard operace on the standard operace of the standard operace ope hish Cline was a secondary huracter). has tred to get a piece of a or himself. His area of concentration, sowever nethops a return of sorts to as kitchen sink origins, is more on.

Hern both on the borroom can be placed as a suppliered for house refereed to suppliered for house refereed both on the refereed both on

Target Grice Hackman and Matt Dalon as father and som caught up in international intrigue: direction by Auftra Perin, Aero Drive in Collego, Epithoni Malley, Hartho Drive in Occaniciate it. Plaza Bonda, Rancho Bernando B. Santee Williage & Sports, Arena G. UA. Escondicia D. University Ionne Centre. Weigand Plaza G. Non 11(9)

Teen Wolf — Essentially a sports film about a high-school basketball team on which one of the players just

reagances to be a verificate from street consistencies in the state if this when he is not a verificate. The ability to stam durink to the blue between cones large, to paid to the between cones large, to paid to between the state of the st

That Was Then, This is Now An S.E. Herdon novel adapted to the accessor by Erniko Estevez, who also stars, derected by Christopher Cam Carouse Groman 6, Plankway. Planch Bernaudo 6, Sweedwater 6, University Joans Centre Valley Circleton 11(9)

To Live and Die in L.A. Revenued this issue With Wham L. Peterson. William Freedom. Crected by William Freedom. "1 (Byou: Carouset Cinema 6: Fashian Valley: Frewer Hill Canemas. Crossmon Mail. Occasische B. Plaza

Transylvania 6-5000 - Horrosspi with Jeff Goldbium, Joseph Bologo and Ed Begley, Ir. Chrischod by Hudy Debuca. (Carnino Chierma 4: Fachson Walley Grossmoot Mall, Rancho Bernardo 6. Santeel Walage 8: South Ray Drive in Sports Arena 6: Sweetwater 6: UA Escondido N. University You're Centre. Wegand Plura 6: from 11/8)

Weird Science Wood on the word for it. Two ready teamages with a home computer at their disposal tend into it come specifications for an ideal Female, then tap into a more powerful.

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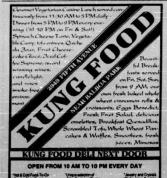
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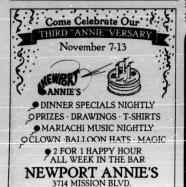
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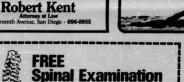
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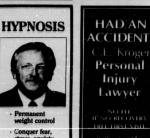
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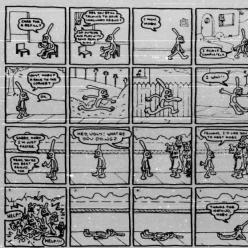
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3. All entries must be eccompanied by your name, address and choice of prize include shirt size S, M, L, XL).

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5. In the event of disputes or ties, decisions of the judges will be final, and arbitary. 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 answer insister.

6. All answer on the puzzle or tips to cut office or tips to cut office.

7. One entry per person.

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Shining – the ax

2) Charley (Partanna) –

Prizzi's Honor – the knife

3) Jonathan – Carnal Knowledge - the slide

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4) Billy ("Badass"
Buddusky) — The Last Detail

the sailor's cap
5) George (Hanson) - Easy
Rider - the football helmet
6) Randle (P. McMurphy) One Flew over the Cuckoo'
Nest — the cap and hospital

scrubs
7) 13 (Gittes) — Chinatown
- the bandage
8) Robby (Eroica Dupea) —
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at home. Of course I said yes; I
was being raised by huboons,
but what did I know? Then he
asked where I went to school. I
said, "Saint Marys," and hurst
not care. After that I was
transferred to a public school. transferred to a public school



Bill Krogh
Sales
Bernardo
Bern



Kim Moore Secretary El Cajon When I was in ninth grade I had a history teacher who made it almost impossible to learn. Actually, I always felt a little sorry for her. She was very short and very old—she were short and very old—she were short and very old—she were the shear of the shear were short and very old—she when Every foly was the same. She just stood up in front of the class and read out of a book. She had a heavy German accent, so you of a book. She had a heary German accert, so you couldn't understand her. People got borned and would start talking. She seemed to not like me at all; I was abway, getting referral slips, which meant atrip to the vice principal's office. It was always for talking or passing notes. I think they asked her to retire that year. She was always breaking down in teans. I barely passed with a D minus. I was overjoyed to get out of there.



Burt Andersons
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Foint Loma
Her name was Sister Julian.
I had her in first grade. I
remember she looked skinny
and very pule against her black
nun's habit. Even though she nun's habit. Even though she probably wan't over twenty-five, she reminded me of the Wicked Witch of the West. She was horrible with the kids, and she seemed to single me out. You're so impressionable at that age. She used to smack my knuckles with the ruler for just about our king. knuckles with the ruler for just about anything. I grew to dishike her. She'd call on me with quick questions, and I'd get so flustered I just couldn't answer fast enough. You begin to think that maybe you are stupid. She held me back to come the first nearly. I was not come to the first nearly. repeat the first grade. I was so humiliated I think I became an overzealous achiever. When I got out of her class, I became a straight-A student and even jumped two grades. It's so unfair to instill that kind of insecurity in a child. Lin Jakary



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