



THE FALL OF MARY ALCE HIS

Confidential documents reveal a confused and bizarre series of events surrounding last year's firing of SDSU's athletic director and indicate that the fight isn't over yet



111:00 a.m. on July 24, 1985, a day one local writer called "Black and Blue Wednesday."
San Diego Sate University athletic director Mary Alice Hill abruptly fired two staff members and severed the contract of the athletic department's promotional consultant. Three hours later, in a move far more stunning than the sackings themselves, SDSU President Thomas Day reversed Hill's decision

and reinstated all those who had been dismissed. The following morning. Day informed Hill that she would be placed on two-week sick leave until he could evaluate the crisis in the athletic depart-ment, and he requested that she undergo a psychiatric evaluation. On August 8, Day officially fired Hill as athletic director. The whole affair was mysterious,

BY STEPHEN MEYER

our choicest plants for less until October 4th October is when the greenhouses heaters go on and the plant prices go up! For one last week, here's our 7 most superb plants at matchless prices.







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ALL PRICES GOOD THROUGH SATURDAY, OCTOBER 4TH, 7 P.M.

Cartoon Characterization

between five Martimer's words:
"Does a Finous Make 2
Neighborhood?" September 18)
and the awful reality of the house
for designed for his parents. "Case
Martimer' What we hear in that
fire is creating, "architecture of the
public realin," "continuenced to
"critiant the quality of the
"critical the public degrad to
the street." But what we use is an
overvaled. Budly composed
fireade, full of disparate
shapes and imappropriate focade, full of disparate shapes and imappropriate materials. The appliqued shapes on the parage door are especially cartoonish. Mr. Martiner was project coordinator for guidelines published by the AIA on rebuilding Normal Heights, and just it is impossible to reconcile that aggressive, manafeed design has a contracted and the properties of the has different peaks with forked tongue, and the profession as a whole loss credibility.

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 selephone number. Letters may be edited for length and clarity.

To Grasp The Content

because one of the teachers discussed in the article was my discussed in the article was my teacher a couple of years ago. I was shocked when I read all the questionable activity that has been occurring at San Diego State's Spanish departments to get rid of some fine teachers. I had the pleasure of having Dr. Ponce as my teacher for two consecutive. my teacher for two consecutive semesters and found her to be an excellent and dynamic teacher who will be hard to top. Her classes are unique in that she not only teaches the material well, helping the student at every level to grasp the content, but she also makes it interesting and cloudstrand; imparting her wealth of knowledge about the Hispanic of knowledge about the Hispanic it is appropriate, thus making it is appropriate, thus making what could be dull classes loaded what could be dull classes loaded with repetitive grammatical examples and exercises a very exciting process of teaching a language the natural way. I was not aware that this was happening at State because I haven't been there the last year or so, but I think she will be a great loss to the Sonnish denastrient.

loss to the Spanish department and I think it's too bad that a language department at a reputable university is getting away with such obvious.

iscriminatory tactics.

I know that discrimination and Tknow that discrimination and corruption exist everywhere, and academia is no euception, but it is greatly discouraging to know it exists so close and to experience it firsthand. The latest move by that department of replacing experienced and mature teachers with teacher's assistants with no credentials and little experience is certainly abund, and in soite of certainly absurd, and in spite of spokesperson Gatta's contention that "there is no reason why the teachers' assistants can't offer the same teaching effectiveness as the older, more experienced teachers," that specific strategy to supposedly strengthen the graduate department makes little. luate department makes little e. A good balance of T.A.s.

and experienced teachers seems to be a better way of motivating and giving the undergraduate student the knowledge he needs to reach the graduate level. No matter how the knowledge he needs to reach the graduate level. No matter hos good a teacher's assistant may be be timply doesn't have the experience or knowledge of the culture and language to give the certous student the well-balanced background he needs to enter a graduate program. I think that strategy, which is obviously a positical move to rid obviously a positical move to rid

Hittle state strategy, who are obscuring a potition throse to rife who are who start the offense, not only to the dedicated and professional teachers but also to the serious student considering making this impage his major and who certainly worth to fooled for one moment and with the able to tell the difference between a TA. and an opportuned take a stand against the ancient manuvers employed by a language department at such a fine university as San Diego Sate. It is very decompany to see this lack of ethics and professionalizing or such as for our suc

institution. Charles Dias San Diego

Innuendo Re Me?

Immundo Ke Me!

Im an aid maker of your weekly paper and generally find it a self-intosphenou and certainly as self-intosphenou and certainly your cover stary. "The Property Guran" (September II), there was a discernible lack of integrity. The story, an exposed of sorts about story, an exposed of sorts about exposed to the story, and exposed of sorts about exposed to the story, and exposed to start and the story of the start in th

In such a story (that least toward investigative reporting), it is highly practical, if not imperative, to verify information on a to prevent succumbing to innecedo and misclading readers. I holish Lurkin was not colounder of the University for Humanistic Studies veerfield by the colour of the section of the colour of the colour of the colour of the colour of the section of the colour of the versal.

3. UIS has a marriage, family, and child-counseling licensing degree as well as many other fine programs, whose teachers hold advanced degrees from accreditated universities. Richard Nition graduated from Whitmer College; does that denote the country of the control of the control of the country of the cou chooses to do as a carrer (or as a result of a career) should not reflect upon the school's integrity

reflect upon the school's integrity or reputation. I am a doctoral student at the University of Humanistic Studies in Del Mar who checked out many schools before deciding that this school was (is) academically rigorous, as well as a leader in integrative studies of eastern and western teachings. We are a small school, but we are steadily attracting a cross section of highly attracting a cross section of highly attracting a cross section of highly qualified individuals seeking an academically sound education, which blends both traditional and

which blends both traditional and new ideas and strives to be on the leading edge of psychology. It would behoove you as a newspaper that prides itself in being a well-written leader for our community to have your reporters take the time to investigate before using inflammatory and unsubstantiated hearsty. Pranoption C. Henler Francesca C-Hepler

The Fall of Mary Alice Hill A year has passed since the controversial firing of SDSU's athletic director, but confidential memos suggest there's more controversy ahead. By Stephen Meyer

Letters

City Lights Lifting at The Ranch, further peso predicaments artifact figures, auto re-lease riddles, and slips at Fisherman's Village. Straight from the Hip Fireworks, and what's in a bowl?

By Matthew Alice

The Inside Story There is opposition to Proposition D, the Penasquitos land swap; and F Street bookstore owner Greg Vasic buys a newspaper. By Paul Krueger At the Corner of Poverty and Crime, Part II Ben Tukufu works to save tough kids from even tougher live

Theater Jonathan Saville attends a staged reading of Gerald Dugan's *Blue Hour*

More Theater Jeff Smith reviews the Fiesta Dinner Theatre's production of Brighton Beach Memors Restaurants Small portions and large bills at Biarritz. By Eleanor Widmer

Sports When the front office gets things a little backwards. By John D'Agossino Quarter Notes A lecture-recital by pianist Peter Gach.



Highlights of Upcoming Events A lecture by primatologist Russell Mittermeier, the New School of Architecture's fall lecture series, the world's most famous coin, and an exhibition of sail design Events Listings Dance, film, sports, specials, for kids, galleri Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory



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PRODUCTION MAILAGER EDITOR Etaberk Mahrus
PRODUCTION ARTISTS
Ras Fank, Shari Lee Galer, Ricky G
Laura Granham, Paul Vincent John
Scott James, Sanjo Matthews,
Jose Ramers, Jr. Laure Rizzo,
Terri Richambeau, Barbara Weber ASSISTANT EDITORS Doubt McNicholi, Domis Parker
CONTRIBUTORS
Thomae R. Arnold, Brue Canlen,
John D. Aguman, Jonneton Dell'Jee,
Sar Garson, Lim Johns, Ron Jennings,
Paul Kranger, Ran Jennings,
Paul Kranger, Ran Jennings,
Paul Kranger, Ran Levat, Pool Manthows,
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Sares Screman, Bassare Williams
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that same day.

Although the marina can't be seen from the street, a seen from the street, a development partnership noticed it three years ago. Yousef and Anush Badi; two brothers who emigrated from Iran in 1966, looked at the marina and saw a nice view for an office and retail complex. They began construction in 1984, and they are still cleaning natio off the are still cleaning paint off the windows. The Fisherman's Village is now a row of three new buildings that face a marina containing 128 boat slips. Counting the water, the project is nine acres. The land is owned



rman's Village courses rippies on the waterfront

by the state and overseen by the San Diego Port District. It is one of the last remaining buy front parcels to be developed commercially.

It is also one of only two marinas (the other being the G Street Mole) available for

commercial fishing activity. Since trendy waterfront uses tend to squeeze out less lucrative fishing operations, the

California Coastal Commis California Coastal Commission put a stipulation on the project's permit: anyone renting space in the buildings must be connected to the maritime industry. The port district also attached other conditions to protect commercial fishing operations. But despite these precautions. But despite these precautions, the Cape Cod-style project has

turned into a quaint-looking can of worms, with fisherman,

tenants, government authorities and bank officers all wriggling impatiently for the promises to be kept. The commercial fishermen

are waiting for the piers, electricity, and water pipes to be repaired, for the security gates at the end of the docks to be replaced, and for storage areas for their bait and equipment to be provided. The tenants of the

two-story buildings, one of whom is the Blue Crab restaurant, are demanding maintenance work. The coastal commission, which has been monitoring the project, has told the Badii brothers not to lease any more space until they keep certain promises to the fishermen. The commit also threatened to fine Mark Battaglia, who holds the lease on the land and is developing the project along with the Badiis, for violations of the project's permit. And the bank that financed construction has threatened to withhold further funding because the fishermen and the coastal commission are mad at the Badiis.

mad in the Badis
"Everyone is making different
demands on them," says Milton
Phegle, ports coordinator for
the coastal commission. "They
don't know which way to turn
or who to satisfy first." The
Badii brothers, who have built
other office buildings and
condominations in San Dego,
are good at long-range isleas but
details, according to Phegley.
For months the commission
staff has been nagging the
Badiis, who describe themselves
se the contractors and managers. as the contractors and managers of the project, about unauthorized plan changes and

(continued on page 42)

ABY, YOU CAN LEASE MY CAR

After twenty-four years of raising kids, Chuck and Sondra Nelson, both forty-seven, decided to spend a little money on themselves. On New Year's Eve in 1984, they picked up from John Hine Pontiac in San Diego the sports car of their dreams — a ficery red Trans Am. "It was the car we always wanted," says Mrs. always wanted," says Mrs. Nelson.

Nelson.
To save money on the down payment and to make it easier to trade in for a newer car in the future, the Nelsons decided to lease the \$16,000 car for forty-eight months at \$332 per month. General Motors

Accentages Comparation Acceptance Corporation financed the lease.

But during the summer and autumn of 1985, life at the Nelsons' Santee home became more difficult. Their son, now twenty-four and diabetic since twenty-four and diabetic since age fourteen, developed health problems. (Last week he entered the hospital for the inteteenth time this year.) At nearly the same time, Mr. Nelson's sewenty-year-old father in Minnesota required several operations. Social Security was not enough to cover express. not enough to cover expense during the recovery, and the



couple began sending him \$200 a month. They soon realized the sports car and its high payments had to go.

They placed an ad in the Auto Truder in September of 1985 to sell or sublease the Trans Am. The day their ad appeared, they received a call from Koala-T received a call from Koala-T Leasing and Financial Services, Inc. Koala-T could help them sublease the car, they were told over the phone; the company would find someone to make their \$332 monthly payments under the original leasing contract with GMAC. But Mrs. Nelson pointed out that the Nelson pointed out that the lease prohibited subleasing without GMAC's approval. To Brennan, president of Koala-T, promised to purchase the car and send GMAC a check within forty-five days for the full amount owed, the Nelsons

explain. Two days after the phone call from Koala-T, they turned over the car. "It sounded so good," Mrs. Nelson says. "And of course considering the predicament we were in, we thought it was good." Within sixty days, the

Nelsons received an overdue notice from GMAC for \$664 Koala-T officials insisted the payments had been made, but by December of 1985 none had. GMAC repossessed the car from Koala-T (which called GMAC after Koala got it back from whomer was driving it) from whoever was driving it) and sold it for \$10,500. It's

obvious to Mrs. Nelson now that the payments were never made. "It just irks me to think some people can sit there and lie to your face," she says. GMAC looked to the Nelsons for more than \$6000, the difference between the proceeds of the sale and the original lease

of the sale and the original less egreement.

Since then, GMAC has waited patiently for their money, and the sale of the sale his wife in January of 1986 precludes that. The Nelsons say they, too, may declare bankruptcy, but more likely they will just make small monthly payments on the balance and attempt to retire it. "I think we can come out of this without

can come out of this without going into bankrupts;" says Mrs. Nelson. But money will be tight until their family health problems are resolved. The Nelsons, like hundreds of other San Diegans and possibly thousands of Californians, are victims of a proliferating car subleasing industry. An official with the state department of consumer affairs estimated fifty consumer affairs estimated fifty such companies are operating in California and, like Koala-T.

many will go out of business. Robert Sullivan, a San Diego deputy district attorney in the fraud division, says the typical subleasing agency seeks and advertises for original car

trouble making their monthly payments. Usually they have tried subleasing or selling the vehicles themselves but cannot get what is owed, and as a last resort, they turn the vehicle over to a subleasing agency, which promises to find a sublessor and take over

which promises to find a subbessor and take over payments. Usually subbessors have a bad credit rating and cannot obtain financing through more traditional means. Sullivan says the subbessing to taking on ten or twenty dollars some of the particular of the payment was 500 per month; the agency may charge the sublessor \$300 to \$520, in addition to a down payment of the payment was \$500 per month; the agency may charge the sublessor \$300 to \$520, in addition to a down payment of the payment was \$500 per month; the agency may charge the sublessor \$300 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment of the payment was \$500 to \$520, in addition to a down payment was \$500 to \$520, in addition to a down payment was \$500 to \$520, in addition to a down payment was \$500 to \$520, in addition to a down payment was \$500 to \$520, in addition to a down payment addition to a down payment of several hundred to several thousand dollars, Sullivan says. The sublessors makes monthly payments directly to the leasing payments directly to the leasing agency, which in turn is supposed to send payments to the finance companies, such as GMAC, which originally financed the lease or purchase. But if the payments stop for any reason whatsoever (and they usually do when the subheasine usually do when the subleasing usually do when the subteasing agencies go out of business), the original lessor or owner is still liable for overdue payments. The Nelsons became victims in this

way.

But as Sullivan points out, one sour deal often leaves behind two more victims in addition to the original lessor or owners. The sublessor — the person with the bad credit or who for some other reason was not able to get traditional financing — may have been

THE PESO IN OUR TIME

When the Mexican peso's value began plurameting four years ags, a new San Yodro growth industry sprouted. The placid money-exchange business along San Yssior Boulevard near the border crossing boorned as new 'casas de cambio' opened daily to profit from the peso panie. Working out of iny storefronts and conserted trailers, the money traders bought pesos from the currency before its value declined further, then resold the currency before its value declined further, then resold the pesos to grings tourists on their way to bargain vacations and shopping bings in Baja. But times are getting tough on the Boulevard, Federal officials have indicted at least one money exchange owner for violating. When the Mexican peso's

have indicted at least one mon exchange owner for violating currency regulations, and the casas de cambio have seen business fluctuate wildly as U.S. tourists, inconvenienced unpredictable delays at the border crossing and scared by news reports of border crime, have curalled their travels to Mexico. Now a new Mexican mercurrent ordice, designed to government policy designed to stem the flow of Mexican capital out of the country and attract U.S. dollars into Mexico has cut business at San Ysidro's money houses by fifty percent over the last six months, several

money changers say.

157 GALLERS Proce problems on the Bost

EB.

When the peso first dropped in value, Mexican banks offered much lower exchange rates than the cassa de cambio. But this casas de cambio. The gap is wider on some days: late last wider, Tijuana's Bancomer was giving 744 pesos for a dollar, against the 737 offered by Blue House Financial on East San Ysidro Boulevard. year, government-owned banks in Tijuana have been exchanging money at a rate equal to and often better than privately Tijuana's banks have rega often better than privately owned money exchanges on either side of the border. On Tuesday, for example, some Tijuana banks were buying a dollar for 754 pesos, compare to 751 pesos at most money exchanges in San Ysidro and 746 pesos offered by Tijuana's control of the peso market with the help of the Mexican government, which has made it more difficult for Mexicans to

carry pesos and dollars out of the country and has instituted new rules requiring private (continued on page 43

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LL THE NEWS THAT'S FIT TO XEROX BY BRAE CANLEN

When Rancho Santa Fe residents pick up their free copy of The Ranch, they generally turn to the back pages of the tabloid-size newspaper. There they find photograph after photograph of their friends and neighbors posing before the camera of George Brooks, who is also the monthly newspaper's some control of their friends and their from luncheous, fashion shows, and other social fundraisers held in Rancho Santa Fe, where Brooks is a regular on the galacticuit.

Brooks is a regular on the gala-circuit.

But where do the newspaper's articles come from? The staff box has only one name in it— George Brooks. The general-interest stories he publishes usually carry by-lines but have no background information about the authors. Some articles, such as "The U.S. Passion for Sweets" in the July Passion for Sweets" in the July Passion for Sweets in the July issue of *The Ranch*, carry no credit at all. Who wrote it? And why was the article set in a different style of type than "How to Flirt" and "The Presidents' Bodyguards Recall Their Ups and Downs," printed

n the same issue?
An explanation has been replanation has been provided by the Rancho Santa Fe Review, a newspaper distributed free to the same affluent readership as The affluent readership as The Runch: George Brooks steals the stories from other publications, the Review has claimed. In a front-page story published on September 10, the Review listed the San Francisco Chronicle, the San Francisco Examiner, Esquire magazine, and the varidication services of and the syndication services of the Los Angeles Times and the

New York Timer as sources for carbons, illustrations, and articles reproduced — without authorization — in the July issue of The Runch.

"We suspected (the stories) were being stolen for a long time", any Shireen Alafi, being time to the stories were being stolen for a long time; any Shireen Alafi, being time to the stories which the stories with the stories of th magazines, newspapers, and syndicate services, asking them to check for their material. Then she made follow-up calls and wrote the results in a and wrote the results in a
Review article titled "Publisher
of The Ranch Reprints
Copyrighted Material Without

"[Brooks] showed total disrespect for the integrity of a writer and a by-line," says Alafi, who employs two Alafi, who employs two reporters to cover the local meetings and events in her twice-monthly labioid. Although she admiss her ire was raised "as an employer who pays people," Alafi claims that she was not trying to subotage the competition. "If don't consider him competition. He has no news of Brancho Santa Fe except for the preture spread, and it was a scoop," story. And it was a scoop, "Equipment againgt confirmed last seek that it had turned its copy of The Runch over to its

last week that it had utried its copy of The Ranch over to its legal department. So did the San Francisco Chronicle. "The articles were physically lifted," said Peter Sussman, a Chronicle headlines were my own words

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ITH FORKED BULLDOZER BY NEAL MATTHEWS

Before Sorrento Valley become a light industrial ghetto, it was the site of one of coastal San Diego's oldest and largest Indian villages. Two thousand years before Christ, local years before Christ, local natives inhabited the creek beds where Soledad, Carroll, and Peñasquitos canyons open out toward Peñasquitos Lagoon. And they were still there in 1769, when the Spaniards started colonizing the West Coast. But as progress brought mississonaries. In the horse city planner Terri Isonacciae city planner Terri Isonacciae freeways, and high technology to Sorrento Valley, the remains of the village dubbed Ystagua by the Spaniards have disappeared.

And one of the last undeveloped and unexcavated parcels where the village stood has recently suffered an ignominious series of mishaps whose fortuitous nature could only be perpetrated

by the white man.

Last February, Norman Tyre. a Los Angeles attorney who is listed in assessment records as the owner of the 6.9-acre parcel, received a letter from the City of San Diego demanding that he clear off debris that littered the vacant

compliance, Tyre hired a contractor to complete the work on the property, located southeast of the junction of Interstates S and 805. But instead of hauling away the debris, the contractor simply buildozed an abandoned car, a derelict boat, an old buthub, and other time directly into and other junk directly into Soledad Creek, disturbing the valuable archaeological site in the process. (An adjacent part of the village site, located on the east side of the railroad tracks, is owned by the City of San Diego and is listed on the National Register of Historic Sites. Because of archaeologists

> running along the opposite side of the property. Tyre's property abuts industrial buildings on the north and west, both of which were the subject of disputes between local archaeologists and developers. Lawsuits were filed and later settled over the issue running along the opposite side

inspectors okayed the work after viewing the lot from the street but did not look into the creek

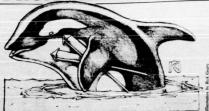
(continued on page 43)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

Every night this summer, I heard the thundering booms of fireworks from Sea World. Doesn't this sound terrify, disturb, or have some adverse effect on Shamu and his marine friends? Concerned and Worried

So the state of th welfare group raised their concern, as you have, and Antrim invited them to observe



no reaction whatsoever, claims Sea World's general curator.

Shamu and his cronies no doubt hear the explosions — createans have excellent hearing — but the noise is no more umusual notemen than the per plaines. Nyi go consist to be consistent of the period of the consistent of the period of the consistent of the con the noise is not associated with threats to their existence, as a harpono explosion or shotgun blast is to them in the wild. Who knows? It's difficult to give a killer whale a psychological stress test. All we know is what we see, and according to Sea World, that's a lot of calm animals. Now, if only he neighborhood dogs could learn the same lesson.

Dear Matthew Alice: I was crunching my way through my morn-ing bowi of Grape-Nuts, reading the back

of the cereal box over and over, when I decided I couldn't stand it any longer. Why are these things called Grape-Nuts? There

are these things called Grape-Nat? There certainly area for any grapes in them—not even any ration is them—not even any rations—and don't see any mass. In 'this false advertising? How can they get away with this? Tim Garrett San Diego Whasever they've gotten away with, it's been going on for ninert years. Think of it as poetic license, and think of Charles William Post as the poet—though most would describe his occupation more as a poetaster, especially when compared to the following the same poets such as Escoffer. But that's American art for you, in the kitchen and out. and out.

Post entered the Battle Creek Sanitarium Post entered the Battle Creek Sanitarium in 1891 because of poor health, and he came out wealthy with ideas about food, health, and the connection between the two. His first creation, in 1895, was Postum, which is still on the grocery shelves. Two years later, the muse inspired him to mix wheat, malled bariey, salt, and yeast together into a kind of bread loaf. He baked the concoction, and thus was born Grape-Nuts. The "grape" portion of the moniker

comes from the nineteenth-century name for a kind of sugar called grape sugar (actually 2 detertoes) that has nothing in do with grapes. This sugar forms during the blending of the bartley and other ingredients—exactly how it form: is proprietary information that the General Foods people are extremely unwilling to divulge, even to an investerate Grape-Nuts afficionals such as meetrate Grape-Nuts afficionals such as meetrated Grape-Nuts afficionals such as described from the natification of such as a such as obviously derived from the nutlike taste of the cerea!

Nowadays they add vitamins to the ingredients, but the process hasn't really changed. The wheat, malted barley, salt, yeast, water, and vitamins are blended into a soft dough, formed into a loaf, and baked. The cooked loaf is shredded into chunks and then rebaked, cooled, ground up, and packaged. Then we take these packages home and test how well our dentists have glued in our fillings. Oh, and one other bit of trivia in the great creat debate. Post was a clever

Oh, and one other bit of trivis in the great cereal debate. Post was a clever fellow, no doubt, but apparently he was a clever fellow, no doubt, but apparently he was first in his class. The people who make first commercial cereal. Doesn't much matter, since both are venerable, if I can use that word in his context, when compared to today's sugar-coased abominations. (And does amphody out there still have one of those little rubber spacement that Shredded Wheat used to put in their bosse, the ones you do not seen that the context of the con

Got a question you need answered? Get it straight from the hip. Write to Matthew Allce, c/o the Reader, P.O.

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THE INSIDE STORY

SUPPORTERS OF THE LOS PEÑASQUITOS CANYON land trade (Proposition D on the November ballot) want voters to believe there's no opposition to the proposed property deal. Pam Stevens who heads the Los Peñasquitos Canyon Preserve Citizens Advisory the land swap a "win-win situation for both environmentalists and developers. County Supervisor Susan Golding talks about Susan Golding talks about
"motherhood, apple pie, and
Proposition D" when she
describes the breadth of
support for the ballot measure,
which would give Genstar
Southwest Development 166
acres of city-owned land near
the intersection of 1-5 and
1-805 in Sorrento Hills, 1-803 in Sorrento Hills, overflooking Sorrento Valley, and would give the city one million dollars and 291 acres of Peñasquitos Canyon land. But there is some outright opposition to the land trade, and several supporters of the ballot measure acknowledge their nervousness about a few immortant aspects of the city's important aspects of the city's deal with Genstar.

Notably absent from the September 18 press conference that inaugurated the "Yes on D' campaign was Lynn Benn, head of the Torrey Pines Community Planning Group and a conservationist stalwart. Benn questions the basic wisdom of the land trade. which must be approved by a majority of voters in the November election. Better that the city council had tried to buy the 291 acres of buy the 291 acres of Pefiasquitos canyon-rim land from Genstar, instead of trading away its own 166 acres nearer Sorrento Valley, Failing that, Benn wanted the city to hang tough with Genstar. Current zoning on the company's 291 acres would allow Genstar to build just twenty-nine homes, so few as

to make development of the ridge possibly a money losing proposition for Genstar. "The cost of providing roads to the new homes could have kept the project from penciling out," says Benn. At the heart of Benn's

opposition to the land swap is her resentment over what she sees as the city's failure to protect Los Peñasquitos Canyon from development Genstar is moving ahead with plans to build some 5000 new homes at its Park Village and Lopez Ridge projects along the canyon rims. (On Tuesday the city council reduced by 600 the number of homes Genstar can build at Park Village, but the company now has the option of building homes that further encroach on the canyon slopes.) These high densities were possible in part because the city council gave the company special density bonuses and plan amendments. "The cumulativ impacts of all those projects will destroy the canyon preserve as we know it." warns Benn. She and other north city

residents are also distraught about Genstar's plans for the 166 acres it will receive in trade from the city. That land will be transformed into an industrial park if voters approve the Proposition D land trade, which, in accordance with last year's Managed Growth Initiative that allow for such ballot measures, would permit development before 1995. Benn notes that the 166 acres are also a part of the Peñasquitos Canyon Preserve and argues that the unsightly development of that parce! will be visible from both I-5 and the canyon floor. "They can carve up the slopes, cut through new roads, do anything they want." Benn complains.
John Dean, a fifteen-year



changes in the wording of the city-Genstar agreement to assure that the 291 acres of Genstar land would be dedicated as park land. But

the councilwoman could not persuade her colleagues to

have all these guarantees included in a binding contract

or to limit Genstar's ability to

council imposes any conditions of the development of the 166 acres of industrial

Greg Vasic, owner of the F Street adult bookstore chain.

Stree shill bookstere chain moved into the publishing business hat week with his acquisition of the San Diego Scene, a gay-oriented weekly newspaper. Vasic's purchase of the Scene gives the 8000-circulation paper a distinct economic advantage over its two competitors, the Cybaire and the Goyzette, with 1000 respectively. Profits from Maise's ski F Street bookstores, his mer's health club, and X- rated cinerna have already paid for four new staffers, new offices, and some \$50,000 in typesetting equipment. The

typesetting equipment. The

call off the deal if the city

land that Genstar deems

resident of the Sorrento Hills area, says he and his neighbors are "very concerned about the traffic, grading, and effect this will have on the entrance to our valley." The Sorrento Hills parcel Genstar wants is just one of several slated for industrial development in that area, and Dean and other residents are worried that the cumulative effects of traffic from these industrial parks will quickly overwhelm the intersection of Carmel Valley Road and El Camino Real, as well as the Carmel Valley Road off-ramp from 1-5.

Leo Wilson, an attorney and

vice president of the Friends of Los Peñasquitos Canyon Preserve, has signed on as a co-chairman of the "Yes on D" campaign, though he says he's "not exactly happy with everything about the land trade." Like Benn, he believes trade "Like Benn, he believes that a tough city council could have refused to make any concessions to Genstar and thus severely limited development on the 291 acres Genstar would like to deed to the city. That might have made the land trade unnecessary and preserved both the 291 acres of caryon land and the 166 acres in Sorrento Mills. But acres in Sorrento Mills flow acres in Sorrento Mill

Scene will publish twenty-four pages this week, up from sixteen last week, and will include four pages of local, state, and national news to Wolfsheimer, another "Yes on D" co-chair, in persuading the city council last month to include guarantees that the million-dollar payment by Genstar would be used only to acquire new park land or improve the existing canyon preserve. Wolfsheimer secured

supplement its usual airy mix of gossip and advice columns. Vasic said last week he had no plans to meddle in the paper's editorial business and wouldn't spike a negative mention of his F Street enterprises, which caters in part to gas. "It footburnis! To street, she can," Vasic said of Nicole Ramirer-Murray, the Hedda Hopper of San Diego's gay press. But Vasic acknowledged he "may want to read the editorials, and I don't want any hearsay or any ventures." And he has seven the street of the proper street of the proper street of the proper street of the page street of the proper street of the page street of the proper street of the page street of the p

Wimbish, a former editorial employee for the Corpus Christi (Texas) Caller-Times. Vasic also promised not to use F Street's financial muscle to drive his local gay newspaper competition out of business. The potential to harm the Update and Gaygette is obvious since neither gener. harm the Update and Gayzette is obvious, since neither paper is well capitalized and both depend upon Vasic's entertainment empire for desperately needed advertising revenue. Last week's sixteenpage Gayzette contained just two full-page ads, one of them from F Street. The Update ran six F Street advertis



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■ SEPTEMBER 25 1986

THEFALL

bizarre, and potentially sordid. It had added luster because Mary Alice Hill was the first woman who had ever been athletic director at a major college that plays football. When Day appointed Hill to the position in June of 1983, the press called him "courageous" and heralded his appointee as the woman who could break the gender barrier in the macho world of college sports. She had all the qualities: leadership, dedication, experience, and tremendous energy. The question was, could she work with men? And would they work with her? On the afternoon of July 24, 1985, when the SDSU president over-1935, when the SDSU president over-reuled Hill's authority and reinstated the men she'd dismissed, it appeared as though the gender barrier had prevailed and that Thomas Day's experiment had

From the moment news of the Black and Blue Wednesday massacre was revealed, the press all but beat down the walls of San Diego State to get the full story. But few people were talking. The administration had ordered everyone involved to refer all questions by reporters to Day's office, but neither the president nor his vice presidents would answer phone calls. One staff member, quoted in the papers saying he menineer, quotee in the papers saying ne could not comment, received a call from Day telling him. "Don't even say that." In his rare and sparsely worded written statements, Day would say lit-tle more than that he had "lost con-fidence" in Hill. He refused to say why. Regarding his policy of maintaining secrecy, he claimed he wanted to prosecret, he chained he wanted to pro-tect the privacy and reputations of his employees. His gag order remains in ef-fect to this day, and neither he nor any other key San Diego State employees

would speak on the record in this

The press did learn that Hill had made allegations of impropriety against the people she'd terminated, but few details were offered to expiain the allegations. The university agreed to conduct an audit of the athletic department to determine if any of the charges were true, but Day refused - despite pleas by numerous supporters of the program - to hire an outside firm to

demonstrating for several weeks. But no one would explain what that meant. Hill had been with SDSU for nine years, having worked her way up the career ladder as an assistant and an associate athletic director, and had never demonstrated anything resembling erratic behavior. Two weeks after Hill was fired, she petitioned the university through Section 89546 of the California Education Code for production of all documents related to her

"Mary said she was going to do all kinds of things, but they never got done. Someone stopped these things. I don't know who, but someone was stopping them."

perform it. Instead, he assigned an in-house auditor to the case. When, on August 20, a two-page report was released to the press clearing everyone of wrongdoing, it only fueled suspi-cions that the audit was a whitewash and that Mary Alice Hill had been railroaded out of SDSU. Conducting an n-house audit was, Aztec Athletic Foundation board member Fred Thompson said, "like sending in the wolf to count the chickens." The scandal hindered efforts by the AAF, which raises money for the athletic depart-ment, as numerous donors publicly condemned Day's action and vowed to withhold future contributions.

The press also learned that the ad-ministration believed Hill's actions on July 24 fit a pattern of "erratic behavior" that she had been

dismissal. On September 6, 1985, she received 512 photocopied documents. many of which were confidential and have never been made public by SDSU. They included materials pertaining to the audit. Day's personal correspondence, and numerous intra-

t was these memos that horrified Mary Alice Hill. She discovered that for weeks before her firing, a person for weeks before ner firing, a person she had described as "the only one [in the department] I can really depend on" had been relaying details of private conversations back to President Day via personnel director Sally Roush. Among the documents Hill received last Sentember, were several pages of September were several pages of Roush's handwritten notes (all of which made their way to Day) pertaining primarily to conversations with Marily

Hatcher, an assistant athletic director. After Hill read these documents, it became clear why Day had ordered that she undergo the psychiatric evaluation. The profile of the Mary Alice Hill described in Roush's notes is that of a paranoid, severely deluded woman who torment by seeking the advice of a psychic. Also, one could easily surmise from the notes that Hill was a lesbian, an alcoholic, potentially violent, and on the verge of a nervous breakdown.

Hill says it took an entire month for her to read the file containing Roush's notes, most of which concerned con versations with Hatcher. "I would read a page or so and start crying, and I'd have to put it down," she says. "I couldn't believe Marilyn had said those things. Ninety-five percent of what she told Roush is either wrong or grossly exaggerated." These and other documents will appear in a lawsuit Hill intends to file next month, charging sex discrimination, wrongful termination, and First Amendment violations.

Although the audit materials pro-vided by the university were incomplete, recent interviews with auditors and those investigated suggest that Hill's allegations were made hastil and, in at least one case, were base in part upon a misunderstanding Roush's handwritten notes, though ob-viously damaging to Hill, do not pro-vide blatant proof of a conspiracy to do away with her. However, the documents Hill obtained do provide a compelling, if somewhat patchy, script of the cir-cumstances that led to Black and Blue Wednesday. Combined with testimony from Hill and several other sources many anonymous, they help reveal how the various players responded during this drama, how a series of clandestine activities, by both Hill and the ad-

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THEFALL

of fears and suspicions fueled by rumor and innuendo. The evidence available and innuendo. The evidence available raises serious questions about Hill's mental competence at the time, her ability to run the athletic department, and the grounds for her decision to fire three people. It also raises the question why President Day, despite con-siderable evidence that a disaster was imminent, never rigorously confronted Hill with evidence of her allegedly Hill with evidence of her allegedly bizarre actions. Had he done so, there is reason to believe he could have prevented the entire debacle. "The one thing I don't understand is why the president never even asked me about the information in Roush's notes]." says Hill "That's what hurt me the most. the information in Roush's notes], says Hill. "That's what hurt me the most. When he started hearing terrible things about me, why didn't he ever come to me and say, 'Mary, are these things

In a recent interview, Thomas Day In a recent interview, Thomas Day efused to answer that or any other usestion regarding his handling of Hill's lismissail. He did say there was no inscarriage of justice, and he offered sumerous reasons why the Hill story hould not be reviewd. "People get hurt, mould not be reviewd. "People get hurt, mould not be relieved. "Boyle gath upton the properties," Day said. When Hill heard this comment, she replied, "Well. I got hurt, too."

In 1976 Hill became athletic director for women's sports at San Diego State. Department head Ken Karr's excision to hir the thirty-six-vear-old

decision to hire the thirty-six-year-old Hill was a risky one, given that she brought with her a reputation as a potential troublemaker. She'd come from a similar job at Colorado State ere she'd complained vigorously that the women's athletic

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Sally Roush's notes from June 12

budget, \$5000 when she arrived in 1971, was too small compared to the husky \$1.5 million allotted to men's athletics. Though Hill succeeded in raising the budget to \$80,000, she was fired in 1974 because she had not completed her Ph. D., which the department required. Hill felt her outspokenness led to the firing, and she filed a series of bitter lawuits charging sex discrimination. She would eventually win an out-of-court settlement for

athletic budget at SDSU had increased from \$54,000 to more than \$200,000, and Hill was able to add new sports and offer increasing numbers of scholar-ships to female athletes. She gained ble experience acting as an assist-Dempsey, working in all programs (for both woman and men) except one — football. In 1979, when Dempsey left

SDSU, President Thomas Day considered offering Hill the athletic directorship, but the job went to Gene Bourdet, former athletic director at Fresno State and, in 1970 and 1971, Fresno State and, in 1970 and 1971, director of the Aziec Athletic Foundation. During a recent interview, Hill recalled that in a private conversation with Day at the time, he told her he wanted to appoint her, "but he didn't think the community was ready for a woman athletic director."

woman athletic director."
Under Bourdet, Hill was number
two in the department, in charge of
seventeen sports (all except football and
men's basketball). She was, even then,
the nation's highest ranking woman in
college sports. In December of 1982,
Bourdet suffered a heart attack, and five months later, he decided to step down as athletic director. On June 10, 1983, Day announced that Hill would take Bourdet's place.

million-doilar grin for photographers, and had a past that could be romanticized - sometimes to the point of embarrassment — into splendid articles.
The ugly legal battle she'd fought with
Colorado State no longer raised suspicions; instead, from accounts of it, Hill emerged as a crusader for emerged as a crusader for women's rights, a modern-day loan of Arc. Sh.'d been brought up in a Catholic family on a Missouth farm, and her character could be captured in bite-size anecdotes from her youth. For example, she was once called out of study hall to prac-ice with the boy's backerball seam back in high school. In 1967, after the fam-ily home was destroyed by a tornatiin high school. In 1967, after the family home was destroyed by a tornado, Mary manned a buildozer and dug an was made to those the school of the state with the school of the state with the school of the school o discus and fourth in javelin, then came back the next year and won both events. Hill hoped to compete in the 1968 sum-mer Olympics, but two weeks before qualifying trials, her dreams were dashed when the suffered an andle in-jury while practicing a discus throw. One source close to the department suggested that the extremely favorable

coverage in the media accorded to Hill may have hurt her in the long run. "The press couldn't see beyond their own jockstraps," he said. "Their attitude was, 'I'm going to treat her like a lady. I'm not going to look at her simply as an athletic director, but as a female athletic director.' If the press had done with a jaundiced eye, the problems in



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he from manager, granul mad our hold med not read to sail. It has not gift the agend for the agend of the age

SDSU THE PRESCRIPT SAY DEGG STATE UNIVERSITY COMPIDENTIAL Deer Mary Alice. Secause of the grave nature of the concerns you raised this morning I feel it is essential to be clear about the actions I am taking to ensure your own personal well being and to investigate the situation carefully. As we agreed you will be on sick leave for at least two weeks beginning Monda July 29, and you will work with Sally Boash who will arrange for modical exam-inations as not deem necessary. Too should stay in tooch with me and meet with her as necessary. Too should also work with her or her Designee to revi the material malitie to your secretary. During your absence I will refer any questions in the business area to Mr. Erickson, consult others as needed; all media contacts will be handled by My office. The employees in the Athletic Department will be informed that you

ere on sick leave and that they are to return to business as usual. The individuals who were advised by you of termination will return to work at once I appreciate your confidence in me and your willingness to cooperate during this period. I have the utmast concern for your health and personal well

CC: Scily Roush the Couronic State Concession

Mary Alice Hill put on sick leave, July 25

FOUNDATION 5050

Junit J. Brant

Sumits L. Brents

Personnel Director

ber: Sally Rough, Director of Personnel Services

Gabe Ortiz officially reinstated. July 26

THEFALL

ntinued from page 12)
On August 8, 1983, Thomas Day officially made Hill "acting" athletic director. Though he added the "acting" qualifier — perhaps his way of reveal-ing the doubts, shared by many, that a woman could survive in the male dominated world of college sports -Day stood solidly behind his choice and expressed great confidence in her. Hill admitted there may have been some "lingering old-boyism" at SDSU, but she was confident she could overcome it. It was less obvious that Hill could overcome the department's disastrous financial state. Her rise at SDSU had coincided with the school's fall as a football powerhouse, and poor attendance at games had devastated the athletic department budget, which depends heavily on football revenues. Hill inherited a two-million-dollar deficit accumulated during Bourdet's four-year tenure, and for her first year. the department had forecast a \$175,000

No one could seriously blame Hill

for the athletic department's problems, which continually made headlines. In January of 1984, the basketball team was placed on probation for rules infractions. A few months later, it was an-nounced that three minor sports might be eliminated due to budget problems. Hill was ordered to cut \$600,000 from the department's nineteen athletic programs. She had to release three staff members, and there was even talk that the cherished football program was in danger. In August of 1984, Hill was quoted as saying the department had "reached bottom" but was "on the road back." However, a Las Vegas Sun article in November hinted that "lingering old-boyism" Hill had referred to might be asserting itself more strongly. The article, which appeared near the end of another miserable foot ball season (four wins, nine losses, one tie), reported that Hill had "detractors" and quoted an unnamed male athletic department source who told the Sun,
"Everybody has faults, and some of the criticism [of Hill] has merit, but there's a sentiment, both on campus and off. that people don't want her to succeed just because she's a woman. They don't

want a woman to run San Diego State (athletics). It's not basically anti-Mary. though. It's more anti-woman."

Numerous sources for this story, almost all of whom demanded anonymity, stated unequivocally that Hill was not a skilled administrator. According to these sources, Hill was "disorganized," she "flew by the seat of her pants," and she was "in way over her head." A San Diego Union article that appeared after Hill's firing included quotations from several staff members who suggested that Hill's own shortcomings, administrative and personal, contributed to her downfall. However, before the tumult in July of 1985, one is hard pressed to find an article that criticizes Mary Alice Hill. On the contrary, the theme repeated time and again in the local papers was that Hill because she was a woman, did not ge the support she needed to run he department. In April of 1984. Tribune sports editor Tom Cushman blasted SDSU vice president for student affairs Dan Nowak, who, from press reports and according to Hill, often emerged as an opponent of Hill's policies. Cushman (who coined the term "Black

and Blue Wednesday") attended a meeting at SDSU in which the univery considered a budget that would cut nds for three sports. Nowak recommended a proposal that, Cushman felt, would unfairly blame Hill for budget cuts mandated by the administration. Cushman wrote in his column, "Listen-ing to Nowak, I was reminded of the platoon sergeant who turns to one of his foot soldiers and says, 'Joe, you and I have been ordered to wipe out the machine gun nest on that ridge over there. When you get back, be sure to stop by and let me know how it went."

stop by and let me know how it went."
Articles in the local papers, as well as Hill herself, offer numerous examples to demonstrate how the university failed to support her during her tenure as athletic director. Hill claims that Nowak slowed down, for a year and a half, the creation of an advisory committee, their directors are the support of the property of the state of the support of the su a half, the creation of an advisory committee shed proposed to prevent exploitation of student athletes by sports agents. According to Hill, Nowak also "roadblocked" her mandatory drug testing system, which she proposed after a student advisory board requested it. Nowak wrote to Hill on January 22, 1985, suggesting that "enormously complex legal, philosophical, and ethical implications are ... created by a mandatory roregram of this patture." that mandatory program of this nature," that a forum would have to be created, and that "this may slow down implemen tation of the program." An athletic department staff member, who requested anonymity, concurs with Hill's belief that she failed to implement this and other programs because the ad-ministration consistently refused to sup-port her. "If the athletic director wanted port her. "If the athletic director wanted the drug program so bad, why didn't it happen?" the staff member says. "It seems that these days [current athletic director] Fred Miller gets whatever he acks for. Mary said she was going to do all kinds of things, but they never got done. Someone stopped these things. I don't know who, but someone was storpines them."

things. I don't know who, but someone was stopping them."

Another staff member acknowledges that Hill rarely got what she wanted but says it had less to do with her sex than with her inability to play politics. "Mary always felt people were out to get her because she was a woman," he says. "Instead of playing the game, she'd take on the people she needed to help her. You've got to kiss as sometimes. Bourder did. You've got to kiss as sometimes. Bourder did. You've got to kee Nosak' out to lunch now and then take Nowak out to lunch now and then, even if you hate him. I think maybe the reason Hill never did any of these things was because she felt Day would always support her." Another source offered a impler explanation: "If Fred Miller

stand. "My position was that the

university had a moral obligation to tell

these kids whether they'd be coming

here or not," she said recently. "I was getting angry phone calls from the kids'

and from basketball boosters

gets what he wants, maybe it's because he's more forceful. That's part of being an administrator." ing an administrator."

During the tense weeks before Black and Blue Wednesday, the academic administration created turmoil in the athletic department by delaying a decision concerning the status of seen SDSU basketball prospects. The students, whose acceptance was crucial to the future of David "Smokey" Gaines's basketball program, met Gaines's basketoan programments, but the NCAA academic requirements, but the administration wanted to implement a higher standard. Once again, it was widely reported that Dan Nowak ap-peared to be the major obstacle to ad-July 24 1985 mitting the students, and Hill ended up taking criticism for the administration's

into his office to discuss an NCAA conference she was soon to attend in New Orleans. According to Hill, Day brought up another issue just before she left. "He said, 'Mary, I'm worried about your health,' "Hill recalled recently. "I told him I was fine and that













who were all riled because we wouldn't let the kids in. But until the university took a position, there was nothing could do." Hill was fired in the mid-

could do. Hill was fired in the midst of this controversy, and all of the students were eventually admitted.

The staff member quoted above cautions against making Nowak the villain, pointing out that tension between academicians and the athletic department is not only normal by the processor. academicians and the athletic department is not only normal, but necessary.

"The administration had been on Smokey (Gaines) for years to get some creuits who were good students. Every year Smokey would say, 'Just this once, give me these students.' "Hill acknowledges this, but she insists that Gaines was never given precise, written guidelines and that he sent letters of intent to the students in the spring. of intent to the students in the spring, yet the administration still hadn't made its decision a month before classes

began in the fall.

In early 1985, not long after she learned that her salary would increase to \$56,904, Hill suffered stomach ulcers, no doubt the result of stress from working twelve hours a day, seven days a week. After the \$600,000 budget cut, Hill was running her department with no associate athletic director (cur-rent athletic director Fred Miller has four). In addition to the excessive four). In addition to the excessive workload, there was also tension be-tween her and certain staff members. In the spring of 1985, Hill hinted that she might be contemplating personnel changes when she asked her staff to evaluate her administrators, including business director Gabe Ortiz and Aztec Athletic Foundation fundraiser Steve Cushman, both of whom she fired on

On June 17, President Day called Hill the ulcers had cleared up months ago

He said he'd heard reports that I had not been returning phone calls and not showing up at meetings." Hill pressed Day for precise details about these reports, but he would only repeat that he was worried and insisted that when she returned from the conference in New Orleans, she should see person-nel director Sally Roush to discuss a

nel director Sally Roush to discuss a stress-reduction program.
Hill left the meeting shaken. She felt that her relationship with Day had always been excellent. He was the man who had made possible her dream of becoming an athletic director, and he'd always supported her when it seemed others on campus were trying to thwart her efforts. When a local organization called Women in Business nominated called Women in Business nominated Hill for its "Woman of the Year" award in 1984, she'd invited Day to come attend the presentation. She wanted him right by her side when they named her San Diego's most outstanding woman. Why was he suddenly concerned about her health? Where were these reports coming from? Why were people talk-ing behind her back? And why wouldn't

Day offer any details?

Soon after Hill returned from the New Orleans conference at the end of June, 1985, she received a phone call from the NCAA. The caller told her that the SDSU athletic department's business offices had called and requested a list of all reimbursement checks for Hill's travel expenses. There was only one reason so, Hill thought, and that was to verify that she wasn't stealing money Someone in her department, a sub-ordinate, was auditing her. Hill immediately confronted her business manager, Gabe Ortiz, who, according to Hill, admitted flaving requested the list but replied ambiguously when asked why he'd done so. Hill responded by conducting her own investigation of

On July 16, she met with Sally Roush, as Day had requested, but there

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the two women discussed personnel problems, particularly the fact that the athletic department was under and everyone was overworked. Hill reminded Roush that back in April she'd asked for a "workload study" to help justify adding new staff and possibly cutting certain positions. Hill repeated complaints she'd made before concerning the performance of her secretary, Muriel Kulikowski. Hill says she told Roush that Kulikowski was probably responsible for the manswered phone calls and the missed meetings Day had mentioned on June 17, and that Kulikowski's secretarial skills were far below what she'd been told when Kulikowski began the job in October of 1984

At the July 16 meeting, Hill also mentioned to Roush that Gabe Ortiz was a "real problem" and that she wanted him out of the department. Hill admitted recently that one of the reasons she wanted the workload study was to provide justification for eliminating Ortiz's position. His at-tempt to audit her, as well as the results of his evaluation by other staff members, which Hill felt were less than satisfactory, only hardened her resolve to fire him.

However coincidental the timing, a mysterious juxtaposition of cir-cumstances and events in the summer of 1985 explains the crescendo of anxof 1985 explains the crescends of anxiety Hill experienced leading up to Black and Blue Wednesday. As if it weren't enough that her closest ally on campus, President Day, was hearing rumors about her performance, and that

as athletic director. Between July 5 and July 16, Hill engaged in heated correspondence with Tom Stickel, an SDSU graduate and one of two San Diego representatives on the California State University board of trustees Stickel, an influential figure in statewide Republican politics, is chief statewide Republican pointes, is chief executive officer at TCS Enterprises Inc., a holding company in Old Town. After reading an article about Hill in the Chronicle of Higher Education that he felt was filled with inaccuracies, he wrote to her, "I must be candid and fair as it pertains to this letter and its true editorial purpose. I have had reserva-tions regarding your ability to lead the SDSU Athletic Department, and I have never been shy about expressing my beliefs in this regard. This is not an issue of gender, but rather one of perceived leadership skills... As a local community leader and locally based trustee, a number of business and com-munity leaders have taken the liberty to convey their respective displeasure with your tenure as Athletic

Director..."

In her reply, Hill wrote that whereas he was entitled to his opinion, "only time will tell" whether she would succeed as director. Stickel responded on July 16. He had discovered that Hill had sent copies of his first letter to several other bearings and her her forces. er boosters, and he was furious out it. He referred to Hill's "backdoor and unprofessional tactics" and concluded by saying, "... our athletic department, the focus of the most attention and the score card the public looks at first, has done little, if anything, to hold up its end under your guidance. Finally, your letter stated, 'only time will tell.' Mary, it already

According to Hill, during a meeting with Thomas Day on July 25, the presi

dent mentioned that he had met with Tom Stickel to discuss the circumstances of the letters. Stickel admitted in a recent interview that as a rsity trustee he meets occasionally with Day, but he said he never met with him specifically to discuss his letters to Hill, and he never conspired to get rid of her. "There were no phone calls, no discussion outside of those letters," Stickel said. "I came across the article in the Chronicle of Higher Education, and I thought it was a puff piece. a bunch of junk. It was a gut emotion, and I just fired off the letter directly to

her."

Another tempest was brewing con-cerning the issue of television rights for Aztec football games for the 1985 season. During Hill's two-year tenure as athletic director, the football team had won only six of twenty-six games, and attendance was at a historic low. To the boosters who criticized Hill, her greatest weakness was her perceived failure to rebuild the football program. and Hill was aware of this pressure. It is perhaps for this reason that a letter to Hill from Mike Urbano, the athletic department's promotional consultant — written on July 16, the same day Tom two letters - took on a significance it two letters — took on a significance it otherwise might not have. Urbano, president of Regents West Marketing, wrote to Hill that the College Football Association rules prevented televising the Aztec's away football games. Hill thought Urbano was wrong, so she immediately contacted the CFA in Colleged and each with disperse of contacting the contaction of the contact and the contaction of the contact and the co orado and spoke with director of com-munications Dick Snyder, who checked the rules and told her the games could be televised. In a letter dated July 22, he confirmed that SDSU had the right to televise away games against Utah, the University of Texas at El Paso, New

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that she had proof Urbano had made an error that could have cost her depart ment many thousands of dollars.

Hill had been unhappy with Aztec Athletic Foundation fundraiser Steve Cushman's performance for some time and she had decided to investigate him along with Ortiz. "We weren't raising the money I thought was out there t raise." Hill said in a recent interview Her investigation suggested to her that Cushman may have failed to record some pledges from donors and that some preages from donors and that pledge figures recorded earlier in the year may have been higher than the ac-tual amounts received by the AAF. Although initial pledge figures gen-erally exceed the amount actually collected, Hill alleged that the difference was "greater than usual."

Among Gabe Ortiz's travel documents, Hill found three instances in which Ortiz had signed the name "Mary A. Hill" on his own travel forms. Hill claims she never gave anyone permission to sign her name and that she had no idea people were doing so. "Ortiz was signing my name for his own reimbursements," Hill says. "You have to have a supervisor's signature. Not to have it is bad book keeping. And it's a violation of state policy."

According to Hill, Sally Roush sug-gested at their July 16 meeting that Hill try to document evidence suggesting that her secretary, Muriel Kulikowski. was misplacing items and not relaying messages. So on several occasions, Hill searched Kulikowski's desk and wastebasket. Hill says she retrieved numerous telephone message slips Kulikowski had never passed on to her, as well as letters (both originals and copies) she had dictated to Kulikowski but which were never sent. These in-cluded letters to actor Tom Selleck (to singer Dolly Parton (to attend an awards ceremony), University of San Diego athletic director Reverend Patrick and Padres president Ballard Smith. (Kulikowski refused to be inter viewed for this article or to respond to Hill's charges).

In Kulikowski's desk. Hill says she found two checks, one for \$629 from the Holiday Bowl dated February 28, 1985, and another for \$300 from the NCAA dated June 18, 1985. Both were made out to Hill, and, she claims, Kulikowski was supposed to have deposited them in the SDSU account. On July 10, 1985, Gabe Ortiz's secretary wrote to Kulikowski for a copy of a let ter to Ballard Smith regarding revenue generated by the new Padres scoreboard. Kulikowski replied, "Mary Hill has not written Mr. Smith re this Hill has not written Mr. Smith re this subject as of this date. When she does, you'll get a copy." Yet Hill saw she found in the wastebasket a letter she'd written to Smith on April 26, 1985 (apparently the letter was typed by another parently the letter was typed by another secretary). Hill says that over a period of several weeks, Kulikowski repeatedly told her she had called the Padres front office but that Smith was not returning phone calls. "On July 23, I asked her to call Ballard, but she said she couldn't get through," Hill explained in a recent interview. "Finally I just said give me the phone and I'll call him. I dialed Smith and got directly through to him. He told me he'd never received any let-

ers or phone messages from me." Hill doesn't deny having had the thought that someone was out to get her. She admits having confronted Kulikowski on July 23 with the checks, letters, message slips, and other items found in the wastebasket, and asked her, "Who are you working for, me or someone else?" She admits having put together the baffling and suspicious cir-cumstances of the previous weeks —

what she perceived to be Kulikowski's incompetence. Urbano's misinforma tion, Ortiz's provocative audit, Cushman's inflated donation figures. Day's evasiveness, and Stickel's hostile letters — and contemplated the possibility there was a conspiracy to lisrupt the department and provide President Day an excuse to fire her Conspiracy or not, the athletic depart ment appeared out of her control, so Hill decided to take it back. On July

reversed Hill's decision and reinstated he dismissed employees.

rsonnel director Sally Roush's handwritten notes reveal tha between June and August of 985, Thomas Day had more information about athletic department activities than anyone suspected. They also demonstrate how very serious the problems in the department really were. suggesting either that a massive conspiracy existed to oust Hill or that Hill

The notes reported that Hill had said to Day, "Dan Nowak wants your job — and if I go down, you go down. I'll do whatever you want me to

23, she and Kulikowski argued heatedly. 23, she and Kulikowski argued neatesty, and according to Hill, Kulikowski angrily packed her personal effects, left the office, and reported to personnel director Sally Roush for reassignment somewhere else. On Wednesday, July 24, Hill fired Gabe Ortiz and Steve Cushman and severed Mike Urbano's

President Day was on vacation and was not scheduled to return to work un-til the following Monday, but Hill wanted to talk to him. So she called his office at about 11:00 a.m. and asked for his home phone number. Surprisingly, Day was in the office. Hill recalls that the president was very upset over the firings but couldn't meet with her to about 2:00 p.m., before he'd even asked Hill why she acted so abruptly, Day

was nearing a mental collapse. The notes were given to Hill in her request for production of documents. Here are excerpts from these documents, the exnothing about until September 6, 1985.

four weeks after she was officially fired. June 11, 1985: President Day received the first of many strange reports about athletic director Mary Alice Hill. Sally Roush had spoken the day before to assistant athletic director Marilyn Hatcher and had taken notes on their conversation. "Marilyn should let Mary know very clearly that Marilyn doesn't want to hear anything more about mysticism," wrote Roush. "Marilyn should commit to me to let me know immediately if Mary brings up mysticism again at all after Marilyn tells her to stop."

June 13: "Marilyn told Mary that Mary had upset her by talk of mystic and exorcist," Roush's notes read. (Not revealed in the notes was another rumor that was circulating at SDSU suggesting that Hill was making department decisions based on advice from her revehic a Los Angeles woman named Marie.)

July 17: Roush's notes on this day suggest that Mary Hill's behavior had become extremely bizarre. One can imagine how university president Thomas Day felt when he read the following account concerning the person running SDSU's six-million-dollar athletic Separtment: "Mary pulled Marilyn out of a meeting in La Jolla, said it was an emergency. When Marilyn arrived, Mary wouldn't talk to her anywhere except in Marilyn's car because Mary said both offices and Mary's car were bugged. She had Marilyn drive her in Marilyn's car to another campus parking lot and then follow Muriel Kulikowsky [sic] to the credit union, then to a Chinese restaurant in La Mesa. Mary's reason was that she has a private investigator hired who has proof that Muriel is having an affair with [SDSU vice president] Dan Nowak, who has thereby 'infiltrated' Mary's organization. Mary told Marilyn she is going to the President with this info next week, and that invaluation to going on vacation to Puerta Vallarta she is going to park her motor home somewhere where she can photograph Muriel/Nowak together." July 19: Roush's notes are cryptic.

[Hatcher] checked with her attorney He advised her nor to be the reason for confronting Mary with mysticism, etc. but to proceed with 'this sexual harass ment business.' Only if we could 'guarrantee' [sic] Marilyn's personal safety/ well being could she consider letting the info be brought out." it is not clear why

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mysticism," nor did the university ever reveal details concerning Hatcher's sex ual harassment charge against Hill. It s equally uncertain why Hatche elieved she was in danger and what

"inio" she considered revealing.

July 22: Hatcher called Roush and told her that Hill believed Gabe Ortiz had "joined with Dan [Nowak] in conhad "joined with Dan [Nowak] in con-spiring against her." Hatcher told Rousi that Mary had gone into Kulikowski's office over the weekend and taken things from her desk because "Mary inings from ner desk because "Mary wanted Muriel to be nervous about the missing things. Muriel filed report with Public Safety; Mary lied to officer about what she knew.... Conspiracy between Gabe, Mike Urbano, Dan against Mary relative to CFA [College Football Association] television con-Protosal Association) television con-tract. Murie intentionally losing phone messages, etc." Hatcher said that dur-ing a meeting with basketball coach Smokey Gaines, Hill had said that "Dan is after Smokey's job, Mary's job, and wants President Day's job and that she's sopine to tell the president."

and wants President Day's job and that she's going to tell the president." July 23: Hatcher again called Roush and said that Mike Urbano, he promo-tional consultant, had been "fired by letter today." that Muriel Kulikowski had been fired (Hill disputes this), that Gleb Oritz had been demoted, and that Hill intended to fire football coach Doug Scovil. July 24: Hatcher came to Roush's of-fice on Hill's tonders to nick un "mo-

July 24: Hatcher came to Rousn's or-fice on Hill's orders to pick up "pro-cedures for firing employees." Hill, Hatcher said, intended to fire six peo-ple. Roush's notes read: "Marilyn asked Mary if she had talked to me. Mary said no, that Sally [Roush] is involved, too, people all over campus will lose

4 at about 3:30 7/25 Mary what May to next beentrais - told mely he life may be in danger. see people have aid to for "that" in 5020 investigating on a reduntur leave, city of 50 offices

their jobs. It has to do with fraud and embezzlement."

July 25: At 8:00 a.m. Day met with

July 25: At 8:00 a.m. Day met with Hill and her private attorney. Roush's "notes for meeting," which appear to be an agenda and which appeared to were written down before the meeting took place, contain the following items: "Wrong to fire without discussing with president first. Poor judgment to fire or many at once. Poor judgment to the c.g., evidence of criminal acts, evidence of bugging). Terminations are without proper authority and until evidence is examined by their officers and legal council, no terminations are and legal counsel, no terminations are in effect. Charges are grave, and sound disproportionate to what little evidence is now available, and her behavior has been questionable. Clearly under stress. Placed on sick leave until further notice." Day asked Hill at this meeting noute. Day asked Hill at this meeting to undergo a physical and psychiatric evaluation with a physician designated by the university. Hill called the request "a violation of her human rights" and had the examination conducted by another doctor at Scripps Memorial Hospital.

fospital.

Roush made separate notes about the meeting itself. She wrote that Hill said to Day, "Dan Nowak wants your job— and if I go down, you go down. That's why I've been working like hell because

of what I feel about you — you went out on a limb for me (She started to cry — chin was trembling). Eight people should be replaced. I'll do whatever you want me to do. I've always done that."

want me to do. I've always done that."
Roush's notes continue: "President said either the office is all screwed up or there is a conspiracy. I find that hard to believe. I trust my vice presidents."
The circumstances of the July 2.5 meeting trouble Hill. When he went to Day's office carrying folders full documents to justify her actions of the day before, she expected Day to support her decision fully. "But before I could say anything," Hill recalled in a recent interview, "he said, "I'm putting you on sick leave for two weeks." I said to him, 'But you haven't even asked me you on sick leave for two weeks. I said to him, 'But you haven't even saided me why I did this! Don't you want to see these documents?" Hill believes the Dog's attitude during the meeting, the request that she undergo a psychiatric exam, and the July 25 meeting agenda stating the would be placed on sick leave indicate that Day had already made up his mind before even speaking to her. Roush's notes from July 22 and July 23 raise further suspicion in Hill's mind. 'They knew I was going to fire those people the day before I did it, 'she said. 'So why didn't Tom Day call me up and talk to me about if' Hill wonders why Day was in his office on wonders why Day was in his office on Black and Blue Wednesday when he

was supposed to be on vacation. "It's almost as if they knew what I was going to do, but they were just going to let me act the whole thing out," Hill

Thomas Day has never explained his curious decision not to ask Hill if the information in Roush's notes was true or not. Though no one, even when quoted anonymously, would guess why Day chose not to do so, several sources for this article suggested that Day had little choice but to act as he did. Said one athletic department source, "From Day's point of view, if you let the [fired employees] go and don't show them due

employees] go and don't show them due process, they of turn around and sue the university. Day might have simply been trying to forestall lawsuits.

July 26: Roush's notes read, "Marilyn Hatcher called. Son Diego Union reporter called her last night at about 11:00, said he heard a rumor that which had filed a sexual harassment. complaint about Mary.... President called. [SDSU biology professor Robert] Rinehardt [sic] mentioned a concern about alcoholism/Mary... At concern about alcoholism/Mary... At about 3:30 July 25 Mary asked Marilyn to meet her outside. Told Marilyn her life may be in danger — \$2.2 million drug deal on campus every day — 5000 people have died so far. Bob' in San Diego Police Department investigating

August 20: Roush received a phone call from Hill's former secretary, Muriel Kulikowski, who had been con-Muriel Kulikowski, who nad been con-tacted by a Los Angeles mystic named Marie, the same one Hill had sup-posedly consulted. Kulikowski gave Roush this account of her discussion with Marie: "Muriel is to contact [Hill]" lawyer J. Stacey] Sullivan because Nowak and Day are very involved in drug deal and FBI knows; and Muriel should contact Sullivan to get his pro-tection against trying to kill her. She

(Muriel) is key to the whole thing. Nowak is behind all this, his operatives are behind this trying to kill Muriel.... Day and Nowak very involved in drugs and Mary just happened to stumble

August 23: Roush's notes read. "I spoke with Marilyn at length. She is advised by numerous friends to sue university (for what? She wouldn't say); everyone upset by today's Tribune article [in which] Mary said, 'it will all come out later.' Gabe says he will sue Mary, Cushman says he will also. Muriel frightened; upset from mystic calling her. What if Mary shows up at my door with a gun?' I think this is acing out behavior from Mary, not gerous, but nuisance."

dangerous, but nuisance."

Sitting in her office at the Atlas
Hotels corporate office in Mission Valley, where she now
directs a fitness program, Hill appears
to be as normal as the Scripps
psychiatrist said she was, Judging from
her demeanor, it's clear why so many
Aztec Althetic Foundation donors and others expressed disbelief when rumors spread about Hill's "erratic" behavior. Hill's close friend, Jim Webb, was Hill's close friend, Jim Webb, was shocked when he read Roush's notes. "I'd known Mary personally, and I know the other members of her fam-ily, and it didn't add up at all," said Webb, vice president of contracts and pricing for Teledyne Ryan. "My first thought was that for some reason. Day had to be under a lot of pressure to get rid of her." Hill believes that the notes were intentionally constructed to por-tray her as erratic and cast doubt on her sanity, at least in the eyes of Thomas Day. One athletic department source in-sists that after Hill was fired, there were many rumors but little hard evidence of Hill's "erratic" behavior. "Why did only Hatcher see these things and nobody else? She and Muriel

[Kulikowski] are the only two people who I've heard had firstnand knowledge

Although Hill contends that Hatcher distorted the truth in her reports to Roush, she acknowledges having done many of the things that led Day to lieve she was erratic. Item by item, Hill goes over Roush's notes. She denies talking excessively about mystics. She admits, however, that an acquaintance piqued her interest and that on one oc

tains. "I told Day I fired Ortiz and Cushman because of their evaluations, and I stressed that the evidence in the documents was merely the last straw, the reason I dismissed them with such expediency.

Steve Cushman, who left SDSU in June and now works for the Southwest Museum in Pasadena, emphatically asserts that Hill did in fact accuse him of criminal behavior. "She told me I was fired because she had evidence that

Hill, offered to drive. The two women waited outside the restaurant for a while but saw no sign of Nowak. Hill denies ever having suggested that she would cancel her Mexican trip to spy on her secretary. "That's ridiculous," she says.

Even more ridiculous, Hill says, are the allusions to drug deals on campus, 5000 people dying, and police investigations. "I never said any of that; I don't even know a Bob in the police department." Hill believes that, in general, the notes reflect Marilyn Hatcher's tendency to distort informa-tion in order to make her appear erratic. For example, Hill denies suggesting that Dan Nowak had infiltrated the athletic department or that Gabe Ortiz had joined Nowak in a conspiracy. "What I probably said was that I found out that Gabe was auditing me, and I may have said I couldn't believe he'd done the audit on his own, that someone asked him to do it. I never said there was a conspiracy. This is a good example of how Marilyn takes a shred of evidence and blows it to crazy proportions.

Hill admits she may have said her office was bugged, but she claims the notion came from a friend of hers who is also a major Aztec booster. She would often use public phone booths rather than her office phone because there seemed to be so much disloyalty among her staff. "Everything I did or among ner starr. Everything I did or said was reported to the administra-tion," she says. "I'd say something and then wait to see how long it took for it to travel all over campus and then come back to me." One athletic department staff member, a person who played no role in the shakeup itself, is piayed no role in the snakeup itself, is certain that Hill really believed her of-fice was bugged. "About a week before the firings, I met with her in her office," recalls the staff member, who requested anonymity. "She took me outside to talk

"Marilyn was always asking me to talk about Marie, the psychic. She always brought it up, not me."

casion, in February of 1985, she paid one hundred dollars to consult the psychic Marie. She also attended two of Marie's handwriting analysis classes and once allowed Marie to spend a fet days at her home. But Hill denies psychics ever played a big role in her life. "Marily was always asking me to talk about Marie," she says. "She always brought in up, not me." (Hatcher

always brought it up, not me." (Hatcher refused to comment on Hill's firing.) Hill admits she was thinking about getting a private investigator but insists she never hired one or said she had. Most importantly — and this is sure to be a key issue in her lawsuit, should it ever come to trial — Hill denies ever using the words conspiracy, fraud, or embezzlement. "Those are words embezzlement. "Those are words Hatcher or Roush used in the notes, and words Day used later on," Hill main-

ment. She used the words fraud and embezzlement." More than a year after the fact, Cushman is still angry at Hill, whose actions he believes were "detrimental to my family and my career." Cushman says he still may sue Hill over the incident. Though Hill denies that she "pulled" Hatcher out of the La Jolla meeting, she

I was stealing from the athletic depart

acknowledges having asked to speak to her about a phone call she'd received. She told Hatcher that an anonymous caller had said that vice president Dan Nowak and Muriel Kulikowski were having an affair. Though Hill says she never used the word conspiracy, she admits having suggested that she and Hatcher follow Kulikowski to lunch to see if in fact Nowak was meeting with her. Hatcher agreed and, according to

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SDSU's in-house audit, published on August 20, 1985, concluded that Hill's allegations against Ortiz, Cushman Urbano, and Kulikowski were essen-tially without substance. Sally Roush investigated Hill's allegations regarding Muriel Kulikowski and found "no intention of intentional fraud or actions taken with intent to discredit Mary Hill insists Roush conducted her inquiry without ever asking her to clarify the documents presented. Roush wrote in a memo that Hill missed two meetings at which she could have given such explanation. Roush found enough evidence among Hill's documents to conclude that "Ms. Kulikowski may have been overwhelmed by the re-

Ellene Anderson, the accountant in charge of the audit, checked into Steve ushman's handling of Aztec Athletic Foundation pledges. In a recent interview, she explained that she sent out a notice to all AAF donors (approximately 1200) to verify that pledges were in fact being recorded and recorded correctly. She reiterated her conclusions of last August that discrepancies between amounts pledged and amounts recorded by the AAF "result from a lack of coordination in the processing of pledges and receipts and not from any im-proprieties." Hill, who emphasizes that she was never contacted by any of the defends her dismissal of Cushman "Since I'd gone out and raised funds since I'd gone out and raised funds for his position in the first place [Hill solicited \$50,000 from Atlas Hotels president Terry Brown to pay the chief fundraiser], I should have been able to

replace him whenever I wanted

The university's investigation of Or-tiz concluded that he had indeed signed Hill's name improperly three times on travel documents. Day later admitted on a radio show that Ortiz's actions were mproper" but "innocent," because no evidence of fraud was found, "Ortiz was a [San Diego State] Foundation employee, not a state employee, and I had every right to fire him," Hill says. "It's written in my job description, and

had written to Hill. The reason for this was clarified in the recent discussion with Urbano. After probing his files on the matter for more than an hour, Ur-bano finally discovered the glitch. For some reason. Snyder thought Utah. UTEP, and New Mexico were away games. In fact they were home games and could not be televised. Hill believed the CFA might have been able to offer exemptions that would permit telecast of the actual away games, but Urbano

Webb pressed Day for details on the incidents, supposedly involving Marilyn Hatcher and Muriel Kulikowski. When did they occur? What were the circumstances? Day wouldn't say, although Webb recalls that Day admitted he was aware of the charges several months before Hill was fired. Webb also recalls Day as saying "everybody on the camknew about it." To which Hill replied, "Everyone but the one accused." Hill remembers telling Day that if he'd really wanted to know what happened, he'd have called her into his ofice along with Hatcher and listened to

Fred Miller, until she was accorded a due-process hearing by SDSU. Court due-process hearing by SDSU. Court documents revealed that Hill had recently applied for a job at Scripps Hospital McDonald Center in La Jolla but was turned down because of the sex harassment charges. Jim Webb filed a statement in court testifying that Len Baltzer, a McDonald Center assistant administrator, told him that Marilyn Hatcher had informed hospital board members of the sexual harassmer influenced their decision not to hir

Day would give no details on the sexual harassment charges against Hill; he would only say, ¹ Everybody on the campus knew about it.³³

when I met with Roush [on July 16]. she told me I had every right to let him

In a recent interview with Mike Ur. bano, whose company still contracts with SDSU under the new name U&K Marketing, it became clear how, dur-ing the suspicion-charged days of July, 1985, a simple miscommunication could lead to extreme consequences. Despite Hill's letter from Dick Snyder of the College Football Association, which clearly stated that SDSU's away football games could be televised, the SDSU audit concluded in August of 1985 that Urbano had been cor saying that the games could not be televised. An SDSU auditor wrote in a memo that he had contacted CFA director Chuck Neinas and was told exactly the opposite of what Dick Snyder

says he called CFA and was told no exemptions were possible. Urbano says, "All Mary had to do was call me in and say, 'Explain what's happened. But she never did that. If she had, she'd have seen that she and Smyder had had a misunderstanding, and this whole thing

could have been avoided." n October 3, 1985, Hill met again with Thomas Day, Ac-companied by her friend Jim Webb, she asked Day one last time to reconsider his decision. Day, who had emphasized all along that Hill had wrongfully dismissed employees under a "cloud" of allegations that had no a "cloud" of allegations that had no basis in fact, refused Hill's request for reinstatement. The meeting, however, gave Hill an opportunity to bring up the sexual harassment charges, which mystify her to this day. Both she and

both sides at once.

According to Webb, Day replied that it was his policy not to intervene if he didn't perceive a noticeable change in the work habits of those involved. "I don't know anyone in the business world who would take that cavalier an attitude toward such a serious problem," said Webb recently. "When you have allegations of sex harassment, you deal with them instantly. The liabilities can be devastating."

In December of 1985, Hill petitioned

ing the appointment of her successor.

charged that she had been denied due process and was fired based at least in

part upon allegations she knew nothing about and never had a chance to deny. On March 26, 1986, Judge Mack Lovett ruled that there had been no "abuse of discretion" by SDSU and that the university had substantial evidence to fire Hill. Key to the ruling was Lovett's conclusion that Hill did not have permanent status" at SDSU but was an "at will" employee serving at the pleasure of President Day. As an "at will" employee, Lovett ruled, Hill was "not entitled to the same procedures and processes as a permanent employee." Hill's attorney, Christopher

Ashcraft, has appealed the decision.

In the days following Hill's dismissalof Ortiz, Cushman, and Urbano, one athletic department employee told Day his policy of not talking to the press was a grievous mistake that merely fueled suspicions. Day disagreed, suggesting that if everyone refused to comment, the story eventually would run out of gas. Though Day may have been wrong on that count, his silence served him well in court. Hill contended that Day's request that she take a psychiatric exam resulted in a "stigma" against her, but Lovett ruled that the university "attempted to handle the matter in a confidential manner, whereas Hill publicized her position through the 'press.' Any 'stigma' that may have oc-curred is due to Hill's conduct, not [the] university's." Immediately after Hill was fired, her

predecessor, Gene Bourdet, was quoted in the papers as saying, "For a woman, [being athletic director] is doubly difficult, because of the good-old-boys, back-room work that goes on. It's a club." The simple truth in that statement may have been missed in the frenzy that followed Black and Blue Wednesday in July of 1985. Even those who belie Hill acted wrongly seem to agree that Hill couldn't work in the Aztec athletic community's old-boy network. However, Hill's adversaries disagree with her defenders in saying that she failed due to her own inadec due to a conspiracy. "Tom Day wanted to make a statement about women and to go down in history as the first presi dent to hire a woman athletic director,

one critic of Hill said. "But he picked the wrong woman."

The nation's first female athletic

director obviously disagrees, and she sees in her experience a warning to other women who might attempt to follow in her footsteps. "The biggest mistake I made was to think I would be evaluated only on my performance and not on the fact I was male or female. she said. "I didn't think it made a difference. But it did."

An athletic department staff member sees a sad irony in the fall of Mary Alice Hill. "If she'd just done it Ifired the employees] with some subtlety, she could have pulled it all off," he says. "But you can't fire three people on the athletic department staff in one morning. If she'd just thought about it and not acted so quickly, she could have got everything she wanted." Both supporters and detractors of Hill anticipate a blood bath if her lawsuit

goes to trial, when the buckled lips of Thomas Day, Marilyn Hatcher, Muriel Kulikowski, and others snap open in court. A frightful number of issues in

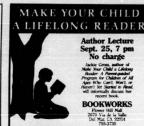
the case contrapose Hill's word against someone else's. This, and the fact the defense will probably need to justify having ordered the psychiatric evalua-tion, portend the possibility of an allout assault on Hill's character. One source for this article claims SDSU has already got its witnesses lined up and ready to go. Hill says she knows the trial could get very ugly. She also knows that her allegations against those she fired reveal a little smoke but no fire. Yet she is confident she can prove she was wrongfully terminated and, in particular that the university discrimi Day had said to me, 'I don't like the job you're doing. I'm going to move you out,' that would have been fine," Hill says. "But to portray me to the com-munity as someone who is unstable and to accuse me of so many things that aren't true, I can't accept that. That destroyed my career. I've applied for forty jobs since I left SDSU and don't know if I'll ever find a job in athletics again. What do I have to lose in fighting back?"



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Section 2

Events, Theater, Music, Film

and compared to it, the tidy

and compared to it, the tidy little monkey cages look pathetic. Caged nos monkeys remind one of the wilderness from which they sprang. They're supposed to do that, and to me there's nothing sad about such a reminder when the wildernesses are filled with

legions of the caged creatures' wild, free brethren. The captive animals only become heartbreaking when the

wilderness is lost and the sterile, controlled containers become all that's left — the situation that is dangerously

Many scientists and conservationists are working to fend off that catastrophe, but Mittermeier ranks among the most glamorous and energetic of them all. At thirty-six, he has achieved an updated American dream; raised in a Long Island suburb, he grew up to become a wild-free re-

to become a wilderness adventurer, battling for a noble cause and armed with impeccable credentials impeccatic credentias — summa cum laude and Phi Beta Kappa from Dartmouth College; a doctorate from Harvard; an important post with the World Wildlife Fund;

close at hand. Many scientists and



Speaking On Species

I went to the monkey sect thought about the contrast between the monkeys' world and the world inhabited by

primatologist who will lecture here next Thursday, October 2. Mittermeier spends at least a third of his time in the remnant jungles scattered over the globe: chasing elusive, rare creatures; slogging through stagnant tropical rivers; grappling with poisonous snakes; scaling trees; dodging savage jungle felines.

with the World Wildlife Fund; and a professorship at the State University of New York at Stony Brook. He speaks seven languages fluently and gets by in several additional dialects. The author of more than 150

embarrassing mistakes by by insinuating it was stolen from someone else. With the introduction of architectural "trends," our venerable creators of

Rig For Museum

Trial competition for the 1987 America's Cup race will begin next month in Fremantle, Australia. What could that sports event possibly have to do with a museum of contemporary art in La Jolla?

But this is the modern world,

in which everything is more or less equal to everything else, where Muppets are placed side by side with T'ang dynasty horses and where no distinction

Hat In any case, some people are legitimately interested in racing yachts, and why should they not enjoy an exhibition devoted to keel design, hull design, sail configuration, boat hardware design, and experimental racing craft! And f the La Iolla Museum of Contemporary Art seems a peculiar place to house such an exhibition, attribute that strange choice to the museum's desire to attract the yachting crowd, the general modern uncertainty as to what art is (if it is anything at all), and the generosity of Allied Signal



Architecture Lectures

On Tuesday, September 30, the New School of Architecture will begin its fall lecture series, "Architectural Trends in Southern California. The school's choice of the comfortable and colloquial word "trends" is a good one. Architects, like most other professionals, are fond of describing their work in grandiose prose laden with esoteric terms. This elevated language disguises the trivial and mundane and dignifies the

necessary because in architecture, as in other artisti pursuits, works of great beauty and interest are so few and far between that to preserve the status of the profession, a climate of seriousness and controversy must be artificially maintained. Thus every new skyscraper, shopping center, or house, however outlandish or dull, has to be labeled neo-this or post-that and praised or vilified as a stunning or for which a definition is ever elusive. The resulting mishmash is then dubbed a "movement" or a "tradition," words that tend to take the sting out of

frivolous and inane. It is

implying that others, too, have made them or that tarnish the glory of a singular achievement

venerable creators of environments appear to have undergone a modest transformation. Though many architects still are not entirely willing to transcend their penchant for infighting and manifestoing, many who were once upright about bearing out plone \$6. Jones for a contract or who felt obliged to bully people into letting them seekles them seekles them seekles them seekles them seekles them. into letting them realize their

Flipping Over A Coin

Editors are so rude. I was enjoying my daily dip into my tub of money when I was handed this press release about the upcoming appearance in our town of the "King of our town of the "King of America's Coins," the 1804 silver dollar. "Here, M.A.," the editors told me, "this coin is supposed to be worth \$250,000 supposed to be worth \$250,000 - one coin, for Pere's sake - and it's supposed to be the most famous coin in the world or something, and it's coming to San Diego. Now get out of that pile of money and go write something educational."

Well, Mr. and Ms. Editors.

let me tell you a thing or two about this legendary trinket. The "King" is a pretender, a sham, a (date I say it) product of good old American hype. fract is, no dollars were minted in 1804. This glittering bauble is no more 182 years old than I am the King of Siam. But if I



were the King of Siam, I'd have my very own 1804 dollar, because — if you can believe this — the 1804 dollar was this — the 1804 dollar was minted in 1834 for that illustrious potentate. In 1834 the State Department wanted to send the King of Siam and the Sultan of Muscat examples of American coinage, thinking that those simple-minded rulers would be won over to the
American way with a few shiny
pieces of silver (it worked for
our own Indians, didn't it?).
Well, the hitch was, we had weil, the inter was, we had stopped making dollars thirty years before. No problem, said the director of the mint. I'll just get out my little box of tools, engrave a few dies, punch out a few coins, and we'll have those mugwumps eating out of our palms.
The dollars made a bigger

impression here than in Siam and Muscar (which nobody had heard of answay). Collectors clamored for the things, and

producing a handful or two when nobody was looking Only about fifteen survive

today.

So how does a coin that isn't even kosher get to be the King? even kosher get to be the King? Advertising, naturally. Coin dealers in the early part of this century, led by the famous B. Max Mehl, wrote glowing articles and descriptions of the dollars every time one came up for sale, and soon the price reflected the amount of printer's ink being devoted to them. (Mehl, by the way, was almost singlehanded!) them. (Mehl, by the way, was almost singlehandedly responsible for destroving our national transportation system. He advertised heavily for a 1913 Liberty Head nickel, saving he'd pay hundreds of dollars to arwone who could produce one. Since only five had been used to be a some only five had been used to

SEPTEMBER 25, 1986

tions to READER EVENTS must be received by mu-no later than the Frider preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR. P.O. Box 80803, San Diego CA

Dance

English Country Dancing to music takes place today.
Thursday, September 25,
7:30 p.m. House of Pacific
Relations, Balboa Park. No
experience necessary. For more
information, call 488-2617,
481-1974 or 274-9374 internationally acclaimed tour continue in San Diago are today. Thursday. September 25, through Sunday September 26, the San Diago Civic Theatte, 202 C Street, downtown. Show times are 8 pm. each night, with a 2 pm. matter on Sandays and a 3 pm. performance on Sandays Ticket Master and at the Civic Centre box office. Call 236-6510 for more information. for more information.

Auditions, the final auditions for Palomar College's 1986: Christmas dance production take place Friday, September 26, 6 p.m., College Dance Studio, Palomar College, San Marcon. Trained dances past the age of thirteen are needed for twenty female and eight male roles. For complete information, phone 744-1150 or 727-7529 x2411

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's

Club, 1721 Homblend Street, Pacific Beach, Classes are also held on Wednesdam at 7.30 p.m. 7776 Eads Avenue, La Jolla, For more information, phone 454-5191

The Ballroom Dance Club of San Diego house clause each Friday, 7 p.m. to 10:45 p.m., at the Balbao Fark Club building in Balboo Fark. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. For more information on the nonprotit club, phone 433-4560 or 278-8445.

Penthouse Dance, the 24 Karat Club sponsors a dance Friday. September 26, 8330 p.m., Terrace Room, Executive Hotel, 1055 First Avenue, downtown. Cocktail attire requested, 492-9292.

Balfroom Dancing, swing and sway to a five-piece band every Friday, 9 p.m. to midnight at the Regency Balfroom and Dance Center, 2011 El Cajon Boulevard,

Square-dancing, Key Reid and Don Pfister call the dose-dos and allemandes, Saturday, September 27, 7-30 p.m., Emerald Ballroom, 9184 Gramerco Drive. Mission Village Shopping Center, 565-2727.

Polka Dance, Frank Rote and his estra provide the rtainment at the Autumnfest entertainment at the Autumnrest Polka Dance, Saturday, September 27, 8:30 p.m., Santa Sophia Catholic Church, 9800 San Juan Street, Spring Valley, Call 465-9020 or 463-6162 for

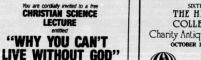
Mod Dance, start polishing the Mod Dance, start poisining the chrome on your Verpa because the Stratus Dance Club is hosting "Groveline '86," a dance featuring seven local mod bands — Multiple Choice, Big Express, the Fan Club, the Tracern, Manual Scan, the Nephews, and

and expected appearances by mods and scooter clubs from L.A. 3 p.m. to 2 a.m., Stratus Dance Club, 9620 Campo Road, Casa de Oro. For details phone 697-8634

The San Diego Swing Dance, Club meets each Sunday at Lehr's Greenhouse, 2835 Camino del Roi South, Mission Valley, A beginnen' class begins at 3 p.m., followed by a dance to live maiel as 4 p.m. For details phone 274-2235.

Round Dance, a beginning round-dance class takes place evers Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469 9325 for details.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the



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TO LOCAL EVENTS

Prado, Balboa Park. 276-7064 or 488-2617.

San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7-30 p.m., Recital Hall, Balboa Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, 15, 1611, 457, 2020. La Jolla. 457-3030.

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7.30 p.m. in the Balbou Park Club, Balbou Park. Interested in joining? Phone 463-7529.

Co-ed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington, For details phone 283-0446.

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experience and no partners are necessary for the classes, held at the Balboa Park Club Building ir Balboa Park. For details phone 569-4955 or 422-5540.

Tango, the Tango Argentina dance club sponsors an evening of dance club sponsors an evening of dance every Wednesday night, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Missson Village Shopping Center, Call 565-2727 for more information.

Film

"The Zamberi Express," traveling from Cape Town to Victoria Falls, the Blue Train, most laxurious steam train in it world, crosses the diamond field and bartlefields of Africa. The next film in the Natural History Museum series screens Saturday, September 27, and Sunday,

2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with miseum admission. 232-3821.

"The Hussar Ballad," a Soviet "The Hussar Ballad," a Soviet vaudeville-style comedy about a seventeen-year-old girl who joins the army during Russia's battle against Napoleon screens Sunday, September 28, 11 a.m., Ken Cinema, 4061 Adams, Avenue, Kensington, 283-5909.

"Xunan - The Lady," part two of a videotape about the Mayan Indians of Chiapas, Mexico, airs Monday, September 29, noon, Natural History Museum, Balboa

"Band of Outsiders," Jean-Luc Godard's 1964 drama about a robbery committed by three misfits screens Monday. September 29, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

Strawberry Blonde, "stars limmy Cagney as a 1890's prospector infatuated with a gold ligger played by Rita Hayworth. This Raoul Walsh film screens Monday, September 29, 5 p.m., 7 p.m., and 9 p.m., North Park Theatre, 2931 University Avenue, North Park, 295-2957.

"Latin American Film Series," Ventana Latina (Latin Window) is a series of six films concerning contemporary Latin America The second film is Ballad of the Little Soldier, a documentary by Werner Hering about the embattled Miskito Indians, who are currently financed by the CIA are currently financed by the C in the contra war against Nicaragua and who often send animated film about a nineteenth-century Cuban freedom fighter. The films screen Tursday, September 30, 7:30 p.m., room 130, Hepner Hall, SDSU, Free, 265-6885.

national Film Series. eight films by Alain Resnais, the most durable of the French "new wave" directors, are featured in Contemporary Art. This week's film, Lu Guerre Est Frue, stars Yves Montand as an aging radical

I'ves Montand as an aging radical who must come to grips with the futility of his cause. The film screens Wednesday, October 1, 7:30 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267.

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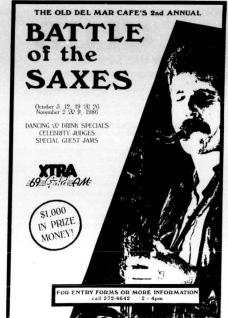
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Del Mar Jazz, vocalist Avanna protects and her trop perform Friday. September 26, 8 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. On Saturday, September 27, Tom Finkles plays solo jarr piano. Both shows begin at 8 p.m. Free. 755-3735.

International Music, Faul and Carla Ruberts perform the maditional music of India, Russia, China, Africa, and other places from around the world, Priday, September 20, 8 pm., La Mesa Community Center, 2975 Memoral Drive, La Mesa Call 463-6886 or 461-7826 for taket information.

Auditions, the San Diego Youth. Orchestra has openings in all

sections of the orchestra for sections of the orchestra for qualified musicians under the age of weenty-live. Troots are held each Saturday, 1:30 p.m. room 207, Casa Del Prado, Balboa Park, Call (333-323) to more information. Also, experienced musicians or all ages are needed for the Palonar College Concert. Band Auditons are held. for the Palomat College Concert Band Auditions are held Wednesdays, 7 p.m., rehearsal room D-6, Palomat College, San Marcos, For more information, call 774-1150 x2316.

Saxophonist Joe Manillo and vocalist Avanna Hobson are the next guests at the ongoing concert series sponsored by the North Coast Jazz Society. Sat aday, September 27.

9.30 p.m., George's, 641 First Street, Encinitiss, 944-6988

Nonstop Jazz, Peter Sprigue, Holia Gentre a Neon, King Biscuri Blose, Fin Brigham, Speed of Light, and Mr. Nice Gur share trusce bettelling the International Children's Foundation, Sunday, September 28, noon to 8 p.m. Del Mar Fargrounds, Del Mar, Ticken are available through 298-5147. 1908-5747

Big Band Concert. Danny Hale and His Shelmestra, voted "Best Big Bind" by the San Dego Musician Associations, play arrangements to Glern Miles Tomm Loney, Court Basse, and others, Sanday Dak, Coart Boalleward and Girard Avenor, La Jolla, Free, Call 454-1444 for details. Big Band Concert, Danny Hale

"Blues without Boore," Peter

Sprague and Secrets perform a benefit concert for the Alcohol Information and Diversion Teen Recovery Program, Sunday, September 28, 5 p.m., Kir Carson

Chinese Chamber Ensemble, this Chinese Chamber Ensemble, this quartet — China Lin, He Dong, He Yue-Yuan, and Zsassa Heiligenberg — perform European and Chinese selections using Oceanal and Worses Oriental and Western

and Highway 15, Escondido. Tickets are available through Ticketron and Teleseat. Call 741-7708 for more information

"Oboc Composition Evening," oboist Greg Steinke, chairman of SDSU's music department, as well as DawG Ward-Steinman, Linda Lukas, and Marian Haya, present a program of oboe music, Sunday, Soptember 28, 7 pm., Smith Recital Hall, SDSU. Tickets are awailable at the Arrecticket office.

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TO LOCAL EVENTS

September 30, 7:30 p.m., Saslamp Quarter Theatre, 547 Sourth Avenue, downtown. The Fourth Avenue, downtoon, The programs begins with a serie of pipu (Chinnese lure) solos by He Joe Yuan, Jolioned In grease (was a low for him to have been a low for him to have been downtoon the him to have been downtoon to have been downtoon

Pianist Dragona Bajalovic performs works by Scarlatti, Chopin, and Listt, Monday, September 29, noon, Athenseum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-5872.

Classical Guitarist Fred Benedetti performs Monday, September 29, noon, Scripps College, SDSU, Call 265-6555 for complete information.

and trumpeter Fip Oakes perforn Monday, September 29, 7:30 p.m., Jazz Mine Records, 5726 1.a Joila Boulevard, La Jolla. 454-9832

Chamber Music, the Gennaro Truo, Ren Goldman (volin), Mary Lindblom (cello), and Illana Musico (piano), perform works by Schulerer and Shostakovich, Monday, September 29, 3 p.m., Jewish Community Corter, 4079 Fifty-Gouth Street, college area. For tuden information, call 581-580 242.

"Carnivorous Lunar Activity," to quote from singer-onsperiter Richard Flacion's lyrics, "I have been to all the gallenesiand to all the openingal's been to the were borings here's the door to your underground!" Flaccio performs a set of original songs, Monday, September 29, 9, pm., Espresso Gallery, SOC Fourth Avenue, downtown, 239-2511.

The California Youth Chorale, under the direction of Lorente.
F. Slater, performs a program that ranges from Buch to just at the next "You Have Seniority" program. Tuesday, September 30, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art., 700 Prospect Street, La Jolla Call 454-0267 for further information.

"Brass through the Ages" is the title of the program to be performed by Classic Brass -Drit Koman and Charles Lauer. Drit Koman and Charles Lauer. Drit Koman and Charles Lauer. Drit Month of the Charles Arkins trombone, and Kenneth Earnest, tuba — Tuesday, September 30, 7.30 pm., third floor auditorium. San Diego Public Librars, 820 E Street, downtown. Free.

Singer Roberto Lanieri performs a concert of vocal harmonics, Wednesday, October 1, 8 p.m., room B 210, Mandeville Center, UCSD, For more information, call 534-3229.

Lectures

Tas Seminar, the Foundation for Frannacia Balcatons a spensoring a free workshop trided "How to Take Advantage of the New Tax Leavs," Today. Thundary. September 23, 600 pan. House Inn., 1995 La Jolla Shores Drive La Jolla The foundation host another lecture, "Investment and Tax Strategies under the New Tax Law," Toesday. Community Room, Grar American Bank, 4158 Bontia Road, Bontias Tom ake reservations, phone 283-6850.

Las Islas Encantadas, these enchanted Islands' in the Sea Cortes are the habitat for a variety of bird and mammal species. Pier Van de Mark, tour guide and photographer, whose pictures have appeared in National Geographic's World and

Neusweek, presents a slide-illustrated lecture today, Thursday September 25, 7:30 p.m., lecture hall, Natural History Museum, Balbus Park Free. 459-8159.

"Across the Roof of the World," "Across the Root of the World, adventurer, explorer, and anthropologist Jeff Salz presents a side-illustrated ralk about his travels through Nepal, Tibet, and China, today, Thursday, September 25, 7-30 p.m. Adventure 16, 4620 Alvarado Canyon Road, Mission Valley, Free. 283-2362.

Free. 289-2362.

Rainbow Coalition Conference, the San Drego Rainbow Coalition toporation a conference, including speaken and workshops, to discuss endowments for political social sections. Saturday, September 27, 830 a m. to 3 p.m., Neighborhood House, 841. South Furry first Street. Southeast San Diego. For further information, phone 264-5012.



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These are some of the most important issues facing us California Marriage, Family and as a society and as individuals. Today, as never before, there is a need for more and better trained professional counselors. To prepare caring and insightful people for careers in counseling -and to improve the capabilities of those already in practice-National University has developed the Master of Arts in Counseling Psychology

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Classes start September 29th

Free dance classes, September 27th 3255 Fifth Avenue, San Diego, 10:30 am 5010 Cass Street, Pacific Beach, 10:00 am Also (Pacific Beach only) free class, October 4th, 8:00 am

Free workout classes October 4th, 9:00 am 3255 Fifth Avenue, San Diego 5010 Cass Street, Pacific Beach

Register at one of our three center locations and receive 50% OFF full course fee - new students only. Expires October 13, 1986

Classes county-wide Call 294-9890

First class free 1985 Aerobic Dancing Inc.



Daneing

Chilen Human Raghts Abuses, ofter the unsuccess of Chilendra assumation attempt on Chilendra assumation attempt on Chilendra to the Chilendra assumation attempt on the Chilendra assumation of the secret police, or maked men lipsed promised police assumation of the secret police, or maked men lipsed to the common with further ballet wounds to the band. According to Amnety International and other foreign terminol and other foreign terminol and other foreign symptomatic of the human-rights abuse occurring in Chile LUSD learner Geella United America, a foreign control of the Chile Areas, a foreign c Chilean Human Rights Abuses, former victim of torture, discusse Chilean human-rights abuses at the next meeting of the San Diego chapter of Amnesty San Diego chapter of Anniesty International, Saturday, September 27, 7 p.m., Fellowship Hall, La Jolla United Methodist Church, 6063 La Jolla Boulevard, La Jolla, Free, 278-9664.

Enamels Lecture, well-known enamel artists Harlan Burt and Martha Banyas present a slide-illustrated lecture in conjunction with the 'Enamels Now' exhibit. Sunday, September 28, Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Free. 231-2366.

"East West Interface: Japan versus California," it's been

noted that if Japan and Californi were to form one nation, their combined oconomies would be week to families feeling to the world. However, this discussion is about arishinstrate and features ficher Chiefley, whose latest design in the stronger of th

"New Views of Women," Vicks Ruis, professor of history at UC Davis, discusses." Measures for American Women, Reservess for Research," Wednesday. October 1, 3 p.m., room 221, Hepner Hall, SDSU-Free Call 265-6524 for more information.

Primatologist Russell Mittermeier discusses his work with primates in tropical forests, next Thursday, Cerober 2, 7.39 p.m., Monteurna Hall, SDSU. 265-5152. See, also, the "events highlight" on page one of this section.

Radio/TV

"The Dusts of Kilimanjar this episode of Living Will examines how over grating has affected Ambosels National Park preserve on the border between Kenya and Tanzania, today. Thursday, September 25, 8 p.m., and Saturday, September 27, 1 p.m., KPBS-TV, Channel 15.

"Dance in America." an evening "Dance in America," in event of dance and convensation with Martha Graham, featuring three of her materipiece, Erund into the Mare, Case of the Heart, and Acts of Light, ain Friday. September 26, 9 p.m., and Sunday, September 28, noon, KPBS-TV, Channel 15.

KPBS-TV. Channel 15.

"Crims Story," of you create the first ten minutes of this program's premiere epocale, you saw some of the best TV to far this season. Observe Very, Crims Story has the same visual flair, except set in Chicago during the late Fiftnes. The stores are also fair, clipped to the control of the control

Saturday, September 27, 530 p.m., KSDO (1130).

"Honky-Tonk Freeway," although this Bridge at San Lair Pey-style tale of a Florida town the critics are in disagreement about its worth. You be the judge Saturday, September 27, 8 p.m., XETV, Channel 6.

XETV, Channel 6.

Charges several Ridders, when is Sun Diege going to get with it and produce a video comparable to the Radient Silver and Black Charges and the State of Silver and Black Charges and the State of Silver and Black Charge has when it comes to being before the camera, but the grant state of the Silver S

"Raiders of the Lost Ark," perhaps the most often asked question of the summer of 1981

September 28, 9 p.m., KGTV,

"Harvey," Jimmy Stewart stars in this 1950 comedy classic about a "tippler" who has an invisible six-foot rabbit as a friend, Moraday, September 29, 9 p.m., XETV, Channel 6.

"Cuba: In the Shadow of Doubt," an exclusive interview with Cuban leader Fidel Castro-highlighte this examination of the successes and failures of the Cuban revolution, Tuesday, September 30, 9 p.m., KPBS-TV. Channel 15.

Sports

International Surfing
Tournament, Tom Curren, Brac
Clarch, Tom Carrell, Michael
Ho, and more than 150 entrains
will be competing in the Stubbe
Pro International Surfing
Tournament, today, Thuesday,
September 25, 7 a.m. to 4 p.m.,



83

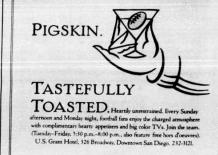
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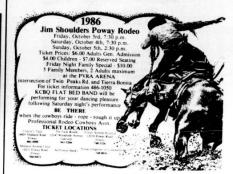
American Television Acting Workshop presents IMPROVISATIONAL WORKSHOP

IN PERSON

(Star of Saturday Night Live, About Last Night, One Red Shoe) A two-hour workshop · Saturday, October A 10:00 am-noon and 2:00 pm-4:00 pm • \$25 per person Place: Backdoor, Aztec Center, SDSU

Place: Backdoor, Artec Center, SDSU
For guaranteed reservations call (64) 95 14-771
Tickets available at Total Control of the Control of the Control of Co

Produced by New Talent Management Inc



TO LOCAL EVENTS

Oceanside. An elevated viewing area for seniors and the handicapped will be available on the beach. Call 722-8956 for

Women's Tennis Tournament, Pam Shriver, Zim Garrion, and Carling Basset are jusa of sev of the stars who will play both single's and doubles' morches in single's and double's morches in single's and double's morches pro-pagning of the control of beginning of the control of personal collections, September 25, Anacho Bernardo. The preliminary Bernardo. The preliminary Bernardo. The preliminary Demarko. The preliminary Demarko Chine Roos, Rancho Bernardo. The preliminary Demarko Chine Bernardo The Bernardo. The Bernardo The September 26. The finals begin at September 28. The final begin at September 28. The September 28. The

more information, call 393-994.

Padres at Home, the last home series of the season begins with a three-game stand against the Cincinnati Reds, Friday.

September 26, and continues through Sunday, September 28, The Los Angeles Dodgers come to Mission Valley for another three-game series Monday, September 39, through

Wednesday, October I. All games login at 7:05 p.m., except the Sunday, September 28 match, which begins at 1:05 p.m. Tickets are available at the stadium ticket office. 238-7328.

Velodrome, the San Diego velodrome hosts a series of races every Friday through October 24. The next set of fast and furious men's and women's races (without brakes!) takes place Friday, September 27, 7,30 p.m., San Diego Velodrome, Morley Field, Balbon Park. 298-1570.

Field, Balbon Park. 2004-1570.
Rosarion-Enemals Blie Ride, wouldn't you love to have the exclusive pattern on Lycar when an espected 10,000 bits miden mention of the part of the part of the Rosarios. For example, the part of the Rosarios. The counse for this first-Enemals bits of the Rosarios of the Rosarios. The counse for this first-Enemals Libre Daily with a dead on Bouldward Lusso Carleiras on the Enemals waterfront. For negistration information, call 583-3021.

Auto Racing, El Cajon Speedway's next event of the season is a super-stock grand prix, double-point event, Saturday, September 27. Gates open at 6 p.m., qualifying runs star at 6:15 p.m., and the races begin at

7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Cajon. 448-8900

Community Challenge 8K, which benefits the Crime Victims Fund, takes place Sunday, September 28, 8 a.m. North County Fair mall, 272 East Via Rancho Parkaway, Escondido. For details call 483-9501.

Scottish Highland Games, porting the stone, toxing the cobort, sheeping herding, and the fiving pain tow are just a few of the arbitre, events at the color sheeping pain tow are just a few of the arbitre, events at the color sheeping to the c

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10-30 p.m., Conference Building, Balboa Paix. A tournament is held every Tlunday night. Call 583-3870 for more information.

Golf Lectures, a series of free lectures takes place each Tuesday. This week LPOA professional Donna Abego diseases "How to Take a Golf Lesson," Tuesday, September 30, 7 p.m., Fore-Ward Golf Fitting, 9350-C Clairemont Mess Boulevard, Clairemont. Call 541-2727 for more information.

In Person

Funnypenous Rose O'Dennell and Fired Wolf appear today. Thurday, September 25, though Sunday, September 26, Drufus extraordinaris Rick Rockwell (a.k.a. Skippy from San Dage at Lample, Paul Clary, and Spanish Chrough Cochoe's 5-Show times are Thurday at 8-M p.m., Friday and Tousday and Wednesday at 10-30 p.m., Sunday at 8 p.m., and Tousday and Wednesday at and Tousday and Wednesday at and Tousday and Wednesday at 63 C. Gamet Avenue, Pacific Beach, For information phone 483-4520.

Comedians Pat Gorse, Steve Moore, Lois Bromfield, and Pam Matteson share the stage at the Comedy Store today, Thursday.

September 25, through Sunday, September 28. Show times are 9 p.m. today and Sunday, 8 p.m., and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla, 454-9178.

Comedy Group the Egomuniacs perform skits, songs, and improvisations satirting Baby Boomers, Finday, September 26, 7:30 p.m., Grass Roots Cultural Center, 1947 Thritteh Street, Golden Hill. Call 232-5009 for ticket information.

South African Marryy Stephen Biko died under mysterious circumstrances while being held by the South African Security Folice. The Black Writers and Artists of San Diego present the Fourth Annual Steve Biko Commemoration, featuring Saturday, September 27, 7 p.m., Grass Roots Cultural Center, 19 Thirtisth Street, Golden Hill. Thirtieth Street, Golden Hill. 232-5009.

"Table Manners," a "monologue and a meal" by performance artist Berne, takes place every Sunday in September, 7 p.m., Java Annex, 666 Ninth Avenue, downtown. Call 331-7845 for reservations. Extremely limited seating.

OCEAN FRONT HOTEL/SPA IN MEXICO ONLY \$99

Per person, based on double occupancy. Offer good with this ad October 1 to March 15, 1987. 3 days, 2 nights · 2 dinners, 2 breakfasts, 1 lunch · Open bar domestic drinks, during bar hours ALL YOU CAN DRINK FREE!



Tennis courts, heated swimming pool, live music on weekends, tropical gardens, everything under the sun. OCEAN FRONT VILLAS NOW AVAILABLE.



We are halfway between Ensenada and Rosarito. Take the toll road south to the L.A. Mission exit. Go north one mile on the toll road and you've arrived. 1-706-685-9152

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DESIGN The San Dings presentation of the ambition CEARS SCHLEWER is made passable in part by a pit from Mrs. William 1. Staphens and the late Mr. Staphens.



San Diego · Golden Hall

Tuesday, October 14, 7:30 p.m. Reserved seats \$9.50/\$10.50/\$11.50

Ticket outlets: Center Box Office, Golden Hall, Ticketmaster outlets and major Christian bookstores. CHARGE BY PHONE: 236-6501 Mon. Frt. 9-5 GROUP DISCOUNTS & MAIL ORDERS: 565-7278
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Artists include: Peter Sprague · Hollis Gentry King Biscuit Blues · Fro Brigham Speed of Sound · Mr. Nice Guy 8 comics courtesy of THE COMEDY STORE

Fun for the entire family with the Shrine clowns Gates open at 11:00

Family \$20.00 (2 adults, 3 children) Individual \$5.00 (No reserved seating) For information 298-1504 MasterCard / Visa

Sunday, September 28, 1986 12:00-8:00 pm Del Mar Fairgrounds

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\$29500 (includes lunch)

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 Intro to Government
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 Excential Elements of a

 Excential Elements of a

 Ceneral Contract
 Principles

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Mail registration form to: CEPT P. O. Box 1437. Lemon Grow, CA 92045 - (619) 462-0629



Attention singles!

BUSINESS CARD MIXER

Thursday, October 2

Islandia Restaurant

in the Hyatt Islandia Hotel • 1441 Quivira Rd., Mission Bay (Next to Marina Village)

This is a weekly gathering of young, mostly single. San Diego business persons...

NO MEMBERSHIP FEEL

- · Networking · Business referrals
- · Social contacts · Fun Hors d'oeuvres · Cocktails

ktails Celebrity guests Music/Entertainment by: 'Music As You Like It" 6

Entrance: Your business card and \$5 Entrance: Your business card and 35 at the door. Business attire required.

If you need more information call 281-8646



Mellow Meister Bing Crosby is the subject of a tribute performed by Joe Hawks, Tuesday, September 30, and Wednesday, October 1, 8 p.m., Coronado Plashouse, 1775 Strand Way, Coronado, Call 435-4856 for ticket information.

Feur California Poets, Linda Brown, Kathleen Iddings, Joan Levine, and Shellev White. accompanied by dancer Doreen Amelia and mussean Gary Stokes, read from their work, Wednesday, October 1, 7 p.m., Artec Center, SDSU. Free. For details call 265-5443.

Special

Nature Walk, reservations are required for a free rour of Presidio Park, sponsored by the offshoot Botanical Tours, Friday, September 26, 9:30 a.m., Serra Mugeum, Presidio Park, Old Town. Call 297-0289 for

Pree. Call 280-7710.
Pow Wow Days, a week-long schedule of activities kicks of with the "Tour de Poway," fifteen- or twenty-five-mule bike tours through Poway on Saturday, September 27, 8 a.m., the intersection of Poway and Community roads, Poway. Following at 10 a.m. is Community Day, featuring old-commence City of Poway worthall

ommerce/City of Poway softball

games; food and game booths; sony rides; entertainment that

pony rides, entertainment that includes a calypso band, cloggers, the Poway Performing Arts

LEE RITENOUR Oct. 12

Agine Silver Jubilee Viejas
Days, a camival with idea for
adults and childen, game, food,
and crafts booths, as well as
bings, takes plase Frialey.
Bellings, be

445-021 for details.

Bird Watching, according to the
San Diego Audubon Society, the
week is the best time to see
migrating warblers and other
songhirds. An expedition around
Point Loma takes place Saturday
September 27, 8 am., meet at
the west end of Dupont Street on
the eastern edge of Point Loma
he eastern edge of Point Loma
Free, Cal 288-0710.

Serbian Festival, the fourteenth annual Serbian Festival and Bazaar takes place Saturday, September 27, and Sunday,

* * * CHARGERS VS. * * *

ANDREAS VOLLENWEIDER NHL HOCKEY

NOW: HUEY LEWIS, DAVID LEE ROTH, BOB SEGER, ROD STEWART, JOURNEY, BERLIN

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JOHN CHARLES WAS BEST SEATS/All events
SAN DIEGO · Loma Square · 224-3747
DEL MAR · Flower Hill Mall · 481-0522

the Poway High School cheetleading and athletic squads. These events take place at the Poway Community Center, 13094 Bowron Road, Poway. For further information, call 486-3107.

Estuarine Walk, the Tijuana River National Estuarine Society River National Estuarine Society hosts a special ninety-minute walk along the strand and sloughs to view the arriving waterfowl and shore birds, Saturday, September 27, 9 a.m. Meet at the end of Seacoast Drive, Imperial Beach. Free. 237-6766.

Cuyamaca Hike, the California Native Plant Society hosts a field trip up the second-highest peak in San Diego County, Saturday, September 27, 9 a.m. Meet in the parking lot at 540 North Second Street, El Cajon. 232-7196.

Street, Bl. Cajon. 292-1709.

Bonsai Exhibit, an exhibit of miniature trees and plants takes place Saturday, September 27, and Sanday, September 28, 10 a.m. to 5 p.m., noom 101.

Casa Del Prako, Balbos Park.
Demonstrations of this Oriental akill will be held at 1 p.m. and 3 p.m. both days. Free. For details call 563-0339 or 421-3721.

call 98-0339 or 421-3721.

Anorican Indian Day, the Museum of Man hosts a celebration of California's narive cultures, Saurahy, September 27.

Native Americans from throughout San Diego County will be displaying ares and crafts will be displaying ares and crafts of the county of th

Healthfest '86, Alvando
Hospital Medical Center sponsor
more than thirty exhibits and
display, free health accreaing,
and talls by specialists in the
fields of nurrition, cardiasc care,
excercise, and diabetes, Sarunday,
September 27, 10 a.m. to 2 p.m.,
6655 Alvando Road, Del Cerro.
Call 129-3333 for more
information.

Art Tours, Spectrum Gallery hosts a guided tour of San Diego's contemporary art scene, Saturday, September 27, 11 a.m. 744 G Street, downtown. Call 232-9743 to make reservations.

Mexican Barbecue, everybody has got their recipe for barbecue, but few can beat barbacua Mexicana, which will be served Saturday, September 27, noon to 5 p.m., Our Lady of Mt. Can to School, 109 West Seaward Avenue, San Ysidro. For details call 428-2091.

September 25, noon to 9 p.m., St. George's Sarbian Orthodor Church, 3023 between Street, Charles, March Server Street, Charenont: Along with a fee Charles of the Sarbian Street, Charles of the Sarbian Street, Schial delication is aroma and notified with the provided by two tamburita orchestras playing continuously throughout the day, as well as strolling surgers on the street of the sarbian street, and ances. See further details, call 744-5326 or 76-5827.

744-5328 or 726-5827.
Cabellis Festival, Jann Rochiguez
Cabellis Instelled in San Diego
Hathor 444 years ago. To
commemorate that historic event, a
re-enactment of his landing
takes place Saturday.
Selected Instelled Selected Instelled Selected
Island Genera the Rabber police
sartion, Point Loma. The
following day. Sunday.
September 28, 9 a.m. or 9 am.,
Monument, the San Diego
Portuguese community houts a
festival fearuring music, duncing,
and Kool from Fortugal, Spain,
Melecco, and the Direct Selected
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Pancake Breakfast, the Great Oaks facility for the disabled hosts a fundraising pancake horas farmatising pancake breakfast, Sunday, September 28, 7 am to 1 p.m., St. John of the Cross Catholic Church, 8086 Broadway, Lemon Grove. 582-7417.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-20ere Silverwood sanchaary and nature education center offers guided tous every Sunday, 10 a.m. and 1:30 p.m.; Silverwood Preserve, five and silverwood Preserve, five and wildcat Canyon Road, Free, Call 443-2996 for details.

Photography Awards Deadline, entries for the Museum of Photograph's Art's sixth annual photography awards exhibition must be submitted before Saturday, October 4. Photographe may be any six, black and white; color, or mixed media but must conform to the rules of the competition. Entry forms may be 742 Broadway, downtown. Call 139-5162 for complete information.

For Kids

"Kids' Night Out," Oskar Klown performs Friday, September 26, 7:30 p.m., Goodbook Shoppe, Rancho San Diego Shopping Center, 3763 Avocado Boulevard, La Mesa. 463-3048

STEEL PULSE

Saturday Storytimes, Barbara Gartner conducts a storytime of preschoolers every Saturday, 9:45 a.m., Clairemont Public Library, 2920 Burgener

TO LOCAL EVENTS

Boulevard, Clairemont. Free. 276-0090.

276-0300.

Changie Camp, a sports cang for kids featuring players from the Packes and Socken takes place Packes and Socken takes place Saturday, September 27, 10 a.m. College, Isers Royster Brace Bochy, Bip Roberts, and Deacon Jones will be their expressioning the Paders. San Diego Sockers, players Jim Gorster, Kevin Cow, and Waad Himmer, will be demonstrating soccer skills. The Cocked benefit the Women's Proceeds benefit the Women's Proceeds benefit the Women's International Confession of the Company of the Co

Spanish Storyhour, an hour of stories en español takes place Suturday, September 27, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Puppet Show, Family Tree Puppets present A Farry Tale, Saturday, September 27, and Sunday, September 28, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

296-602 for reservations. Art Classes, Egreeno Callery sponson a series of art classes for youngsteen each Standay. This week Minds Donner leads a two-performance class for ages five to ene, Standay, September 27, 1 pm. Egreeno Lallers, 850. I pm. Egreeno Lallers, 850. and give a performance with the puppers they've made. Also on Saraday, September 27, 2 pm. and give a performance with the puppers they've made. Also on Saraday, September 27, 2 pm. and give a performance with the puppers they've made. Also on Saraday, September 27, 2 pm. and give a performance with the puppers they've made. Also on Saraday, September 27, 2 pm. and give a performance with the puppers of the

not receivations.

Talking Horse, Musy the Magnificent — she talks, she dances, she predicts the Dow Jones average — no, just the talking and dancing pair. She also dancing pair she talking and dancing pair. She also does magic tricks as well. San Dego's name to Mr. Ed makes her next appearance sararding, September 27, 3-30 p.m., at the Pow Woo Days Festival Flower Community Center, 1894 Bowton Road, Plower,

Pajama Storytime, preschoolers are invited to bring their favorite stuffed toy every Monday, 7 p.m., to hear stories at the University Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

Girls' Chorus Auditions, the San Diego Girls Chorus holds auditions and rehearsals for girls age eight through twelve every Tuesday, 6:45 p.m., Pupper Theatre, Balboa Park. Call 581-0582 or 585-0401 for details.

Galleries

"Soft Paintings," collages create from scraps of fabric by Israeli artist Calman Shemi go on display with a reception today, Thursday, September 25, 7 p.m., Circle Gallery, 2501 San Diego Avenue, Old Town, Call 296-2596 for gallery hours.

296-1996 for gallery hours.

"Fine Tuning Salling Design
Today," a selection of drawings,
photographs, videotoraes, as well
as the salling yacht Sam of Single
as the salling yacht Sam of Single
as the salling yacht Sam of Single
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september 20, and continues
through November 30, La Jolla
through November 30, La Jolla
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Thursdays through Singlery
10 a.m. to 9 p.m. For additional
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10 a.m. to 9 p.m. For additional
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10 a.m. to 9 p.m. for additional
s

page one of this section. "Visions and Revisions," an architectural exhibition featuring works by Mithe Blaich, Douglas Childs, Halley Hochnett, Edgar Leroy Houley, Carl L. Strona, and Thomas S. Webb, Jr., opens September 26, 63, Dan., noom D-104, Mesa College, Art Gallery, Mesa College, The show continues through October 16. Gallery hours are 9 am. to 2 p.m., blendar through Privalry, 806, 252.

150-220.

"Return of the Dissource," this does cought to be called "The Beasts are Back, Part IL." It is the secoed to the popular dissource stability of the second to the popular dissource stability of the summer of 1985. These bilingual, assentially recommitte registers of Steposaumes and other huge recommitte registers are set in recreations of their primocolid surroundings that and volcanous. The exhibit open and volcanous the exhibit open community, September 27, and community through Junuary 4, 1987, Natural Hutter Moscoul, 1932 and 1932 per collection of the property of the pr

Metal Work, two exhibits, "Animations," a display of jewely and other functional metal objects by Daniel Eli Stralauer, and "Animal Westalauer, and "Animal", and "Animal", animal Callery, SDSU, Callery hours are daily, 10 a.m. to 4 p.m., except sundays, 7 pm. to 10 p.m. The

reception is Monday, September 29, 7 p.m. to 10 p.m. 265-6511.

"San Diego Artists Guild Open Juried Exhibition," William Peterson, editor and cofounder of Artspace mayatine, presents his comprehensive survey of the best contemporary art in San Diego, Saturdas, September 27, San Diego Museum of Arrt, Balboa Park. The gallery is open Toda of the Comprehensive September 28, and the september 2

Color Photography, more than 200 amateur photographes exhibit color prints, sliders, and ateroo slides. Saturday, September 27, 6 p.m. to 10 p.m., Recital Hall, near the Aerospace Museum, Balboa Park, Free. 270-2882.

270-2862.

Tannabe, egipt jewelers — Harlan Burt, Martha Buryas, Jamie Bennett, Rebekah Laskin, Jan Gerece, Belle, Roger Kuhn, and Corrern Kadman — display such Corrern Kadman — display such and Wallpaces, "shich opens unth a reception, Saturday, Septembler 27, 6 pm. Wra Confiner Galdery — The exhibit continues through November 1. Call 231-286 for gallery boon."

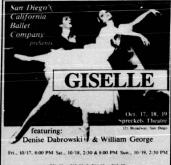
Call 201-256 for gallers hour.

"Deception and Revlustion: The
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hundred masks created by twentytwo contemporary artists and
tribul artists from such places as
Mall, Nigerus, Nepal, and
Mall, Nigerus, Nigerus, Nigerus, Nigerus,
Mall, Nigerus,

"Make Your Bed," an installation about choices by student Jean Lee Habenicht opens with a reception, Sunday, September 28, 7 p.m., Masters', Callery, SDSU. The exhibit continues through Wednesday, October 1. Call 265-6511 for gallery hours.

gallery hours.

"New Work from New York,"
painter Phulp Tusara, sculptor
Polls Aptiblisms, and part and
photographer Elliot Schwart and
photographer Elliot Schwart
Tusara's work, similar to the "ar
punt" of Jean Dubdier, consuse of
"liquid" portrain that look as if
they "glashed, pouned, and
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READER'S GUIDE

Weavings and Paintings, Maria Solaris and Glen Neff display their pictorial work and fashion weavings through Saturday. September 27, Artplex Gallery, September 27, Artplex Gallery, bours are Wednesday through Saturday, 10 a.m. to 5 p.m.

Pointillist and painter Mitchell Bright exhibits his work at the Art Site, 921 E Street, downtown. The show continues through Saturday, September 27, 274-9269.

"Entorno," Mexican landscape artist Cararo Nunez exhibits a new series of paintings of the Isla Coronade Mexicanas, through Tuesday, September 30, Galeria Dimensiones Continuas, Plaria Ohi, Clemente Orocco and Avenida de los Héroes, Río district, Tijuana.

"New Dimensions," Leon D. Miller exhibits three-dimensional wall sculptures through Tuesday, September 30, Perspectives Gallery, 835 G Street, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 4 p.m. 234-1766.

"Contrived Landscape," time-exposure landscape photographs by Michael Field are on display at the San Diego Chapter of the Sierta Club, suite 9, the House of Hospitality, Balboa Park. The russday, September 30. Gallery hours are Monday through Friday, 10 a.m. to 4 p.m. 233-7143.

Mixed-Media Sculptures, San Diego artist Tom Frankovich's sculptures are said to be "imbued with meditative qualities and personal symbols. A.R.T. Beasley Gallery, suite 16, 2802 Juan Street, Old Town. The exhibit continues through October 2. Call 295-0075 for

gallery hours.

Artissi Lisione Eshibit, eight artists – Karon Corna Rucker (mixed media), Michael Davis (Baskerny), Thomas Hobre (glass), John Hughins (cermines), Daniel Gozt (swelly), Dan Kyrtha (wood and Danielle Philips (mixed media) – exhibit their work through Crobee 2, A. R.T.
Beasley Gallery, 1802 Juan House, Continues through Crobee 2, Call Continues through Crobe 2.

Call 295-0075 for gallery hours.



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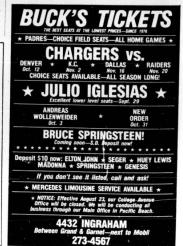
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TO LOCAL EVENTS

Wildlife Painter Joe Garcia displays watercolors through October 3, Grays Gallery, 205A Crest Street, Escondisk, Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 746-5226.

The Re-Emergence of the Figure characterizes Bill Mosely's new chalk drawing done during his recent trip to South America. Anuska Oalente, 2400 Kettner Boulevard, downtown. The exhibit contributes through October 4, 231-6652.

"In Search of Self," Ann Reillysiber's collection of collages and paintings is on display at Spectrum Gallery, 744 G Street, downtown. The exhibit continues through October 4. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

"Viaje al Centro de los Vestigos," photographs of pre-Columbian Mexican artifacts by ardo Suter are on exhibit at

Sea-Inspired Exhibit, new work Sea-Inspired Exhibit, new work by loom artist Joan Austin and photographs. Suda House's series Aqueous Mythi are on exhibit through October 10, Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos, Call 744-1150 x2304 for gallery hours.

"Wearable Art Show," even artists using such media as weavings, porcelain, and scissor cuttings display their works at the Offtrack Gallery, 510 North Highway 101, Encintras. The exhibit continues through October 11. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 942-3636.

"Forces of Enlightenment," "you have to push," says sculptor Daniel Martinez, "you need to work on your ideas every day.

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STEEL

Every show is like your last show." His anthropomorphic figures made out of found objects and industrial materials are on and industrial materials are on display through October 11. Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Sarurday 1 p.m. to 5 p.m. 544-0203.

"Woven Artistry of Guatemala." "Woven Artistry of Gustemala," the striking color combinations and variety of weaving techniques by the natives of the Gustemalan highlands are on exhibit at the Callery Stone, 724 Broadway, downtown. The exhibit continues through Corlober 11. Gallery boun are Monday through Sweets. 10 tem to 6 cm. Saturday, 10 a.m. to 6 p.m. 233-9100.

"Painter of the People,"
Acevedo Gallery is hosting an exhibition of paintings by Domingo Ullea, which "depict the working people of this nation and corrus the turnil in this and capture the turmoil in this world," Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. The exhibit continues through October 11. Call 296-8748 for

"To Water and Survival, Vision and Seeing," new works by painter Gary Lang are on exhibit through October 11. Quint Galleri, 644 Ninth Avenue, downtown, Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 239-8592.

Bauhaus member Okar Schlemmer, ittle known ousside Germany, as he subject of a retrospective that includes his paintings, drawings, subjectures, as well as theater costumes and a video of his materwork. The Tradic Bullet. The exhibit continues through October 12 at the San Drego Museum of Art. Bulleto Park.

"People of the Forest," the sixty "People of the Forest," the sixty view black-and-white photographs on exhibit document the forty years Gertrude Bloom spent among the Mayans in the star of Chiapas, Mexico. The exhibit continues through October 12, Museum of Man, Balboa Fark, 239-2001.

239-2001

"Sange Nueva," forty-nine urand-coming artist representing,
the "new blood" in Chicano
visual arts exhibit rattoo art,
mural designs, woodcuts,
photographs, and more through
October 12, Centro Cultural de
la Raza, Pepper Grove, Balboo
Park, Gallery hours are
proposed to the common co

"John Thomson: A Window the Orient," emphasizing



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common people as well as royalty. Thormson's photographs captured a rarely sens ide of the Orient, and his pictorial style preligiored the later documenters style of Margare Bourke White and Schrambourke White and Ethnough Cotcher 12, Museum of Photographic Arts, Balbon Park, Gallery hours are Tioseday through Sunday, 10 a.m. to 5 p.m., except on Thursdays, 5 p.m., except on Thursday. 3 p.m., except on Thursdays, 123–134.

Towgris, Mariene Ait presents her "irreverent look" the Western herome, using images and quotations culled from books, comic strips, Hollywood movies, and commercial advertising, commercial advertising, commercial advertising, commercial advertising, commercial advertising, commercial advertising, advertising, commercial advertising, advertising, commercial advertising and commercial advertising advertising and commercial advertising and commercial advertising adv

Sculpture, the Sculptors Guild of San Diego hosts a juried exhibit of mixed-media sculpture through November 12, Studio 36, Spanish Village, Balbon Park, Gallery hours are 11 a.m. to 4 p.m. daily, 238-0522.

"210 Years without End," the Mingei International Museum of World Folk Art opers an exhibit of American design that spans, well, 210 years, Mote than 200 items, from Shaker furniture to qualto and weather vanes to fifter art and contemporary ceramics, remain on eithbir through November 15. The Towne Centre, 4450 La Jolla Village Drive, La Jolla, 453-5500.

Women of 1915, "culpted by Smithsonian Institution artist Frank Micka in 1915, these planter busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition,

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held in Balboa Parl:. The current American women won the right to vote in 1920. This exhibit continues through February 1, 1987, Museum of Man, Balboa Park. 298-4114.

"Mirrors of the Gods: Reflections of Huichol Reality," an exhibit that was ten years, in the making is on view at the San Diego Museum of Mars in Balboa Park. More than 1000 artifacts of the Huichol Indians of the Sierza Madre Occidental the Sterra Madre Occidental region of Mexico are on view, including yarn paintings, baskets headdresses, rattles, photographs tableaux, and dioramas. The exhibit continues through March 29, 1987. For more information on the show and on related museum activities, phone 239-2001.

Species (continued from page 1) scholarly papers, Mittermeier is also a well-conditioned athlete and was recently included by Esquire magazine as a member of America's "new leadership class" of "men and women under forty who are changing the nation." But it is his

the nation." But it is his provises as in indefatigable, single-minded explorer that seems to command the highest praise from Mittermeier's colleagues. "He's a fieldman," says one. Mittermeier will report on his field work with primates and tropical forests in a lecture and ropical forests in a lecture and ropical forests in a lecture and ropical forests. Thursday, October 1, at San Diego State University's Montezuma Hall. Much of the

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- Jeannette DeWyz

Museum

(Continued from page 1)
(West) Corporation, Mr. and
Mrs. Forrest N. Shumway, and
Mr. and Mrs. Mark Yorston.

news is grim. Mittermeier notes that of the roughly 190 primate that of the roughly 190 primate species currently recognized, at least a third are already endangered, vulnerable, or rare, with one in seven facing extinction by the end of the century or sooner. The greatest threat to the nonhuman primates' survival is the proceeding destruction of inexorable destruction of tropical forests, currently being cut down for human use at an annual rate comparable to an area about the size of New York

But Mirremoier also expresses some optimism. Conservation consciousness has taken root and flourished in a few countries such as Brazil, and biologists can point to limited victories with some primate species. The population of lowland gorillas in central Africa has stabilized since the really have to take an upbeat approach," Mittermeier proclaims. "And I think we are

proclaims. "And I think we arturning the tide."

The San Diego Zoological Society and San Diego State University's College of Extended Studies will offer a one-unit course in conjunction with Mittermeier's presentation. For more information about either, call 265-5152

latest line of foul-weather gear. Just like the Louvre.

"Fine Tuning: Sailing Design Today" will be open to the general public at 10:00 a.m., Saturday, September 27. The exhibition will run through November 30. On Sunday, October 5, the museum will WANTED

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America's Cup races and other historical material, a new type of mylar-kevlar sail attached to a wall and unfurled into the center of one of the exhibition

center of one of the exhibition rooms, a series of computer graphics of hull and keel designs, and fifty examples of marine hardware, including a steering pedestal, a winch, blocks, pulley systems, other rigging, a new sail-furling system, safety ear, and

system, safety gear, and mannequins dressed in the latest line of foul-weather gear

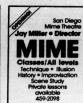
day from 1:00 p.m. to 4:00 p.m., with activities such museum who have never been there before will be able to identify it as the large, low building on Prospect Street with two real racing sailboats out in front: The Stars and as demonstrations of sail as demonstrations of sair rigging, line splicing, and knot rying, a sail design contest for children, videotape shows of sailing races, live jazz, and free refreshments. The La Jolia Stripes '83, a twelve-meter racing yacht with a winged keel; and the NF Squared, an experimental hydrofoil that has Museum of Contemporary Art is located at 700 Prospect Street in La Jolla. For further experimental nyarofoli that has attained speeds of up to twenty-six knots. Inside the museum, they will find thirty-two drawings and blueprints of historical and contemporary information, phone 454-3541. historical and contemporary yachts showing the development of design styles and changes in hull and keel shapes, thirty-one photos, eight wall-size photo blow-ups, two more full-size staling craft (a planing hull similtoer named Essex 14 and a sixteen-doot catamaran, scale models of keels from contemporary racing and of an experimental solid-wing hydrofoil, video displays of America's Cue races and other

Lectures

recondite concepts of space have matured into a relaxed set of professionals who can either go with the flow or try to do

go with the flow or try to do something really rad, depending on who's putring up the bucks. Architectural "trends" are good, and for two reasons. First, a trend engenders and tolerates both individuality and conformity, tradition and innovation, while a movement clumsily tries to meld these extremes into one monolithic extremes into one monolithic mess. Second, if a trend produces something horrifying it can be blithely abandoned, while a movement must be while a movement must be superseded by something even more outrageous or oppressive. This brings us to Southern California, where the trend, as a way of life, has perhaps forever replaced all movements and traditions. As an introduction to the New School of Architecture's fall lecture series, here is a brief

8 1 Annex











TO LOCAL EVENTS

in our region.

Most salient is the astonishing proliferation of condominiums, known as "condomination." Today's "condomination" Today's condomination are senerally the same type of low-cost, low-test agartement complex popular in the States, with a few cursory of the same type of low-cost, low-cost, or condomers, arched entryways, round or Gorbic windows on the outside, and a gas-fed fireplace and microwave oven on the inside. The units are designed to appeal to the young urban professional who has under the country of the condomination of the country of the cou now is looking for a little equity. The less expensive condominiums, those with fewer features and a garish facade of garages, are often referred to as "econominiums." Another measurered is

often referred to as "econominums."

Another megatrend a "addivisionation," the "addivisionation," the first tract of utterly unpreposessing homes, arranged in a mase of cul-de-seas and left unlandscaped, so that an industrious home owner, sixting on his aux-leapled deck pains to the metallic traction to the metallic traction to the properties of the metallic traction to the metallic traction to the metallic traction to the metallic traction to metallic traction tracti

contractor.
Concomitant with
"subdivisionation" is
"mallification," the
construction of massive shopping malls to serve the hordes of subdivision residents. Malls are forbidding castles of consumerism, surrounded by sun-baked mosts of concrete for parking cars. Within is a small city of department stores, shops, and restaurants, reminiscent of the walled medieval town. There is usually a central open area with exedrae, fountains,

and trees to give the effect of a town square or promenade. Two trends common in wealthy residential neighborhoods are "conspicuous construction" an "stiltification." The former is characterized by a sort of architectural one-upmanship which manifests itself in the use of color and ornamentation and an overwhelming amount of fixed glass and metal. You know you are looking at when you feel awe at the braze incongruity of it all and you are left wondering — not "What does it mean?" — but "Why?" The latter trend,

The latter trend, "stufficiation," is popular among those who have made so much money that hubris prompted them to flour earthquakes and modslides and edge of a canyon or clift, often with whole sections of the structure precariously supported by filmsy poles. This architectural phenomenon has its roots in the hillides disms of faredas of Rio de Janeno. It and has become de riguer among favelas of Rio de Janeiro. It an has become de rigeur among the arrivistes of Sunset Cliffs, Del Mar, Malibu, and the

Hollywoood Hills Finally there is

"Titully there is "Titully there is "Titully there is "Titully there is professional term for the current widespread desire to clean up urban neighborhoods, especially the downtown sections of cities. Southern Californian Californian

up the outside as well as the inside of an urban structure and then curses as it sits vacant, while the yuppies climb into their BMWs each day at five and drive to their conspicuou constructed domiciles in the suburbs.

On Tuesday, September 30, "Architectural Trends in Southern California" will begin with as inquiry into contemporary connections between Japanese and Californian design, with a slide presentation and discussion led by two eminent local architects, Robert Quigley and Ralph Roesling. Roesling has lectured at the Mussahino Arr Quigley a leading postmoderniat whose Pacific Associates Planners Sc. with an inquiry into Associates Planners &

Architects designed the controversial "Soldiers in Argyle" house in Mission Hills, has built a prototype of residential architecture in Japan. Roesling says he plans to cover what's been happening architecturally in Japan in recent years and how developments there have developments there have affected California design and, particularly, his own work. On October 14, architect Tom October 14, architect I om Grondona will speak about the role of art in architectural design in a lecture titled "Art Installations in Architecture." On October 28, architect Ted Smith will discuss the creative manipulation of standard building practices and current building practices and current trends in city planning in his lecture "The Corporate Factory Town Architecture for Sale." On November 10, architect Michael Batter will present "Current Work: An Architecture of Inferences "Current Work: An Architecture of Inferences townsignton into whether a building should blend with its site and climate or with neighboring structures. On neighboring structures. On November 28, the series will conclude with a film on Arata

Contemporary Art in Los Angeles. For information on the other For information on the other lectures in this series, call the New School of Architecture at 429-6000. All events begin at 7:00 p.m. in the War Memorial Building in Balboa Park. - C.H. Elster

Isozaki, the controversial and influential architect from Japan who designed the Museum of

Coin (continued from page 1) them rich, Meanwhile, all the rear conductors were halting their cars on the tracks while they sorted through the nickel fares, hoping to strike it rich by finding the 1913 nickel.) Now, Mr. and Ms. Editors, I

Now, Mr. and Ms. Editors, I hope you know everything you ever wanted to know about the 1804 dollar. And if you're thinking of sending me down to report on it findhand, don't expert on the standard, don't for the world. Wry do you think I spend so much time burrowing in my tho of coins? I'm looking for one of these blasted dollars, or maybe a 1913 nickel, or some other great my that will make me rich. Holiday Inn Embarcadero to this coin show, just to look SH II a parting common deep to this coin show, just to look through the hundreds of thousands of dellars' worth of coins for sale (the 1804 dollar will be on diaplay only), watch a coin suction, listen to some seminars, and deam. The seminars was deam to the seminars will be held Friday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday. September 26, 1000 a.m. to 600 p.m. and Sunday.



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READER'S GUIDE TO THE THEATER

Theater istings are compiled by Jeff Smitr, commentary is by Jonathan Saulle and Jeff Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any last mixture changes and to inquire about ticket availability. Many theaters offer discounts to students, serior citizens, and the military; ask at the box office.

presents the musical tribute to the great Fats Waller with a paradic or songs and an "imocation of the golden era of fastern when the master tunearshift and corredly and the presence on film, reducing the concert stage, and on records." Rob Dearon has directed the production bearon has directed the production bearon has directed the production. Joint to Jumpin, "Squeeza Mi," When to Mr. and Tilback and Blue." Members of the cast are Sessiah Carol. Life Galbers. George Ratific.

Al Reevers, and Gwen Wafer. The setting is designed by Don Ertel, and the injuling is by Christopher Hardt. (Sm.)
Levernce Welk Village Theatre, through October 19: Tuesday, and Thursday through Settuday and 2600 am. Matinee Tuesday through set 4500 am. Matinee Tuesday through Thurnday, and Sunday, at 145 pm.

transcendent. The great scholar-cities Northrop Fips once claimed List. The series of Ungrady is the hero's isolation, and I have never the hero's isolation, and I have never here and or more truly believable than in Seegi's undregetable portrayed of meastern or signed speech, its register thrushes to samoon the Amandel Wess. Gent for the Mandel Ma

ARSENIC AND OLD LACE
The Pine Hills Players present the
classic comedy, by Joseph
Kesselring, about two kindly ladies
who think that men in their
advanced years would be better off advanced years would be better off deed. Scott Kinney has directed the production. Berbara Ferrestruy is Asbby Bressetz. Juli analysma is leve that the production of the production of the Bressetz Erica Russ is Officer Klein, Berbs Skinner and Eric Schaha rea doubling an Martha Bressetz. Bill Skinner is M. Göbbs. Garry Kingarick is Jonathan Bressetz. Bill Skinner is M. Göbbs. Garry Kingarick is Jonathan Bressetz. Rick Swels is Officer Offanz, Garry Rick Swels is Officer Offanz, Garry Prick Hills Ladge, Brough November & Fridery and Saturday, drinner at 700 pm. curtain at 800 pm.

THE BARD ON FILM:
A MIDSUMMER NIGHT'S DREAM
One of Shakespare's most cherished comedies will be screened as the find February 50 ceremed as the find February

BRIGHTON BEACH MEMOIRS BRIGHTON BEACH MEMORIS
Reviewed this issue.
Flesta Dinner Theatre, through
October 5' Wednesday through
Saturday, dinner at 6-30 pm.
curtain at 8-15 pm. Sunday, dinner at 5-30 pm. curtain at 7-15 pm.
Matinee Saturday and Sunday, buffet funcheon at noon, curtain at 1:15 pm.

The South Coast Reperiory Theatre is staging Caryl Churchill's with, satirical farce that examines the kaleidoscope of sexual politics. Churchill's impulse for the play came from Jean Genet's idea that "colonial oppression and sexual

oppression are similar. The play—
which takes place in two different
centuries—explores the "effects of
applied sexual stereoppes," Jules
Auron has directed the production.
Auron has directed the production.
Lang, James Winker, Patt Johns,
Lang, James Winker, Patt Johns,
Keen Hersel, John Dond Keller,
Jeniler Parker, and Curl Registed.
Schem Hersel, John Dond Keller,
Jeniler Parker, and Curl Registed.
Shigen's Vigit the consume designer,
Paulie Jenkins the lighting
designer, and Done King the
designer, and Done King the
South Coast Reportory Theater,
Friday, September 26, through
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Sunday at 300 pm.

Sunday at 300 pm.
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For one evening only, Robert Smyth
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Damien DeVelopers who Urida Developers
Smyth has toured Damien
Internationally airce its production
the show to the East Coast next
March. Among his more recent
directorial duties at Lamby is 7he
Theater Critics Circle recently wided
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that the heart of the received project,
and the heart of the production and still bloom.
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the received project,
and the project,

EL GRANDE DE COCA-COLA
The North Coast Repertory Theatre
is staging the comedy-musical that
is set in a South American
injathclub where things don't go as
planned. A local impresario, Senor
Don Pepe Hernandez, has
arrounced he is bringing an
international cabaset to the club

Pallumer surrows, september can in 2000 prin
EPALLY wright could sale for a better production that the IoSI Glabe
Thousant is giving Bephen Necalify in
one play. The sould persisted of
Directed by Jack O'Risen, the show is stylish delit. And sare, even
though the play itself is not. Along
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been trained to excellent design
(Milliam Anton point Couches) and
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direction, Pleasain's play has also
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both are superficial, both refuse to take anything estional (randers are affined tol) and both sarine, above all effect to be fillated in action, naming relationship, Ernily lant Charming at all. This is a very unstatering, at 1. The land the superficient control of the ment describes be in a position, shallow, and aphrelisms — or Trainteners, immerst, and described, and certification one of the ment describes be in it is a superficient to the second control of the ment describes be in it is a superficient of the ment describes be in it is a superficient to the second of the ment of the Smith. Its Raws will soon become clear. (Sm.) Old Globe Theatre, Simon Edison Centre for the Performing Arts, through September 27; Thursday through Saturday at 800 p.m. Matinee Saturday at 200 p.m.

Matines Saturates at 200 pm.

THE PAYDAGTICSS.
For the first production of its trenty-pirits assent, the Sam Diaguillo Playbouse presents the same of the same of

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THE CBI CAME
The North County Community
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the tragiscomedy, by DL. Coburn.
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GREATER TUNA
The Santee Community Theatre
opens its new season with the
popular comedy about Tuna, the

Paird smalless town in the State of Texas: Created by Jaston Williams. Los Seeins, and El Howard, the play said to Seeins and El Howard, the play small soon living by allowing the inhabitation of Time to express their views be they those of Arles Paul, Peter Sin, Phinise Blyt, or Reverend Spiless, Merrie Williams has directed the production. According to the Paul, Peter Sin, Phinise Blyt, or Reverend Spiless, Merrie Williams has directed the production. According to the Paul, Peter Sin, Phinise Blyt, or Revery Charleston, Sin, Phinise Spiles, Peter Sin, Paul, Peter Sin, Peter

September 20, and Sounday, Cockete 12, at 200 pm.

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vicinity — who could probably move audiences went? The placed Brutus in an L.A. Dodger uniform—gives a complete and powerful (end. in spite of all eties, worth-severig) portugal of the "noblest production's universalized, thus nonspecific contest, however, shortens the height of Brutus's fall, and it unidentical Cesser's almost ormpletely. Actor Case's Hyman completely. Actor Case's Hyman to be universalized to the contest of the severe and the devices the flament of the severe contests the severe contests the flament of the severe contests the flament of the severe contests the

boastful Third World general. Mark Alaimo is impressive an Cestion, at see * Farloth Cappell, Disca War, ex * Farloth Cappell, Disca War, rolles. The automortic camp by-contrast, relies to healty on buck serbid, declarations and glass fee. The automortic camp by-contrast, relies to healty on buck serbid, declarations and glass fee. Tom Natrasion seads Mark Antony's femous haved or derivation with a content than series and rollsace to in fundamentally on set of pressures in the end, restlere this persession in the end, restlered the persent is convolution.

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September 30 at 800 pm.

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entrance off Park Boulevard's Betton Park, Friday, September 26, through October 12, Friday, September 26, Saturday, September 27, Saturday, October 4, and Friday, October 10, at 800 pm, Matines Sunday, September 28, and Sunday, October 12, at 230 pm.

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The Lamb's Players Theatre
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The best show in town these days is not at the Globe, not at the
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What? Nell Simon? Community
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the difference here is Minerus
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Marquis, who for years has been one
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theater people in lown. A remarkably good actores benealt as

director at the Marquis she has consistently chosen the absolute make activity and the should be also as the sheart as the should be also as the should be also as the should be challenges they are paying from the deep within to the smallest visible details. As the patient, loving respective of our of the old comes, and the smallest visible details. As the patient, loving respective of our of the old comes, and the smallest visible details and the old comes, and the smallest visible details are smallest visible on the smallest visible of the old comes, performance fully on a lived with those of Gero and Etherstein of the smallest visible on the smallest visible of the smallest vi

TANGO ARGENTINO
Tango Argentino is basically a series
of slickly performed nightclub acts
showing the tango in its various

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Sandy Biyth is the sound designers (Sm.) Ink Theater. 2891 (Investigners) North Park Theater. 2891 (Investigners) Nemnus. 300 (Investigners) September 26, through Cotober 5, Friday, September 26, and Thursday, October 2, through Saturday, October 4, at 600 pm. Matines Saturday and Sunday at 200 pm. For information call 659 (2020).



you believe." Kashlyn Russell, Tribune



EADER'S GUIDE TO THE MUSIC SCENE

and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

BY JOHN D'AGOSTINO

To fully appreciate avant, jazz-related forms, ultramodern classical forms, or a combination of the two (so-called "third stream" music). iso-called: Third stream musci, it is necessary first to abundon one's preconceptions of homone's preconceptions of homone's preconceptions of homone's preconceptions of homone's proper reserves a specific space in their minds for music of any hype — a molded container whose rigid shape and capacity has been determined by wars of the preconstruction of the same that the exclusive control of the same that the exclusive control of the same that the control of the same that th it is necessary first to abandon music in the only manner in which it can provide a completely transcendant experience: by thinking of it as the discovery of new sounds against a backdrop of total silence. If you can manage that, you are ready for the music of

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America, Africa, and Jamaica. A cooperative effort between the two this week in La Jolla should Lake.

Between them, Jenkins and
Lake represent so much
experience in the making of new
music that merely to list their
credits would take up the rest of
this column. What is exciting
about the prospect of their
performing together is that in
compiling those credits, each
musician has staked out a
territory that is his alone provide many mind-expanding

moments.

Although each musician is famous for his involvement with certain well-known groups —
Jenkins has been a member of the Anthony Braxton Trio, the Association for the Advancement of Creative Musicians (AACM), the great Revolutionary Ensemble, and his own Sting!; Lake made his mark with the Black Artists musician has staked out a territory that is his alone — violinist Jenkins as a "third-stream" composer/ improviser/educator of the first improviser/educator or un-order. Lake as a maverick saxophonist, whose tastes have run to esoteric global music and run to manufering funk that mark with the Black Artists Group and AACM before becoming a member of the World Saxophone Quartet, has played with the Creative Improvisers Orchestra, and

Fahn&Silva presents

"Concerto for Improvised Violin and Chamber Orchestra," is the cornerstone of a program of Jenkins's music that has been scheduled for the "American Composers Series" at the Kennedy Center for the Performing Arts in Washington, D.C., and also will be performed next year by the Albany ymphony. But it is Jenkins's ability to

But it is Jenkins's ability to balance the composer's constructionist aesthetics with the renegade instincts of the untamed improviser that makes him ... world-class artist. A virtuoso on both violin and viola, Jenkins is widely considered one of the greatest improvisers in contemporary considered one of the greatest improvisers in contemporary music, a reputation earned not only in solo performances but also as a result of his work with such ruise as a result of his work with such ruise as a result of his work with alk chard Abrams. Albert Ayler, Carla Bley, Arthony Davis, Don Cherry, David Murray, Archie Shep, and Ceel Taylor. Jenkins produces a rich, Lettured from that legitimizes his classical inclinations without compromising his Free

his classical inclinations without compromising his Free allegiances. A comprehensive, brilliant technique complements that solid tone and liberates a fertile imagination that can turn a solo into a five-minute lesson on music history. Now seducing the listener with consonant, "inside" mores these might include direct quotes from children's songs or popular continued on page 2





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mastery of their chosen instruments.

Although it is in some ways irrelevant to this discussion, Jenkins has the more impressive, more voluminous portfolio of the two. His compositions for groups rangi

compositions for groups ranging from small combos to large orchestras process the entire spectrum of avant-jazz and Twentieth-Century classical

notions into an uncategorizable purée of sounds and revised forms that both stimulates and



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(continued from page 18)
"outside" playing that explores
the violin's tonal possibilities.
Jenkins's playing speed-reads
through the whole catalogue of
string styles in the course of an

vening's performance.
One of Jenkins's favorite
inprovisational tricks is to use evening's performance.
One of Jenkins's favorite improvisational tricks is to use his voilin to chase down a theme. stalling if at varying and theme. stalling if at varying and down crowded musical sidewalks until if is cornered. Once he has separated the melody from any supportive context, he analyses it, turns it over, examines its contours, stretches if, measures its over, examines its contours, stretches if, measures it in sesan, and thoroughly in the context of the time. Jenkins seems to be using it to the streets. The rest of the time, Jenkins seems to be using the instrument to examine his own humors. He can be playful — for example, when he runs pucksis pizzicabo lines into a jumble of notes like a kid experiencing a sudden surge of experiencing the surge of experiencing the surge of the surge jazz, skreek and squawk Free blowing and the nastiest roots music treggae. blues, funk, rap) and sees them all as threads in the same musical fabric. An early enthusiate of Jacke Marchael of the same musical fabric. An early enthusiate of Jacke Marchael of the same musical fabric. An early enthusiate of Jacke Marchael of the same musical fabric. An early enthusiate of Jacke Marchael of the some first immersing himself in the Free concepts of Sebpp, Ornette Coleman, and Eric Dolphy, then toweling off all but the least traceable residue, Although he as off, "cool" tone, Lale is better known for exploiting the san's natural harshness. His "dirry," hard-edged sound is perfectly suited to his notions of spatiality—it is not unusual for his solid his of the same similarly answer of the same similarly answer of the same intervals that seem to hang in middia: approposs of nothing else in his solo. His compositions have a similarly anxious stality about them, perhaps mirroring his own intolerance of stasis and exhaulty and the same saming pictures against the backdrop selence that is their natural cannus. Jugged palette funite brilliant color, soulful brushstrokes, neurotic, mirmalist stippling, angry

(and does) do it all on the violin.

Lake is a reedist (alto, tenor,
curved soprano saxes, and flute)
whose playing style is shaped by
the same aesthetic that governs
his catholic tastes. Suggest to
the dreadlocked meestro that
some or another form of roots
or popular music with which he's minimalist stippling, angry splatters and afterthought drips, and whimsical doodling — let these play against the blank walls of your subconscious, and you'll come away with a new

he is mostly associated, and you're liable to get the bell of his horn across the bridge of your nose. With a fierce individualism, Lake has conquered the most esoteric idioms (avant-jazz, "third stream," ensemble chamber jazz, skreek and-squawk Free blowing) and the nastiest roots

CHACERTS

Petra and DeGarmo and Key: Point Lome College, tonight, Thursday, 7:30 p.m. 565-7278 or 224-3153.

Steve Marriott and Humble Pie and Little America: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peter Sprague: Words and Music, Friday, September 26, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Jimmy Cliff: Humphrey's, Saturday, September 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

Cryptic Slaughter, Excell, Rat Pack, Legion, and Zero Option: Jackic Robinson's YMCA, Saturday, September 27, 8 p.m., 151 North 45th Street, 755-6326.

Dave Van Ronle: Old Time Café, Saturday, September 27, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Blood on the Saddle and the Sea Hags: Spirit, Saturday, September 27, 9 p.m., 1130 Buenos, 276-3993.

The Kingsmen: Oceanside Harbor Beach, Sunday, September 28, call for time, 570-191X.

John McLaughlin and the Mahavishnu Orchestra: Bacchanal, Sunday, September 28, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

R.E.M. and Guadalcanal Diary: UCSD Gymnasium, Sunday. September 28, 8 p.m., UCSD

The Band: Bacchanal, Tuesday, September 30, 8 p.m., 8022

Leroy Jenkins and Oliver Lake: UCSD's Mandeville Recital Hall, Tuesday. September 30, 8 p.m., UCSD campus, La Jolla. 941-2533.

Riders in the Skyr Belly Up Tawrn, Wednesday, October 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Bus Boys: Belly Up Tavern, Thursday, October 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Henry Butler and Julie Christensen: Bella Via, Priday, October 3, 9 p.m., 2591 Highway 101, Cardiff. 942-1108.

The Everty Brothers: Humphrey's, Friday, October 3, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

Andreas Volleawelder and Friends: SDSU's Open-Air Theatre, Friday, October 3, 8 p.m. 232-0800.

Silly Wizard: La Paloma Theatre, Friday, October 3, 7:30 p.m., First and D streets, Encinitas, 436-7469

Descendants, D.L., Aggressis and the Grim: Jackie Robinse, YMCA, Saturday, October 4, 8 p.m., 151 Forty-fifth Street.

Steel Pulse and Sun Ra and His Omni Jazz Energy Orchestra: SOSU'S Open-Air Theatre, Saturday, October 4, 8 p.m., San Diego State University campus. 232-0800.

Queen Ida: Belly Up Tavern, Sunday, October 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

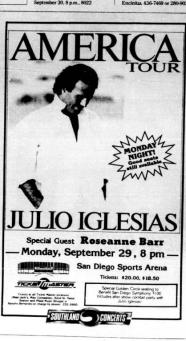
Fishbone: La Paloma Theatre, Sunday, October 5, 6:30 p.m. and 8:30 p.m., First and D streets, Encinitas, 436-7469 or 280-9035.



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October 5 - November 23

Proceeds to benefit the Muscular Dystrophy Association



KCB FM 101, the Muscular Dystrophy Association, and Lehr's Greenhouse are uniting with San Diego's finest in rock entertainment to stage Rock Wars 86 — the largest and most prestigious live rock band competition in southern California. Sunday, October 5 marks the first of five preliminary competitions, two semi-fland competitions, and one final competition to take place Sunday, November 23. All proceeds from this eight-week event will benefit over 620 children and adults currently suffering from neuromuscular disease in San Diego and Imperial Counties.

Nomination Ballot

Nominations are currently being accepted for San Diego's finest live rock bands. Please list your 3 favorite local groups and mail to:

ROCK WARS

c/o Lehr's Greenhouse 2828 Carnino del Rio South, San Diego, CA 92108

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MDA offers a special thanks to: Kim Kitay — Rockit Talent, Talent Coordinator: Mike Berger — KGB FM 101, Emcee/DJ:
Scott Chatfield — KGB FM 101, Promotions Director

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The Marshall Tucker Band: Bacchanal, Tuesday, October 7, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Peter Case and the Rave-Ups October 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Joe Ely: Belly Up Tavern, Thursday, October 9, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022

7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438

Patsy Montana and Ron Jackson October 11, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Lee Ritenour with Ernie Watts Humphrey's, Sunday, October 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

The Lucy Show: Bacchanal, Sunday, October 12, 9 p.m., 8022

Clairemont Mesa Boulevard. 560-8022. The Screamin' Blue Messiahs: Belly Up Tavern. Wednesday. October 15. 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Blasters: Belly Up Tavern, Thursday, October 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Sing Out Folk Fest featuring Guy Carawan, Luci Murphy, Sparky Rucker, Bob Norman, Sam Hinton, Utah

Phillips, and Michael Cooney: East County Performing Arts Center Friday October 17.8 p.m. 210 East Main Street, El Cajon. 440-2277

The Freaky Executives: Belly Up Tavern, Friday, October 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Dave Mason: Bacchanal. Sunday.

October 19, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8022 The Romantics: Bacchanal. Tuesday, October 21, 9 p.m., 8022

Clairemont Mesa Boulevard. 560-8022.

Paul Butterfield: Beily Up Tavern, Thursday, October 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 181-9022.

Kenny Rankin: Belly Up Tavern, Sunday, October 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Uriah Heep: Bacchanal, Tuesday, October 28, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.



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Produced by the ASSOCIATED STUDENTS of San Diego State University New Order: SDSU's Open Air Theatre, Friday, October 31, 8 p.m., San Diego State University campus, 232-0800



North County

Barr-X Ranch House, 119 East Broadway Vista, 724-0510: Alaska

Bella Via Restaurant and Nightcheb, 2591 Highway 101. Cardiff, 943-100: Peter Sprague, iazz. Thursday, Gene Perry's Afro Rumba, Latin iazz and salas-music, Friday and Saturday, Kat's Karwan, biues and rhythm and blues, 4-8 p.m., Sunday; Mark Lessman, juzz. Tuesday; the Agama Hobson Tito, jazz.

ELON Sundays & Thursday

Belly Up Twern, 143 South Cedros Avenue, Solana Beach. 481-9022: Steve Marriot and

ARI-9022: Steve Marriot and Humbie Pic, rock, and Little America, rock. Thursday, the Mighty Piyers, rock and rhythm and bloss. Friday, the Rebel Hose, Friday, the Rebel Saturday, Hammer Smith, rock and rhythm and bloss. Sunday, the Mar Dels, wintage rock, Monday, Talk Back, regize and skalypso, Tessiay, Ribers in the Sley, rock, Wedneddy, Aftermoor Concerts. Obsacco Road, wintage jurz.

boogle-woogle, and swing, 5:30-8 p.m., Friday, and 6-8:30 p.m., Wednesday: Border Town, blues and rhythm and blues, 5-8 p.m., Saturday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle. Del Mar 755-3735: The Ayanna Hobson Trio, jazz. 8 p.m., Friday: Tom Finklea, jazz piano, 8 p.m., Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary, Tuesday through Saturday: live

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Kate Beck, guitarist and singer, Friday: Peggy Shannon, folk, Saturday: Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch, and CiCi Porter,

The Country Side Restaurant and Lounge, 450 Douglas Drive Oceanside. 757-0860: New Country, country, Wednesda through Sunday: Buckshot.



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El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside, 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for informatio

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Pranx, rock, Thursday through Saturday: Strider, rock,

The Flying Bridge, 1103 North Hill Street. Oceanside. 722-1904: Tony Carmen, nostalgia music, Wednesday through Sunday.

Gentleman's Choice Restauran 1020 West San Marcos Boulevan in the Old California Market). San Marcos. 744-5215: Jack Johnson, country and variety, Thursday through Saturday.

George's, 641 First Street, Encinitas, 942-9549: John Lawrence, jazz, Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Passion (from L.A.), contemporary, Tuesday through Saturday: recorded music Monday.

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

Hotel Escondido, Scotty's Pub. 2500 South Escondido Boulevard. Escondido. 747-5000: Don Tennison, country and Tennison, country and contemporary, Wednesday through Friday: Double Trouble, rary, Sunday and

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Terry Scheidt and Pat Rice, contemporary, Thursday through Saturday.

unvaga Saturday.

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Jolly Rogeri/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Barker and Orr, mirth and music. Thursday through Saturday: Forecast, jazz, contemporary, and rhythm and blues. Wednesday.

Kypling's, 927 First Street (in the Lumberyard Shopping Mall). Encinitas. 942-8181: Peter Encintas. 942-8181: Peter Wickersham, contemporary, Wednesday through Saturday; Aubrey Pay, Fran Loskota, and Scott Von Ravensberg, jazz, Sunday through Tuesday.

La Tapatia, 340 West Grand, Escondido. 747-8282: Live Latin music. Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday through Sunday begining at 7 p.m.

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Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds.

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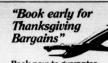
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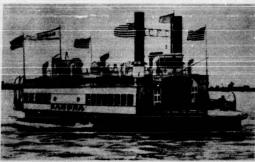
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THE READER PUZZLE #425 Weigh Your Words

Each of the phrases on the left needs a phrase on the right

match them up	below.
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4)	17)
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their immediate families are not cligible. So event of dispotes or 8. In misons of the saless will be final and arbitrary. We've only got five prizes each week to give sway, so if there are more than five winners, we'll have a lottery. 6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office. 2. One early per person.

CASAMANA, Fronte 16, May pe adversor of south color of plant in the color of plant in th

A) Forearmed (Cerventes)

B) Mother of Invention (after Persius)
C) Venity (Ecclesiates)
D) Beautiful
E) Money (Franklin)
F) Castle (after Coke)
G) Best policy (Cerventes)
H) Pound of cure (Haliburton)
I) Strength (Orwell)
J) Business (Adams)
K) Loney hunter (McCullers) 10) Variety
11) Knowledge
12) Bird in hand
13) Necessity
14) Tomorrow
15) All
16) War
17) Diamond
18) Forewarned
19) World
20) Ignorance
21) Business
22) Man's hor J Business (Adams)

K) Lonely hunter (McCulers)

L) Root of all evil (after 1 Timothy)

M) Forever (after Loos)

N) Bowl of cherries (Brown and Henderson)

O) Spice of life (Cowper) O) Spice of the (componing of the componing of the compon T) Rose (Stein U) Father of the man (Wordsworth V) Soul of wit (Shakespeare) W) Another day (Mitchell X) Hell (Sherman) \$ m 8 a

By Don Rubin

Winners of and Answers to Reader Puzzle #423, Wild

14) Night owl
15) Road hog
15) Road hog
17) Loan shark
18) Black sheep
19) Crowbar
20) Snake eyes
21) Lounge lizard
22) Barfly
23) Workhorse
24) Hush puppies
25) Cat-o'nine-tails 20 Goose egg 3: Goose bumps 4: Pénytail 5: Sawhorse 6: Duck tail 7: Fox-trot 6: Rabbit ears 9: Hepeat 10: Jailbird 11: Bull's egg 12: Dog-ear 13: Round robin



A surprising number of people (about twenty percent) mistake Frank Sinatra, Sammy Davis, Jr., and Dean Martin for pack rats. And they may be that too. But we won't accept it Of the 278 entrants, 218 were

The winners are:

1. Freddi Ann Kaanehe,

San Diego
2. Pam Fulmer,
Lemon Grove
3. Sue Villacscusa,

San Diego 4. Eddie Gaut, San Diego 5. Jim Napier, La Jolla

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OFF THE CUFF What's the most dangerous incident you ever witnessed?

Bu Lin Jakaru



Tricia Concha

I worked on the flight deck of the USS Kittyhawk; we were out in the Indian Ocean. One We were at a twenty-four-hour burger place in L. A. It was about three in the morning, and I was in a van with three other girls. We had just gotten some food and took it back to the van to eat when a group of guys came ower. We knew they weren't the safest or day during flight maneuvers. this guy out of an F-14 this guy out of an F-14 squadron apparently didn't know the jet had started up. He must have been new to the flight deck. He walked in front cleanest guys in the world, but we figured that talking to them wasn't going to hurt — we had of the intakes, and in that split of the intakes, and in that split second it sucked him right up. Ordinarily it would just chew a person to pieces. Luck ily, his cranial [headgear] was sucked off, and when that happened, it fodded out the engine, which shut down the engine, which wasn't going to nurt—we name never seen them fight or anything. Suddenly, three big cars pulled up with a bunch of strange guys that we had never seen before. They jumped out with chains, bottles, and baseball bats and started smashing each other and shut down the engine, which saved his life. It all happened so quick. Everyone ran aroun to tell the pilot to shut the smashing each other and engine down, but by that time it was all over. The guy was very shaken up. I'm not sure whether he ever went back on



Probably the most dangerous thing is something I see all the time — in fact I saw it today on Highway 94 — some guy We were at a twenty-fou trying to cross the freeway.
Today, the guy was kind of
pacing back and forth,
thinking he could make it. He
obviously had car trouble. When I was young, a preteen, I was riding in a car with my family. I don't even remember family. I don't even remember which freeway we were on, but it was somewhere in town. Right in front of us, some people pulled over and let out a guy on the left-hand side of the freeway. I don't know if they were fooling around or he was hitchhiking or had car trouble or what, but he tried to run smashing each other and smashing in cars. We couldn't get out. A lot of people were bruised and cut up. Finally, they jumped in their cars again, saying they were going to get a gun. We got the van started and jammed home a million-miles an hour. across the freeway and he was hit. Whenever I see anyone trying to cross, I can't help but think of that. It's really



Steve Reid Medical Technologist North Park

In college I belonged to a fraternity. Our house looked like something right out of Gone with the Wind – big pillars, three stories plus the top sun deck. Most of the fraternities were centered around parties and drinking. People were always daring other people to do crazy things. One night someone dared one of the members to jump off the third-story roof This guy was just drunk This guy was just drunk enough to take the challenge. He thought he could fly. What's so strange is that everyone followed him up there and cheered him on. It would have been beautiful if he had wings. Unfortunately, he really jumped. He was pretty busted up, but he didn't die. He's walking around now, but he still drinks. I loved being in a fraternity, but it definitely made me mellow out. You do all kinds of crazy things, then it's time to move on and get



Charlie Gilmartin Fitness Instructor

down in TJ [Tijuana] at a bar called Tillies with two friends We were sitting at the bar, when this drunk American, you know, the pseudostud — loud and obnoxious — came over and started a fight with to the ground, and the next thing I know the police come in and pull my friend off of him. Then my other friend jumps on the guy, and the police pull him off, and let the guy who originally started the fight go. Well, he goes outside. picks up a beer bottle off the ground, and breaks it across someone's else's face. When the police come out, he starts running, so the police start shooting at him, bullets ricocheting everywhere. The were lousy shots. We finishe our beer and left.

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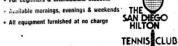
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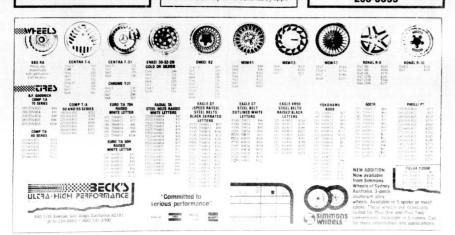
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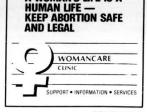












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PACIFIC BEACH. Established preferred. 1300 mon-thly including utilities, 1250 deposit. Furnished room. Close to beach. Call Tony, 483-9174 or 427-2443. PACIFIC BEACH. Male or female to share 2 bedroom. I bath. \$200 plus 102 usitizes plus \$150 deposit. Over 25. Smoker olay 270-6268. PACIFIC BEACH. Male or female over 25 to share 2 bedroom. I bath. \$200 plus 102 utilities, \$150 deposit. Smokers olay 270-6268.

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PACIFIC BEACH, 2 bedroom, 2-1/2 bath townhouse, new, fireplace, rarge, laundry, parking, ocean view, 14/3/month, 272-8858 1425/month, 272-8959 PACIFIC BEACH, Male nonsmoker to maire house with quet single professional, 5350, I/2 expenses. Mart. 483-785. PACIFIC BEACH, area. Rogimmare wanted, 1385/month, volities, 3 bedsoom house, ocean and buy view female nonsmoke, mature preferred. Close to 1-5 and 805, Call 363-372.

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**PACIFIC BEACH, Female. 28-35, spiriquial, responsible. Indicate, playful, clean, nonsmoke so shake bewaithul 2 bedroom condo 3335 + depoist. No withingst lereia, 588-2795.

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5.008/months plus utritices. No pets please Call Ellen PACIFIC BEACH. Betroom in 5 betroom: 8 betrooms over 10 b

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PORT LOMA. Housemate warred: male responsible, neat, employed, optimistic, liberal-minded to share 2 bedroom, 1-l/2 bath townhouse, pool. No oparettes, 1320. Sheldon, 226-4756.

process forming 1360 plus depose, hard utilities Available October 1 Call ML 233-8525. POINT LOMA house. Two focus must be mulei female 3 tudons preferred. Walk to score, near bus lines 1295. I/a utilities, depose, Mary, 541-7838. mober stri. Bob or Kerry, 225-9715.
POINT LOMA. Responsible, nonsmoking male to stare large 2 bedroom. 2 bath home. No pers. 1425/moren. 1/2 utilities. Navilable now. 226-6501.
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Spacious yard. 1425 + 1/2 utilities. 223-1235. POINT LOBIA. Neat male or female professional to share nice 2 bedroom apartment with easy access to highways. 1250 plus 1/3 utilities. 224-4784.

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Evenings, 486-2067.
POMMYTSier Springs, off F15: Female nontimoter to shale beautiful home in brand new development. Cwn bathroom, all ameriters 1290, usities, 1250.
EARCHO BIBINAMIDO, Young female, student or working to blank holter 25 minutes from disversed. Spacious, private bedroom, bath. All facilities. Pool, spa: young view presentable. 687-4261.

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SeRRA MESA. Great household, skylights, canyon, nice carpet, fireplace. Want financially responsible, quet and upbeat person Vegeratin preferred. Open 1111, 1235. Call David Fern. 564-066. ERRA MESA. Single nonsmoker to share 3 sedroom, 2 bath condo 560-1610

SOLANA SEACH. Seeking considerate. Clean, mature, health conscious nonsmover. Near beach, shopping and freeway access. Great place to live. 1975. first, last, encludes utilities; 75/5-740.

atio depoid. Sharon. 288–856.
TRIBRASANTA. Condo. Need norsembleing from mate. Jacuary, pool, termiscourt. 127 plus USI addition and 3200 depoid. Tony or from, everings. 5.377.
TERBRASANTA area. Jeeking norsembleing female soommate to share. 3 Jedford townsharp: Wur soom unfurnished 3:350 - 1/2 erectivity and prone. 3:200 depoid. Cell. 5714-200.

TIERRASANTA. Female ripriusioker to share 2 bedroom, 2 bith condo Pool, jacuzzi, tennis, garage, 1275. Evenings, 292-8020. TIERRASANTA 5 bedroom, 3 bath executive home Bedroom in study 1385 plus 13 utsides. All amenites Funnished or unfurnished Available Oc-tober 1st 571-5228, Dar, 272-5533. UCSD, rear Grossmore College also Female to share 4 bedroom, 2 bath house, extras Private room. Available immediately 583-2893, 583-3435

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WANTED: Large elegans 2 bedroom, 2 bethioom apartment and housemate to share space and ex-penses, in La 3010, 457-0789.

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VANTED: two actresies, mail director one body ion need nome. Was consider any same sharing arrange participating and proceed nome. Was consider any same sharing arrange participating security building. 1700 more sharing in the same sharing arrange security building. 1700 more sharing security building. 1700 more sharing security building. 1700 more sharing security building.

\$200 MONTH, utilizes included Estra room in house of 4.4 minutes to Grossmont College, less than 10 minutes to SDSU. Call 469-5380

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1300 FER MONTH and 10 zurities Femala warroof for 2 bedroom condo. Own bath frumithed living Security building Leave ressage, 464-6679.

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One guest person.

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Cast 294-2091.
CARDIFF oppiex 2 Bedroom, I bath each. Walk to DEATH, ocean new Great investment. Price resource. 2799. After 6ppin, 992-468.
CATAMARAN (Casa on the Water), Large, comfortable, 27 Catamaran deat for office, local or notice. 1999. 12 See not coale on a case. 296-2094.

instancials (see, 279-926).

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COST, MAJ. J. Jedning J. Villey and J. Sang J. 3726-73 PPh or call owner, 692:3700.

B. CAJON, 251-56 moley nome, family para, 3 ned-doon, 2 bath, waster, office room, ustradjactoring, large back year. Per loag, 145,006.561-9008.

BECONDIDG, Why serit when \$1500 down plus closing and 495 month payments will buy your own condo plus giver you a fair write-off? Owner, 147-7640.

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April 1997 | September 1997 | Septemb

MISSION BEACH, 4 net prairie. Assumable 1st o Bill (5.35% now). 10.7x1 struction, 286-3400

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PACIFIC BEACH. 2 Sedroom house, garage Near Fiesta Bay Nice corner, excellent condition. Agent, 275-2618 275-2616

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Bocks to been. Cesh price 18500. Owners may help
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Featuring:

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STEAK DINNER ONLY \$6.95

Includes: One cheese enchilada, ranch-style beans salad and choice of corn or flour tortillas. DAILY LUNCH SPECIALS - FOOD TO GO

Beer & wine · Open Mon.Sat. 11 am-10 pm Air conditioned. Coupon expires 10-2-86.



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For the most discriminating of paletes, we offer
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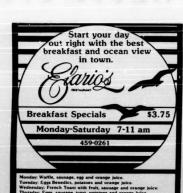
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Two Teriyaki Steak Dinners for 10.95! Save 10.95! at the Jolly Roger

The first Jolly Roger in Hawaii opened almost three years before Hawaii became a state! And thanks to our Hawaiian heritage, nobody knows Teriyaki quite like we do. Now we're celebrating our 30th anniversary in the Islands with a special price on the dinners that made us legendary on both sides of the Pacific! Come







Atop the Summer House Inn 7955 La Jolla Shores Dr.

CHATEAUBRIAND-STYLE STEAK & CHAMPAGNE DINNER SPECIAL \$14.95 FOR TWO

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Dinner served 'til 11:45 pm • Piano Bar nightly 500 Hotel Circle North in Mission Valley • 296-2131

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Enjoy the best thentic Thai Food in

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New Dining Event on Park Blvd.

Lunch \$3.65 **Dinner \$4.65**

Salad Bar · Beef · Pork Chicken · Seafood Vegetarian

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2 for 1 coupon FREE DINNER



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ALL-YOU-CAN-EAT

8-course buffet with appetizer soup, lad, seafood, beef, pork, chicken and vegetarian dishes changing daily. Lunch *2.25 * Dismor *4.25 Beer & wine available



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In the Big Bear Shopping Center at the corner of S4th & Fl Calon Rivel

SEAFOOD **BUFFET LUNCH**

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SUNDAY CHAMPAGNE BRUNCH \$9.50

Sunday 8:30 am to 2:30 pm Only At The

Right on the waterfront at Harbor Drive & Ash 1355 N. Harbor Drive - 232-3861



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And of course our elegant offerings of seafood, veal, beef, lamb and chicken. PRICED FROM \$5.95-\$19.95



270-8661 Closed Sun. 4 Mon.

SHRIMP & CHICKEN **DINNER FOR** TWO \$7.95

- day after 3:00 pm and includes

or 4 people add: Mandarin Kung Pao For 5 people add: Buddha's Delight



MANDARIN PLAZA RESTAURANT 3760 Sports Arena Blvd. Sports Arena Village Shopping Center 224-4222 • Open daily 11:00 am - 10:00 pm Friday & Saturday 11:00 am - 11:00 pm

NORTH COASTAL

All You Can Eat

Italian Brunch \$5.95

15-20 course meal includes: veal, chicken, lasagna, pasta, beef ribs, seafood, salad, soup, rolls, eggplani

Lunch Buffet \$3.95

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Beer & wine
FAMILY DINNER NIGHTLY
FOOD TO GO
Open every day from 11:30 am



Daily Drink Specials Free Hors d'oeuvres Buffet

Lunch Mon.-Fri. 11:30 am-3:00 pm Dinner Mon.-Thur. 5:30 pm-10:00 pm, Fri. & Sat. 5:30 pm-11:00 pm Reservations recommended

> Located near Horton Plaza 926 Broadway Circle (formerly 2nd Ave.)



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Now valet parking Gabriel's Grille in the Abbey Cellar is "the coolest spot in town" for lunch.

Quick, friendly service. great food, comfortable atmosphere. Let us worry about your lunch while you concentrate on business

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Free drink with every lunch meal

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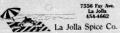
WHOLE LOBSTER \$12.95 CARNE ASADA & 1/2-LOBSTER \$10.95

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Authentic Mexican Cuisine esson Blvd. (between Diamond & Emerald) 7 days a week. 7:30 am-11:00 pm 581-3006

Häagen Dazs Ice Cream with purchase of any dinner entree

Limit one per person through 10/2/86)
Fresh catch of the day Blackened Ahi, Shrimp Creole,
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specials cappucino bas fresh juices muffins coffees,
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Saturday & Sunday Champagne Brunch served all day.





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Offer good for guests seated by 6:30 pm.

to a golden brown.

Sunday Seafood Buffet Brunch



Featuring: Eggs, bacon, sausage, potatoes, pa ham, B.B.Q. ribs, vegetables, oysters, shrimp, scallops. Always a wealth of fresh fruits and s

COCKTAILS & ENTERTAINMENT Happy Hour Monday-Friday \$1,25 well drinks, 5:00-7:30 pm BANQUET FACILITIES New Orleans Square, 302 N. Midway, Escondido 743-1772

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French Fries

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NO LUNCH OR DINNER OVER \$6.95!

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OUISIANA GUMBO Monday through Wedn SOUTHERN FRIED CHICKEN

FRIED RABBIT w/3 vegetables. \$6.50 Thursdays only Friday, Saturday

BOTTLE 'n BEEF

383 University Ave. (across from Calif. First) 283-8645 • Food to go Onen 11-30 am-10-00 pm. Sunday: 2-00-8-00

LA JOLLA

Complimentary pitcher of beer or half liter of wine

Two combination dinner plates for \$12.95

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TWO MEDIUM PIZZAS \$6.25 plus



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All you can eat popcorn shrimp



Giant stuffed scampi laced with hollandaise



Shrimp sauteed with a creamy mustard chive sauce



Beer battered shrimp

1770 W. Mission Bay Drive

Where can you get the "BEST PIZZA & RIBS" in San Diego?



S2.00 OFF
OF ANY MEDIUM
PIZZA OR FULL
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atop the La Jolla Village Inn 1-5 at La Jolla Village Drive. 1619) 587-0056

DISCOVER SAN DIEGO'S NEWEST!



Emphasis on creative dining in a casual atmosphere with Distinctive food • Variety of wines • Cocktails • Music • Attitude • Senice Our menu consists of fresh fish, meats, duck & Chicken prepared from our: Wood smoker • Oak burning broiler • Saute/Chinese woks

TRY OUR EXHIBITION **COOKING APPETIZER BAR**

Open from 11:30 am until midnight • Sashimi • Oysters • Wok stir-fried creations • Gourmet pizzas • Fresh pasta • Spicy appetizers

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IN THE OPEN AIRY AND LITTERLY CHARMING GARDEN ROOM, FROM 10:30 A.M. UNTIL 2:30 P.M. EACH SENDAY, YOU'LL FIND A BOUNTIFUL BRUNCH. CHOOSE FROM THE BUFFET FOR \$14.50 PER PERSON (INCLEDING A GLASS OF VINTAGE CHAMPAGNE), A BRAND NEW A LA CARTE MENU OF IMPECCABLE ENTREES, OR JUST SAVOR THE LUXURY OF THE CHAMPAGNE AND CANTAR CART, CHILDREN ARE HALF THE ADELT COST, AND MOST WELCOME. THE GARDEN ROOM.

FOR RESERVATIONS, 252-5121.

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Specializing in Famous Szechuan & Mandarin Cuisine

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In San Diego, the Chinese restaurant honored by the Southern California Restaurant Writers Association for 7 years!

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Each dinner includes a succulent cut of

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Mission Inn, 502 East Mission. San Marcos. 477-2939. The Belair Boys, vintage rock, Thursday Edition (Harry Paul and Tom Connors), country, light rock, and

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Chris Clayton, contemporary, Wednesday through

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Live music, Friday and Saturday, call club for information.

Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle. Del Mar. 755-6614: The Siers Brothers, rock, Thursday through Saturday, Borracho y Luco, calypso rock, Sunday: Hollis Gentry's Neon, jazz, Monday and Tuesday, live music, Wednesday, call club for information.

Call this for information.

Old Time Cafe, 1464 North
Highway 1891 Levadas. 1254-4409.
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Holdaws, 16th, and Mike William.
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Thursday, 14th, 25mail, Australiam,
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Fisher: Due Wan Ronk, bloss and
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Fisher: Due Wan Ronk, 25th and
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Contemporary plants.
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Tuesday through Saturday.

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

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Memphis Tennison, rock, Friday and Saturday.

Bancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo Oaks Drive, Rancho Bernardo, 277-2146: One Plus One Plus Baren Canavagh, Contemporary, Thursday through Saturday: the Rod Cradift Band, oldies music, Sunday and Monday, Darci Daniels and Flashback, contemporary, Tuesday and Wednesday.

Red Bird Tavern, 13950 Poway Road, Poway, 748-4616; Ron Morin, country, 2-6 p.m., Sunday, The Red Coach Inn, 135 North Pine. Escondido. 743-9796: Cinema (formerly Freewill), rock, Thursday through Saturday; Messenger, rock, Sunday and Monday; Stereotype, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Colf Course Country Club, 31474 Goif Club Drive, Bonsall, 758-3762: Dan Connor, oldies, country, and contemporary. Tuesday through Thursday: The Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido. 741-2541: The Sunday Edition (Harry Paul and Tom Connors), country, light rock, and Fifties music, Thursday Saturday.

The Top Spin, 205 Laurine Lane, Fallbrook, 728-9108; Strider, rock, Thursday through Saturday; Tractor, rock, Wednesday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook. 728-4797: Crossover.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: S.R.O., rock, Friday and Saturday.

Mislatey Creek, 14240 Powey Road, Poway, 748-7531: Jerry Baze and a Fouch of Country, country, Wednesday Horogh Saturday, Jon Kendrick and Company, country, Monday and Tuesday: Couging lessons, Monday and Tuesday: country and western dance lessons Wednesday and Thursday.



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TUESDAY WEDNESDAY SATURDAY MONDAY **BAHIA BELLE** THE CLUE 9:00 pm THE CLUE 9:00 pm HOLLIS MOONLIGHT CRUISE RUTH PIGGEE 9:00 pm **GENTRY'S** NEON

Sailing every Friday and Saturday ni 7:30 pm and every hour on the half hour until 12:30 am COCKTAILS - DANCING LIVE MISSIC BY "THE ROCKAIN Passage \$5:00 - Board dockaid at the Bahia Hotel, Mission Bay essent turis THE THE CLUE THE FABULOUS HOLLIS THE THE CLUE 9:00 pm **GENTRY'S** MEADOWS MAR DELS NEON THE THE THE HOLLIS SPEED THE THE **GENTRY'S** CLUE CLUE MAR SOUND NEON 25 **THE CLUE** 9:00 pm THE FABULOUS 24 THE HOLLIS THE THE **GENTRY'S** CLUE CLUE MAR DELS NEON DRINK 28 THE FABULOUS

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GENTRY'S

SPECIALS

7 NIGHTS

A WEEK!

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RIDERS IN THE SKY



THIS WEEK'S
AFTERNOON CONCERTS
Friday, Sept. 25 6 5:00.830 pm — DORACCO ROAD — Vivilage. Jaze & Swin,
Saturday, Sept. 27 5:00.8:30 pm — BORDERTOWN — Vivilage. Jaze & Swin,
del., Oct. 1 6:00.830 pm — TORACCO ROAD — Vivilage. Jaze & Swing
Wed., Oct. 1 6:00.830 pm — TORACCO ROAD — Vivilage. Jaze & Swing



FOR INFORMATION CALL 481-9022

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-864/: France, rock, Thursday through Saturday: the Ricky Wells Band, vintage rock, Sunday and Monday the Erge, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Morin, country, Friday and Saturday.

Beaches

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through

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

Baha Blotel, 998 West Mission Bay Drive, Mission Bay Drive, Mission Bay Drive, Mission Bay 488-0551. Hollis Centry's Neon, jazz, Thursday: the Clue, rock, Priday through Monday: the Mar Dek wintage rock, Tuesday, Ella Ruth Piggee sings jazz and blues. Wednesday Chula Vista Room: Bob MacLeod, piano variety, Sunday and Monday.

Bulling's (formerly Club Chalet), 5046 Newport Avenue, Ocean Beach, 222-5300; Indoor Fireworks, rock, Thursday through Saturday; Lauer Eyes, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: The Heaters, rock, Thursday through Monday.

Carlos Murphy's, 1904 Quivera Basin, Marina Village. 223-8061: The Tremors, surf rock, Monday, the Heaters, rock, Tuesday and Wordnesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, contemporary. Wednesday through Saturday; David Lee, rock Sunday, Monday, and Tuesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Secrets, jazz, Thursday through Saturday; the Joe Marillo Quartet, jazz, Sunday; New Shooz

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Bob Campbell Trio, jazz, Wednesday through Saturday, with vocalist Margo Reed, Friday and Saturday.

Nango reed, Friday and Saturday.

Haleyon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9659.

The Beat Club, rock, Thursday
through Saturday, Indoor
Fireworks, rock, Sunday and
Monday: Pinan, rock, Tuesday and
Wednesday, with the Standard,
rock, Tuesday, Secrets play jazz
5:30 p.m. to 7:30 p.m., Friday.

Hennessey's Tavern, 4600
Mission Boulevard, Pacific Beach,
483.8847: Fundi and Company,
Wednesday and Thursday evening
and 2-6 p.m., Sunday afternoon:
Thereas and James Hinton, Irish
music, Monday, Chuck Perrin,
contemporary, Thesday evening;
live music on all other days, call
club for information.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611.

Ocean Terrace Lounge: The Spud
Brothers, swing, Motown, oldies,
and modern standards. Tuesday rough Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "Mr. Lucky," pianist, performs at 9 p.m. Sunday evening. Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and



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ROCKIN' WEEKEND

Friday, September 26

KIFM@98.1 JAZZ HAPPY HOUR with guest host Art Good • 5:00-7:30 pm Complimentary hors of oeuvres 984 Champagne & Chablis

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Friday & Saturday, September 26 & 27

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SUNDAY



ZZAJJ

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In Lehr's Cabaret, Sunday night NEW TALENT NIGHT
featuring QUAD MIRAGE & PERFECT STRANGERS
\$1.25 Iced Teas all night long

MONDAY

Monday, September 29

MONDAY NIGHT FOOTBALL

DALLAS COWBOYS VS. ST. LOUIS CARDINALS
Drink specials, carved ham & roast beef sandwiches • 75¢ Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, September 30 & 31

SCHRLET

\$1.25 Iced Teas • ½-price appetizers all night long No cover 8:30-9:30 pm

HEAD OVER HEELS NIGHT

2828 Camino del Rio South, Mission Valley 299-2828

Saturday from 6-10 p.m. Palm Court (beginning at 5 p.m.): David Geist, pianist, Thursday through Sunday; Ron Singer, pianist, Monday through Wednesday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Southwind, ontemporary and jazz. Tuesday

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832: The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday: the George Kezas Quartet with Flip Oakes, jazz, 7:30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Automatics, rock, Thursday through Saturday, Four Eyes, rock, Sunday through Tuesday; the Beat Club, rock, Wednesday, the Blonde Bruce Band featuring saxophonist Johnny Viau plays boogie, blues, and

rhythm and blues, from 4-8 p.m., Sunday.

La Jolla Village Inn/Shooter Lounge, 3299 Holiday Court, La Jolla. 453-5500: Piano Bar-Chris Curtis, Tuesday through Saturday.

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Snowball Effect, rock, Thursday through Saturday

McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: Inside Moves, jazz, Thursday; Kat's Karavan, blues and rhythm and blues, Friday and Saturday; open

jam session, 6 p.m., Sunday, Inside Moves Group plays jazz, 7-10 p.m., Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Three Speed, vintage rock, Sunday, live music on all nights, call club for information.

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: The Reflectors. rock, Thursday through Saturday: the Agents, rock, Sunday and Monday:

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Full Coverage, contemporary, Friday and Saturday; Bing Cosey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee sings azz and blues, Thursday through Saturday; Hollis Gentry's Neon, szz. Sunday: Private Domain, rock, Monday and Tuesday. King Bieset Blass, bluesday. King

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Circles, rock. Thursday through Saturday; Four Eyes, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla 454-9711: The Art Resnick Irio, Jazz, Thursday, the Mel Goot Tirio with oscalist Mogul Graham-Lund, jazz, Friday and Saturday: Bruce Cameron's Risky Business featuring Elliot Lawring Elliot Sunday live jazz, Wednesday, call club for information.

Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-6550: Live music in the dining room. Friday and Saturday, call club for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolia Village Drive, La Jolia, 587-1886: Jam Track, contemporary, Tuesday through Saturday, the Most Valuable Players, danceable jazz, Sunday and Monday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive. Mission Bay 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

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Town & Country Hotel

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Silver Fox Lounge, 1833 Garnel Avenue, Pacific Beach, 270-1343. The Dan Connor Band, country, oldies, and contemporary, Friday and Saturder. and Saturday

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

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, piano variety, nightly.

The Surfer Restaurant, 711
Pacific Beach Drive, Pacific Beach.
274-3200: Connie Alderman, easylistening piano music with vocal
accompaniment, 7 p.m., Friday
and Saturday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street. Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday, the Sidewinders, blues, rock, and country rock, Friday and Saturday; Colored Rain, music of

the Grateful Dead, Sunday, the Hitters, rock, Monday, Fred Heath and the Slidewinders, boogie and blues, Tuesday, the Forbidden Pigs, rock, Wednesday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Bob Corwin, pop classics on the piane Wednesday through Sunday.

Tuba Man's, 5049 Newport, Ocean Beach. 222-6586: Live music, Saturday, call club for information.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: The Ricky Wells Band, vintage rock, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Downstains Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

W.D. Pabet and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655: The Wanderers, vintage rock. Thursday through Saturday; Sar Party, recorded masic and video audience participation presentation, Tuesday and Wednesday.

ant Employee Night • \$1 well drinks • Rock and Roll



San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley.

al, 8022 Clairemont Mesa

Boulevard, Keartry Nesa, 566-8022: Flywell, rock, Wednesday Hornogh Saturday, with Crystal, rock, Friday and Saturday, John McLaughlin and the Mahavishnu Orchestra, rock and azer-mck fusion, and Blues 90 with Robin Henkel, sizz. Sunday: the Band, rock, and Jaime Jaimes and the Kingbeen, rock, Tuesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Jim Hinton, Irish music, Wednesday and Thursday: Brian Connolly. Irish music, Friday and Saturday; Brian Baines, Irish music, Sunday.

Bogey's, 5353 Mission Center Road, 297-8361: The Sugar Trio (with Peggy Minafee), iazz, 2-8 p.m., Sunday, Windiammin' with Preston Coleman and Jim Storeyi, jazz, Thursday happy hour (5-8 p.m.); Gemini, jazz, 5-8 p.m.,

Bunbury's, 9906 Mira Mesa

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Kamelot, classic rock, Thursday through Saturday.

Boulevard, Mira Mesa, 578-8666: Rockola, Beatles music and oldies, Wednesday through Saturday.

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444



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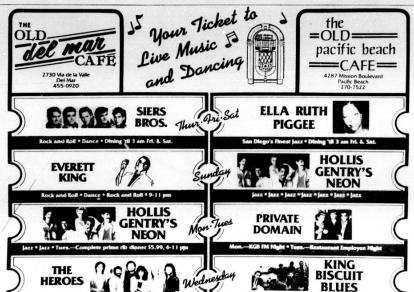


US BAND 9 PA

NOT GUILTY

CODA

OPEN POOL TOURNAMENT TUESDAY NIGHTS!



Jesse Davis, contemporary. Thursday through Saturday, the Jets featuring Kenny Morrill, vintage rock, Tuesday and

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. Circle North, Mission Valley. 294-9010: Inlieu Modelle, contemporary. Tuesday through Saturday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Jeanelle Rock, pianist performs Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; the Flamenco Four, flamenco music, Tuesday.

and Saturday.

Holiday Inn, Cricket's Lounge. 595 Hotel Circle South, Mission Valley, 291-5720, New Shooz, jaz. Thursday through Saturday

Islands Lounge, Hanalei Hotel Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-II01: The Ducktail Revue, vintage rock, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday an Monday.

Keily's Steak House, 284 Hotel Circle North. Mission Valley, 296-2313: Pano Bar. Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-Joing favorites, jazz, hallads, and a bit of country, Monday through Thursday 6-pm. on; Margie Harmon, Priday and Saturday; Don Libbey, Sunday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The

Bobby Gordon Trio, jazz, Friday

La Hacienda Cantles Mice La Harienda Cantina, Mission Valley Inn, 878 Hotel Circle South Mission Valley. 298-8281: Mike Murphy, comedy and music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valles, 299-2829: Ipo Pater. Thursday through Saturday with the Erge, del Rio Pater and Carlo Pater Spays and during the Sunday brunch, and on Sunday evening, nock hands perform in the New Delert Showcase, call club for informations, Seather nock, Tuesday informations, Seather nock, Tuesday information, Seather nock, Tuesday in the Carlo Pater and Carlo Pater jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Time Eachange, contemporary, Thursday through Saturday, Private Session, rock, Sunday, the Wanderers, wintage rock, Monday and Tuesday; live music,

Wednesday, call club for

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022:
Friendship, contemporary, Tuesday through Saturday, iwe country music, Sunday and Monday, call club for information.

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: Kicks,rock, Thursday through Saturday; the Procrastinators, rock, Sunday through Wednesday.

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

Problem of the County from and Country Hotel, 500 Hotel Circle North, 291-731: Darc Daniels and Flashback, contemporary, Thursday through Saturday, Drining Room: Kathy Lloyd, contemporary harp, Friday and Saturday; Jon Sandoval (with singer Lisa

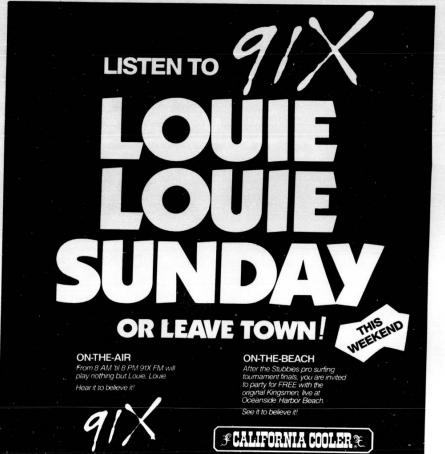
McDowell), contemporary, Tuesday and Wednesday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music, Thursday through Saturday, call club for information.

Road Runner Inn, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-0970 Blind Date, music and comedy, 7-11 p.m., Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Dunn and Warren, contemporary and oldies, Friday and Saturday evenings; Bob Houle, variety, Tuesday and Wednesday.

variety, niesday and wednesdas.
Spiritt, 130 Buenos Avenue, Bay
Park. 276-3993: The Surface, rock
two sets), the Fuel, rock, and the
Flesh Magnets, rock, Thursday;
Touchy Subjects, rock, Max Fable,
rock, Burning Bridges, rock,
Image Bureau, rock, and Thin Ice,
rock, Friday, Blood on the Saddle,
rock, the Sea Hags, rock, the



the Grateful Dead, the Uncalled 4, mck, Watt 4, rock, and Cass, rock

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room, Passion (from San Diego), contemporary Tuesday through Saturday: the Dick Lone Trio, swing, contemporary, and wocals, Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday

Camino Ruiz, Mira Mesa. 695-1461: Scat, rock, Thursday through Saturday; the Dynamic Duo, contemporary, Sunday and Monday; Indoor Fireworks, rock, Tuesday and Wednesday. Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Dusty Best, contemporary, Tuesday through Thursday: First Effort, contemporary, Friday and Saturday: Frank Dexter, contemporary, Sunday and

The Wellhouse, 10789
Therasanta Boulevard.
Therasanta 56906977 Ray and
Lainie Correa, seing, pop.
nostalgia, and contemporary dance
music, Tuesday through Thursday.
Null and Void, vintage nock, Friday
and Saturday, Dan Connor,
country and contemporary, Sunday
and Monday.

Wrangler's Roost, 6608 Mission Corge Road, Mission Corge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday (Wednesday local stars perform with Mike.)

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: The Elements. contemporary, Wednesday through Sunday: Ella Ruth Piggee, jazz and

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday

Island Drive, Shelter Island. 224-8888: James Parish, piano variety, 6-10 p.m., nightly.

Book and Candle, 1250 Sixth

Avenue, downtown, 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Dennis Connor, jazz piano, Monday and Wednesday piano. Monday and Wednesday evenings and Sunday brunch; Lori Bell, Jazz. Sunday evening: classical piano music is featured during the weekday lunch times with Sue Plamer performing ragtime and boogle-woogle tunes, on Finday only, call club for information on Monday through Thursday performers.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia. Tuesday through Thursday, Kristi Rickert, Priday and Saturday.

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and

SUNDAY & MONDAY

LAZER EYES

TUESDAY & WEDNESDAY

3 9 9

Cierin, Sunday aira "Divisi", straid Drowy Maggle's, Thirty-first and University, North Park. 298-8584: Slow Freight, Popular and folk music, Thursday, Flesta Plamenca (Rayna, dance, Remedios Flores, sniger, Rodrigo, guitarist), Friday-the Paradiss Street Band, Irish music, Saturday; Cathy Curtis, folk, country, and original music. country, and original music. ragime, bougle-woogle, light classical, and notaligis music on the piano, 7-8 p.m., Sunday); Old

Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Carlos Murphy's, 3890 Twiggs. Old Town. 260-0305: Rob Huff and Brian Stevens, contemporary, Friday and Saturday. Gina Robles.

ue. 283-8213: Live

The Coo-Coo Club. 4383

music, Friday and Saturday, call club for information.

Dock Masters, 2051 Shelter Island Drive. Shelter Island. 223-2572. New Attitudes, jazz-flavored contemporary muss. Tuesday through Saturday; Muse Continuum, new-age jazz. Sunday.

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



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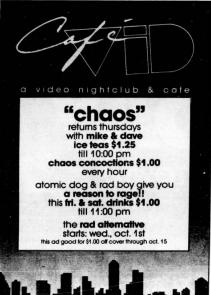
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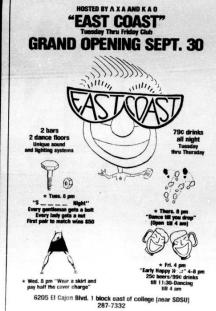
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Gabriel's Grille, 2825 Fifth Avenue, Hillcrest, 291-4779; Mike

Lamy sings your favorite show tunes and requests, 9 p.m. until

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Hamburguesa! 4016 Wallace Street, Old Town (in the Bazz del Mundo). 295-0584: Charl

Holiday Inn/Embarcadero, Port Hole Lounge. 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet, jazz vocalist, performs with the Bill Cantos Trio (with Chris Conner and Billy Mintz), Tuesday, Friday, and Saturday, and with the

Steve O'Connor Trio (with Bob Magnusson and Jim Plank), Wednesday and Thursday.

Hotel San Diego, 339 West Broadway, downtown 234-0221 Harry's Bar: Live music, Friday and Saturday, call club for

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-5325: Wayne Juré, jazz, Thesdab through Saturday, with the Imperial House Opera Singers. Tuedday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz, Thursday, call for information: The B Street Band, contemporary, all other

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MODEL CENTER,
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present a very special fashion show, with hosts Sue Delaney and Brian Schock

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Doors open at 8:30 pm
 Prizes include dinners for two a wardrobe, complimentary hair designs, FREE photo shoots and market prize.

286-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m.,

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: L.A., rock, Wednesday through

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Split Second, rock, Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The Jacks, rock and rhythm and blues, and guests, Thursday: King Biscuit Blues, blues and rhythm and blues, Friday and Saturday: I've music, Tuesday, call club for information; Kelli Rucker, rhythm and blues guitarist, Wednesday.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m.. Friday: Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m.,

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Kenny Gary, contemporary, Thursday and Sunday; Terry and



CLUB

SOLANA BEACH 635 S. HIGHWAY 101

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MARCARTA NIGHT *

North County on their own edition of the county of the Marcarta Marcarta States on edition festive and edition of the county of the cou 755-8247

DIEGO'S is open for lunch and dinner every day from 11:30 AM-11:00 PM Brunch on Sunday is from 10:00 AM-2:30 PM. Cubb opens Friday & Saturday night at 8:30 PM. Anyone dining at Diego's will receive preferred entrance to our nighticub.



Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Live jazz, Thursday through Sunday, call club for information.

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

Patrick's II. 428 F Street Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band, Dixieland jazz, early evening Thursday; the Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday; Ray and Company, oldies and contemporary rock, Tuesday; City Lights, contemporary, Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200: Jimmy Corsaro and vocalist Sharon Andrews, jazz. 4-7 p.m., Tuesday through Friday; the Jimmy Corsaro Trio and vocalistSharon Andrews, jazz, 9 p.m., Friday and Saturday, and hosting a jam session, 6 p.m., Sunday.

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish folk music, Wednerday and Thursday; the Kitty Kieffer Duo, erary, Friday and

Thursday through Saturday

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4III: David Watsor and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Tiro featuring vocalist Fran Loskota, jazz, Sunday brunch.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900

Devocean, Top 40 dance music. Thursday through Saturday, the Sien Bruthers, rock, Tuesday and Welmesday, Forward Motion. Top 40 dance music, Thursday harpy and the state of the state of the Friday happy hour. Sundowner Lounge, John Austin Butsch, classical and contemporary pane, Tuesday through Saturday. Sheppards Redstarratt. Phil through Saturday Gall Dietricchia, through Saturday, Gall Dietricchia, classical harp, Tuesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519: Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday; live country

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

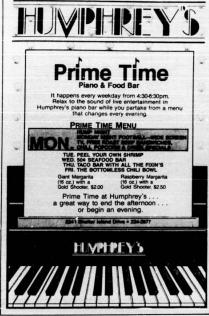
Hotel, 525 Spruce Street, Hillcrest. 295-2181: David Hart, pop and contemporary, Thursday



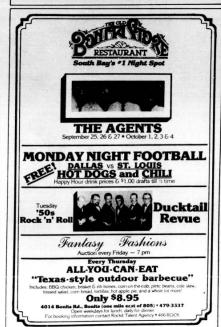


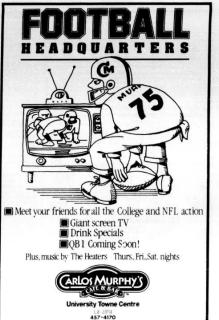
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SEPTEMBER 25, 1986 33

dance to the big-band swing sounds of the Al Thomas Orchestra, Friday and Saturday, Peggy Minafee, jazz, Sunday; Joh Van Dyke and Nathan Frye, jazz, Tucsday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday, Not Guilty, rock, Sunday and Westensty

Tuba Man's, 2551 University Avenue, North Park. 295-9426: The West Coast Band, rock, Friday; Flashback, Top 40 and light rock, Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855; Live music.

TAMBLOT Classic Rock Band Thursday-Saturday



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San Diego's biggest Wednesday "Happening", and we've expanded it to include our

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U.S. Crass Hobby. The Fred Benedest This cells, flut, and gainer chamber mass;
This cells, flut, and gainer chamber mass;
Satuday, First Robberchit, issue time pianist, performs from 24-200 pm. Mondes through
Thursday, and Saturday, and from Cocktail Louige Bill Wright, planist, Monday and Tuesday, and Thursday Phones and Saturday, and Thursday Phones Saturday. Saturday, the Monday and Tuesday, and Thursday Phones Saturday, the Monday and Tuesday, and Thursday Phones Saturday, the Monday and Saturday. Saturday, the Monday and Saturday Saturday. The Monday and Saturday Saturday Saturday. The Monday and 4-8 p. m., Sanday Saturday, the Monday and 4-8 p. m., Sanday Saturday.

Via Veneto Restaurant, 1745 India Street, downtown. 233-6306: Friday and Saturday: Luigi Luevano and others sing pop

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Our prices are always Happy Hour prices All well drinks 5 beer \$1.00

Italian songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist Sunday, 6:30 p.m.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Sh-Boom, Fifties and Sixties rock, Thursday through Westgate Hotel, 1055 Second Westgate Hotel, 1055 Second Avenue, downtown, 208-1818. Lobby, Plano bar entertainment. 4-8 p.m., Mondey through Fridas-Plane Lounger. Sylvia Lorraine, show tunes and light classical show tunes and light classical pano music. Sunday through Tuesday evenings: legity clinic show tunes and light classical pano music. Sunday through Tuesday evenings-lieght clinic with Jan paino music. Synday brunch music is featured during the Sunday brunch.

Saturday.

Kelly's Pub, 6344 El Cajon
Boulecard, college area. 286-0400:
Brent Bowers, contemporary.

Thursday, the Outriders, rock.
Friday, Plashback, 10p 40 and
light rock. Saturday. Brian
Whittaker, contemporary.

Wednesday.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and with Gene Davis on Saturday, and hosting a jam session Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Live country music, Friday and Saturdas, call club for information George Joe's Restaurant, 9568 Murray Drive, La Mess. 469-6158: Gerri Adams, piano and vocals, Friday and Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Scarlet, rock, Friday

Mrs. T's, 3515 Sweetwater Boulevard, Spring Valley. 697-6747: The Corvettes, Fifties and Sixtes rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Braq. contemporary. Thursday through Sunday, the Baja Strings, contemporary. Monday through Wednesday.

East County

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: Recorded music, Thursday through Saturday, Monday, and Tuesday; the Hi-Beams, Fifties and Sixties rock, Wildingdown

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Peter Sprague (with John Leftwich), Jazz, 8 p.m., Friday; Sam Hinton, storytelling

and humorous music, 8 p.m.,

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550: Richie Garry and Sundown, country, Wednesday through Saturday. Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827:

Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Tom Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive. La Mesa. 465-3660: Eddie Cold. contemporary. Tuesday through Saturday: Craig Jones. contemporary. Friday happy hour. Jim Moore, guitar variety. Sunday and Monday.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyote. country, Wednesday through Sunday.

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

Carlos Murphy's/Crossmont Center, 5500 Grossmont Center Drive. La Mesa. 698-9757: Tommy Rocker, comedy and music, Wednesday through Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays, contemporary, Friday and Saturday.

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

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, contemporary, Wednesday through Friday, Carol

Don's East, 13321 Business Highway Eight at Los Coches. El Cajon. 443-2444: Elton J.R. and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533 Passage, contemporary, Tuesday through Saturday. Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288. Live music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary, Wednesday through Saturday: Elan, jazz, Sunday and

and Saturday

Ole Wagon Wheel, 8646 Mission Gorge Road, Santee. 449-6240: E-Z Does It. Fifties and Sixties rock and country rock. Thursday through Sunday and hosting a jam session beginning at 6 pm., Sunday; country and western dance lessons are offered on Thursday also.



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The Outpost, 652 Grand Avenue. oring Valley 464-9007: Linda herwood and Surefire, country, Friday and Saturday

The Ox Bow Inn. 9816 Campo Road. Spring Valley. 469-9616: Dan and Terry, contemporary. Tuesday through Thursday. Alton and the Ox Bow Country Lads, country. Friday and Saturday.

County, Friday and Saturday.

Park Place, 1280 Fletcher

Parkway, El Cajon, 448-4111:

Private Domain, rock, Tuesday

through Saturday; Friends, rock,

Sunday and Monday; Ipso Facto,

rock, Tuesday and Wednesday,

Dr. James Downs, hypnotist,

performs Monday evening, and

comedy is featured at 10 p.m. and

Pelikan Pub. 7828 Broadway Lemon Grove. 464-9284: Cow Jazz. country swing. Thursday: live music. Friday call club for music. Friday, call club for information; Thue Grit, contemporars, Saturday; the Walter King Blues Band, blues and rhythm and blues. Sunday; live music. Tuesday, call club for information; Mise Wilkes, mellow rock, Monday and Wednesday.

Pine Valley Restaurant, 28944 Old Highway 80, Pine Valley. 473-8727: The Cat-illacs, vintage rock, Friday and Saturday.

Pizza Plus, 764 Jamacha Road. El Cajon. 444-3300: The Hi-

Beams, oldies rock, Friday, Aces Wild, rock, Saturday,

Lemon Grove. 469-5137: The OzarkHillbillies, country, Friday and Saturday

Showtime Dinner Theatre, 7578 El Cajon Boulevard. 466-9997: Cheatham's Jazz Quartet, jazz. 6-10 p.m., Sunday.

5-10 p.m., sumay. Stratus Dance Club, 9620 Campo Road, Spring Vallee, 697-8624: Groweline '86 features mod bands Multiple Choice, the Big Express. the Pen Club, the Tracers, Manual Scan, the Nephese, and Mach V. beginning at 3 p.m., Saturday, D.J. extraordinaire Dennis the Menace

will onin Sixties Motown hits ween the bands' performances

Van Winkle's, 10055 Mission Gorge Road, Santee 449-0060: Crossfire, country rock, Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-4700; The Paul Montesano Tropical Jazz Duo, contemporary, Brazillian, and world beat music, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 8-12 p.m., Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session, Thursday, musicians welcome; Conspiracy, rock, Friday

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Four Eyes, rock, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue. Imperial Beach. 429-1161: White Horse, country, Tuesday through Saturday, ive country music. Sunday and Monday, call

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Toys, rock, Thursday through



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Saturday: Evenstar, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Live mus nightly, call club for information; jam session, 2:30-7 p.m., Sunday

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, wednesday and Thursday, Way Gire, country, oldies, and contemporary, Friday and Saturday. Bill Somers, variety, Sunday through Tuesday.

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: G.and Central Station, country, Friday

and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Juey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and eldies, Wednesday through Sunday; City

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Four Star Country

country. Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista, 427-4200: Live rock. Friday and Saturday, call club for

Marisol, 1680 Broadway (at Main Street). Chula Vista, 423-8045: Los Lupes, Mexican coweby maio (nortefo). Thursday: Colour, Latino music, Priday and Sahurday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country. Thursd through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight

Fire, country, Monday through Wednesday.

Old Boeita Store Restauras 4014 Bonita Road, Bonita. 479-3537: The Agents, rock, Wednesday through Saturday

Zoralia's, 603 Palomar Street, Chala Vista, 425-1626: The Marill, Latin music, Friday through Sunday.

included, please call 255-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Aces Wild: Pizza Plus
The Agentus Old Bonito Stone
Restaucant, Mony Mony's
Automatics: José Murphy's, Mony
Mony's
The Band: Bacchanal
The Beat Club: José Murphy's,

Halcyon
The Belair Boys: Henry's, the
Mission Inn/San Marcas

Big Express: Stratus Dance Club Blood on the Saddle: Spirit Burning Bridges: Spirit Cass: Spirit The Cat-illacs: Pine Valley

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The Cat-Illaes: Pine Vollay
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City on Edge: Sport
The Claes: Bulle Hool
Colored Rain: Reass Reshouse,
Spirit
Conspiracy: Win Cody's Saloon
Cryptic Slaughters Jackie
Ribbinson YMCA (see concert
Estimas)

Crystal: Bacchanal
The Ducktail Revue: Sheraton
Harbor Island, Islands Loung
Excell: Jackie Robinson YMCA
ISEC concert listings)
The Erge: Lehr's Greenhouse,

Whiskey Flats
Evenstar: Dance Machine
Max Fable: Spirit
The Fan Club: Stratus Dance

Club
The Flesh Magnets: Spirit
Flyweil: Bacchanai
The Forbidden Pigs: Texas

Teahouse
Four Eyes: José Murphy's, Bonita
Casa Restaurant, Paradise Bay
France: Whiskey Flats

Friends: Park Place The Fuel: Spirit Ground Beet: Sport The Heaters: Carlos

Murphy's/La Jolla and Ma The Hi-Beams: Winters Restaurant and Nightclub Pizza Plus

Hidingmask: Spirit The Hitters: Texas Teahouse Sprit Indoor Fireworks: Halcyon, Bullfrog's (formerly Club Chalet), Tio Leo's/Mira Mesa Ipso Facto: Park Place, Lehr's Greenhouse
The Jacks: Mandolin Wind

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Kicks: Navajo Inn
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Laser Eyes: Bullivoy's flormerly
Club Chelety

Club Choleti
Legione, In kie Robinson's YMCA
(see concert listings)
David Lees: Casey's Fub
Lttle Americas: Belly Up Tavern
Mach Vi. Stratus Dance Club
Manual Seans: Stratus Dance Club
The Mar Delis Belly Up Tavern.
Bahis Hotel

Belly Up Tavern John McLaughlin and the Messenger: Red Coach Inn The Mighty Flyers: Belly Up

Club
Not Guilty: Trajan Horse
Null and Void: The Wellhouse
The Outriders: Kelly's Pub
Prans: Freside Lounge, Hakeyo
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Zero Option: Acids Robinson's

VNCA (see concert listings)

Contemporary /

Jerry Burchard: Doc's Landing Chain Reaction: Bull and Bear City Lights: Patrick's II, Joey's Chris Clayton: Monterey Bay

Jolly

Top 40

Corge
Double Trouble: Hotel Escondido
Dunn/Warren: Smuggler's Inn
Dusty and Melissa: Tom Ham's

Dusty and Melissa: 10m Ham's
Lighthouse
The Dynamic Duo: Tio
Leo's Mira Mesa
East Coast: Cale La Maze
The Elements: Anthony's
Harboris Anthony's
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Louise
La Ellis and Tapestey: Sandrap

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Frank Douter: To Lev's/Masson
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Jon Sandoval (with Lisa
McDowell): Pavillion Lounge
Terry Scheidt and Pat Rice:

Hungry Hunter/Rancho Bernardo Shaker: Rusty Peiscan Sharon: Gournet Lounge/Town and Country Hotel Sheri and the City Street Band:

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Time Exchange: Healt's
Bert Torres Standart Hotel
Trayle Play: Hilton Hotel
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The Variations: Hotel del
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The Variations: Hotel del Coronado and the Coronado and the Gathering: Son Diego Harbor Escursion
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Country / Country Rock

Country Rock
Alaskas Circle D Cirral, Barr X
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Club
Linda Sherwood and Surefire:
the Outpost
Stampede: Leo's Little Bit of

Stampede: Leo's Little Bit of Country Steer Crazy: Wrangler's Roost Steppin' Out: Lu's Don Tennison: Hotel Escondido White Horse: Country Bumpkin

Folk/Ethnic

Brian Baines: Blorney Stone Pub Marcia Bowman and Charlie Holdawny: Old Time Cafe Eamon Carroll: Rosie O'Grady's Della Charlier: Drowsy Maggie's Colour: Marisol Brian Consolly: Blarney Stone Pub.

Tom Cummins: Blarney Stone Cathy Curtis: Drowsy Maggie's Jim and Theresa Hinton:

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Fookstore
Los Lopes: Marisol
Louie and Loose Change: Joey's
Barbara Lynnan McCarty:
Ireland's Own
Marfil: Zoralia's
Sean McVicker: Ireland's Own,

Lourge Forecast: Jolly Roger/Oceanside

Pizza Place Mosaico: Marisol Gene Perry's Afro Rumba: Hella

Forecast July Regent Connect Limits Compy Jerry Harriss Sort Fred Heath and these Turbins Harriss Sort Fred Heath and these Turbins Harriss Harris Blues / R&B Reggae
The Blonde Bruce Band: José Murphy's, Patrick's II
Blous 50 with Bubba Henhol: Backman Border Bown Belly Up Tavern

Jazz

Sharon Andrews: PL's Wareheuse Restaurant The Joe Azarello Trio: U.S. Grant Hotel

Grant Hotel
Lori Bell: Our Place at Miki-saris,
Cale Angelique
Blues 90 with Robin Heckel:

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Fro Brighan's Preservation
Band, Put Jean Councille
Brace Cameron's Blady
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Lawrence, Put Bur and Ord!
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The June Marille Quartet: Cluse's South Andreas Orthestra. Biochanal Pagig Manket: The of the Parit Pagig Manket: The Outs Wilcomer Host.

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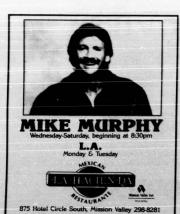
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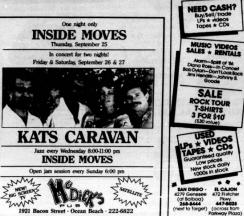
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Margo Reed: Elario's
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Mary Adams Rathburn: Irish and
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accompanied by vocals
Connie Alderman: easy-listening

piano music unho social cocompaniment. Surier Restaturata International Surier Restaturata Sheparata International Surier Restaturata Sheparata International Intern James Carlos Persona Correspondent Control Con

Hest surant
Kathy Lloyd: contemporary harp,
Pavilion Lourge
The Dick Lopez Trio: swing,
contemporary, and vocals,
Stardust Hotel

Sylvia Lorraine: pianist, Westgate Hotel MacKinpon/Monreel: crisinal on/Monreal: original

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CURRENT MOVIES

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

About Last Night — Based on the David Marrier Dies, SEXUAL .

In CHENCETS THE CHENCET adapted EMPRETERS THE CHENCETS ADAPT .

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Enzales and the control of the contr

Util treasmouler e, respirator area volume. Allesen e Learnigh ALEN in or lurin. Where the 1979 forecurner was pully of being overproduced for the scope of its action, the sequel corner near the scope of its action, the sequel corner near the scope of its action, the sequel corner near the scope of its action, the sequel corner near the scope of its action, and the sequel corner is on the shoulder at a moment of the sequel corner is an overload of their time seasoperating finals, with the herone and class source of the ferst final and control the sequel corner is a sequel corner of the sequel cor

Latec, 656 Str (239-9239) Call theater for program information Sépon, 5th and G (235-6084) Meactivity and Thunder Run, from 9/26 Casino, 643 Str. (232-6676) Creatipace and The riflis Here Eyes II. from 9/28





Wall Comedy Hade in Chi. NOME NOW SHOWING A II D THE ATHE Sat & Sun Mats



UA Glasshouse 6; UA Horton Plaza 7)

Plaza 7) Seaks to School - Rodriey Dangeriedt, with a fluffer and seskinny hardo, a Fire word's oldest
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Big Trouble in Little China — Terribly confusing action-comedy, set

Cove. 7730 Girard. La Jola (459-5404

in and under San Francaco's Chindron. ("No linew what this si?" Chindron. ("No linew what this si?" Done at the window level single sin

Cinemas: UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Classhouse 6, UA Horlon Plaza 7 from 9/26)

Cramispace — Klaus Kinski stars in a thriller directed by David Schmoeller (Carousel Cinema 6: Casino; College, Harbor Drive in: New Yalley Drive in; Santee Village 8; Sweetwater 6: UAE Scondido 8; UA Glasshouse 6; from 9/26)

Crocodile Dundee — Paul Hoga as an Australian adventurer in Manhatian, directed by Peter Manhattan, directed by Stateman, (Flower Hill Cinemas; Grossmont; L Jolla Village; UA Escondido 8; UA Horton Plaza 7; from 9/26)

East of Eden — Elia Kazari's variation on the Can-and-Abel theme: an accursed he'er-do-well theme an accursed heir-do-well and his blessed goody-goody brother compete with one another moder the stern, critical eye of ther Bible-himping father. The color and the locases (in John Stenbeck's Californa orice World Wer I) are perceived with the same wide eyed worder as the more lessons. James Dean, Julie Harris, Reymond Massey, Jo Nan Freet 1955.

Fertis husbaris Day OE — Wirergreator John His John of Mires shorter proportion of the property of the shorter proportion of the property of the property of the property of the property of hooky is obviously a wide opon opportunity to prove the superior curring free springthess, alwertes, And Husbaris to creatin, is highly successful at showing the bodishness of tools—the hashings shysted And Husbaris to creatin, is highly successful at showing the bodishness of tools—the hashings shysted showing the property to get his subdents to complete his sentences to hear Livopourbie of the property task Where he is less successful a in showing the charm of his young contest up to the authernot by way of direct address to the camera, exudes

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2000 Last Ages, from 909
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Theater 4 Femil Souther's Day Off and
Anothing in Common

Bijou, 509 East Grand Ave., Escondido (747-6636) Spanish moves

Nothing in Common

Consuled Cheese & 1966 East Volkey Parkelay,
Escondado (480-4669)
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Theater 3: Shacker Play, from 9/26 Theater 4: Alphing in Common

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tesectors and sector is surrout from the con-differences. Sold Greatman Ceres Dr., La Messa (466-700).

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Santee Drive In, 1090 Woodside Ave, Santee (448-747)
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About Last Mayor
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Wingard Plaza 6, 200 North El Camino Real. Excintas (942-5544). Theaser 1: Ro Gur Theaser 2: Robot Last Night Theaser 3: Shard by Africa Theaser 4: Shard by Africa Theaser 5: Shard by Africa Theaser 5: Shard by Africa (987 and 28 materiese), Audinoy in Com-

CURRENT MOVIES

smugness from start to finish. And Mis Sara, as his girlfrend, is a sort of aspring Barbara Carrera — so exputisfely sensuous that she can hardly keep her eyeldis up on her lips together. With Alan Ruck and Jeffry Jones. 196.

[Cambo opense 4: Century Twin. - (Cambo spee 8: Sudo 3 Cinemas; UA Escondos VIA Escondos.)

A Fine Mess — A wishful title for a slapstick comedy, and an unfulfilled one. It is neither fine nor a mess — smooth, polished, sharply photographed (by Harry Stradling).

but somehow remote, cold, antiquated. What started out to be a remake of the Laurel and Hardy short. THE MUSIC BOX (you can still see the germ), has ended up as a prolonged chase, with an unharmonious cornedy learn (fed Darson, Howe Mandel) pursued by

each his own, and all that. The sick making sulf, after all, is only a pain of restime that restime, surely, with of restime that restime, surely, with of immedicularities in these sorts of concurrisanced, (fire storyine, you of a scientist who has inverted a couple of "seconds for use purpose and reinergristing it in the other, and who, when usering himself as a gumea log, manages to hybridise himself reasons come in mode useful when

Which means in the preliminary and expository stages. The measured pace of the retrain heldolium pace of the pace of the

Chula Vista 6)

The Greek Blowse Detective —
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There's a little of him in all of us.

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CURRENT MOVIES

polical thriller with homely details the lidy and deliberate unpacking of an underground agend at the finish of a routine, eventiless, perilous mission, and other and other and other and other plant, quiet sweaters and overcoals. Of course, Resnais is interested in more than meets the eye, in the mysiems inside and and other meets the political state of the analysis of



air of an informal dinner party dominated by a garrulous, sophisticated, bright, and somewha smarty-partsy woman who feels she has a lot to get off her chest. The

quotes her pseudonymous husband as saying: "One of the very first Kimberrys".) On the other hand, the movie falls victim to the various sorts of bindness and lopsidedness that of bindress and lossdedness that are act to creep into any semi-autobographical chest-cleaning. Nichologisis cast that de-the carray performance, a little too self-contented or self-throat cutting, does nothing to offset this. But Maryl Streep strives very hard not to take advantage of the built-in stant. She is too serious an actress, too standorfish a public personality, to savel herself of the mounts of self-city savel herself of the mounts of self-city. strong inclinations toward frumprises and framinises (toward glasses) perchad dangerously near the 10 of the riose, etc.), and none toward soap-operatio nobling, owness across as independent and courageous in the best possible senses, she does not feet she has to make herself look good in order to make her arraignost look bad. With Stockard Channing, Richard Masur, and Maureen Stagleton, directed by Milke Nichols, Stagleton, directed by Milke Nichols,

Howard the Duck — The three-foot-tall Marvel Comics hero (three-feet, two inches, by his own reckoning) comes to the screen. Would that he hadn't. It may have sounded like a lump idea when someone was drunk or stoned, but after he or they

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CURRENT MOVIES

even while sneering, have been suched into the same business.) You can point all the fingers you want to at the lawth and excessive special effects, car crashes, etc., but the move was fatally benefit of cham from the worth po. With Las. Thompson and Jeffrey Jones: executive produced by Georgie Lucias, co-writers and declared by * Sheritards 1986.

The Karste Kid, Part II — The resemblance of Part I to the original RCOVT is shipped by these being RCOVT is shipped by these being RCOVT is shipped by the several part of the original RCOVT is shipped by the several RCOVT

him how, when things really get rough in combat, to strike back with a left and a right. And so on. 1986 • (Century Winn, La Palorin form 926. New Valley Drive In.

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boldness. It is at or around this stage of things that the movie threatens to become genuinely good. But only threatens. It soon backs down. The threating it soon backs down the islen's belased and instanted settings is first. Love make him, while they to the control of the control of the both of the control of the touching character but the necessity for a big finish dictates a leaf-mixed posture and setting to personal a EFRIMANIOP kills coolines and efficiency with a shorque and a HALLOWERS to builts. William L. Petersen, Tom Noonan, wither and directed by Michael Mann. 1986. (Chorse, Virgard Terr, from 926).

North by Northwest — The topper of all of Hitchcock's cross-country cat-end-mouse thrillers. The species that was spawned in the Thirties with YOUNG AND INNOCENT and THE THIRTY-NINE STEPS has undergone

by atypical type

some body-building after all these years of exercise, and emerges here in a form higher (the United Nations, building), wider (the Midwest corn fields), and grander (the face of Mt. Rushmore) than ever before. There Rushmore) than ever before. There are ample topy giggles and noise excitent-ers. thereis largely to Cary Grant's broady played and easily ruffled dignity, and thanks very sightly to James Mason's prisey villainy. Evs Mare Saint, done over sift for Harper's Bazzar steps surprisingly to the fore of Hitchcock's line of cy blondes. 1959.

"" (Ken. 9/25)

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Pink Filemenger — John Willer's 1984.

from 92%. Wagund Plaza 6)

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Rebel — Mart Dillon, doing a Joejah accent (Georgia, that is) and a rough imitation of Monty Citt in FROM HERE TO ETERNITY, is a deserter in Will Australia ("I'm not a goddamn Yankeel I'm a rebell") and a wooer of the lead singer in a small servicemen's club, where the



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If a part-time income could help, stop by or call:



day. (The heroine breaks into song even after hours, when she gets a selegram telling of the death of her husband.) The almosphere is so thick you could cut it with a knife (o second thoughts you couldn't cut it

A Room with a Ylew — Another illustrated Classic from the people who gave you THE EUROPEANS and I'RE BUSIONIANS not Henry James this time, but E.M. Forster. The illustrations in this instance are and if the augustuments in the meny that is the augustuments in the instance are harmonime enough, though a little heavy on the stant. They are augustuments and the stant concerns to the stant concerns the stant stant concerns the stant decorns the concerns the stant stant concerns the stant decorns the concerns the stant stant stant stant concerns the stant stant concerns the stant stant stant concerns the stant stant stant concerns the stant stant stant stant concerns the stant stant stant concerns the stant stant

The whole enterprise comes across as a bit bloodless and effete — a charge all the more telling in a work that keeps going on about "passion" and attempting to make satincal hast of the timid, the aloot, and the booklish. Produced by Irenail

Merchant: written by Ruth Prawer Jhabvala: directed by James Ivory.

(Cove: San Marcos Cinemas)

Running Scene — Bity Crystal and Gregory Fries are patriers on the Chicago posicio force, trafter Dartamento Contractor C

(Grossmort Mail, from 3/29;
 (Ruffless Rhogid—Responsably black comedy, even if really only orthorous regis, and diseapormenty of the comedy planning of the business was already planning to the he himself of the comedy of the comedy planning to the he himself of the comedy of the come

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Cruishank, and it doesn't stop try ural somewhere in the closing credits: the one for Beet Boy is followed by one for "Best Pitcher — Dwight Gooden" With Darny DeVito; directed by Jim Abrahams and Devid and Jerry Zucker 1986. " (Flower Hill Cinemas: Parkway; UA Chulie Vista 6, UA Escondido 8)

Shadow Play — Psychological thriller with Dee Wallace Stone and Cloris Laschman, written and chected by Susan Shadburne (Camno Cinema 4: Fashion Valley, Grossmort Mall: San Macrose Cinemas; Santee Drive In: Santee Village 8: UA Chula Vista 6: Wiegand Plaza 6; from 9/26)

Plaza 6, richa sucyties — For aupone who let left out on Madonna's and Sean Phresi is honeymoor, the will be the need best firing. For anyone who private business, the will seem too much the same thing. The first-class production, the Thintes continues the same thing. The first-class production the Thintes continues and the chemistry between the two stars is about on the level of a coornivate money sectroup and Pepsis. Directed by Jim Goodsard. 1966. (Carousel Creama 6 Fashon Village 8)



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being struck by the frain. The quartet sets out on an overright quest, interested in the first place to see a interested in the first place to see a considerable of the first place to see a considerable of the public second place to reap the public posed so flavor the public posed to the public posed to the public place to t

been gone two days." the first person narrator affirms at the linath, "but sometime the control of the town seemed different, sometime the town seemed different control of the town seemed different more so, the move has been convercemed with the bros-b-brac of routilega. Even at its most information of the seemed at the se

Stop Making Sense — A concert movie and nitrograms and nitrograms and an arrowly locused a one as ever nothing of the second provided the second provided by Jonathan Demme) is constage. In alternas, the move (dw-ecked by-Jonathan Demme) is consistent of the second provided by Jonathan Demme) is consistent of the second from the second provided by Devid Byrmip is probably better to look at than most mere concerts. But in the long run, nether stopping of the concert nor the

filming of if. nor both those efforts put together is mentive enough or distracting enough or distracting enough to take certification of control of the talking fleads; must will be a first to enough common of the talking fleads; must will be a first to enough common of the talking fleads; must will be a first to revenue the control of the control o

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The Taxas Chainsew Massacre 2 — Jokeyness is the keynote of the soque! Naturally the damage!—
displayed the sound of the soque! Naturally the damage!—
disflass, who at one point has to wear the peeled off face of a frend of here as a mask, finds pierty of things to scream about your endrumes to scream about your endrumes are as the peeling. But the family of murudeness suggests nothing so much as Charles Addams crossed with:
Essione Calitation or perfavor. 8.1

To Catch a Thief — Alfred Hitchcock, slimmed down to the ightweight class rive in heat form as a light-fleevy), tells a nothing late sight-fleevy), tells a nothing late spread out of restrium returner on the French Rivera. Hitchcock uses yewels as a sexual symbol in such a manner as to pass for sophistication in 1950s Hollywood (if a schale) and every once in a while he orders and every once in a while he orders.

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CURRENT MOVIES

his shots into a catchy rhythm that passes for high style (it is just linger exercises). Cary Grant, Grace Kelly. * (Ken. 9/25)

Top Gun – The title, we are bid in a tessely written preamble, is the a tessely written preamble, is the manner for the elike Fighter. Wespons Shook, where the top one-porent of Need available of the state available to propose the noble and written to the state available to what follows, director Sony Sort attempts to keep alive the noble and of moves about it. This means that the hero will have to be someone the

MTV generation can identify with — someone who proves that you can be seen to be seen to

grisves. Maybe not over everything from Sheriff has a great manner and from Sheriff has a great manner and instructions, the storyfair respects the age-old traditions of male commandates and the climication and the climication of male protity excling — or anyway the aparticipants in are pretty excited from Chuse, Kelly McGlist, Vel Kimer (*Carcusel Cerma 6, Christmas, Loma, New Valley Drive In: San Marcos Chrismas, Seatee Drive In: San Marcos Chrismas, Seatee Drive In: Ciriemas, UA Horton Plaza 7; Ciriemas, UA Horton Plaza 7;

Touch and Go — Too different worlds ormanic correctly has a round and the common of t

Vasectomy — Sex comedy with Paul Sonvino. Cassandra Edwards, and Lorne Greene, directed by Robert Burge.

(Ace Drive In: Aero Drive In: Bilou: Carousel Cinema 6. College: New Valley Drive In: Parkway; South Bay Drive In:

Where the River Runs Black — Amazonian jungle boy comes to civilization; with Alessandro Rabeid and Charles Durning; directed by Christopher Cain. (Cinema 21)

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Ben Tukufu teaches tough kids that the streets of Southeast San Diego don't have to be dead ends

BY JUDITH MOORE

n a Monday morning in midsummer, shortly after 8:30, I went to the office of the city's Street Youth Program in Southeast San Diego. Ben Tukufu and Richard "Liko" Davis, two of the counselors in the program, were at work at their desks in the office on South Forty-third Street. They invited me to sit down. Since I had last seen Tukufu, tens days before, he had had his hair cut, right down to the scalp. "I'd been talking to some of the guys about their needing to get their hair cut to apply for jobs at Sea World. They said, 'Well, you wears yours long.' So I got it cut. 'Hair comes back,' I told 'em, 'an' I'll be bald again before God's through with me

Tukufu was upset. Over the Tukufu was upset. Over the weekend, an old "running partner," his "road dog," had been shot in a drive-by killing. His assailant was unknown, said Tukufu. Studying my frown and knowing, by then, that it was incomprehension he saw on my face, he added, "Your road dog, he's the guy, he's got two dollars when you go to eat, you know you got a buck when the time

comes to pay."

The last time I had been here. Davis had just heard of a friend's suicide. It seemed somebody here was always dying, and dying young Tukufu pointed to a stack of blackbordered funeral service programs on his desk. He handed them to me. All had come from Anderson Ragsdale Mortuary. San Diego's



Some time passed before I began to ask some of the questions I had written in my notebook. The city-funded Street Youth Program works with gang members in Southeast San Diego, attempting to find jobs for them and, in Tukufu's words, to "get that gang thing" out of their lives. I wondered, what was their client load? At any given time, Tukufu and Davis each have from twenty-five to thirty clients, in addition to their summer crew of fifteen to twenty teen-agers.

cover of each four-page leaflet beneath the words "A Service of

Love and Sacred Memory," was a name, and then beneath the name, a

photograph of a black male face. They were young faces, and each

bore its own peculiar stamp of particular sweetness. One had big, long-lashed eyes. Another had a

lopsided grin, a little space between his teeth. I opened each of these bulletins. Obturaries were printed

on page two. The young men came from large families. Some had

fourteen sisters and brothers, others had eight, six, nine. I calculated

es at which the men had died. The oldest had been twenty-two, the

youngest seventeen. Most had attended Valencia Park or Horton

elementary schools. Gompers

In one obituary. I read that

affectionately known by his family

and friends, enjoyed playing football and basketball in his spare

time. He was a loving and caring person. One who had a warm smile

and pleasing personality." Bake Nuts's death was described as

pages, a poem was printed: Do not stand at my grave and weep

I am not there. I do not sleep.

I am a thousand winds that blow.
I am the diamond glints on snow.

I am the sunlight on ripened grain I am the gentle autumn rain

Do not stand at my grave and cry.

I am not there. I did not die.
I asked Davis how Bake Nuts

died. "Gang-related violence," he

in several leaflets. "I can't count

anymore how many times I been a

pallbearer," he said, looking up

rom a stack of paperwork

Tukufu was listed as a nallhearer

"untimely," the time and place of

death as "Sunday evening at a local hospital." On the leaflet's back

Junior High, Lincoln High.

'Bake Nuts,' as he was

What would the two do after summer was over? "It's just as busy then as it is now," said Tukufu, adding, "There's a whole batch of kids I'm not seeing now, kids that are older that are high-school dropouts. I try to get them into entry-level employment and back into school. If I hear they're hiring at Rvan and I have three kids who seem ready to get into that, I will work with them. In the winter time, I do more going to them. I do more one-on-one sessions. I do more pickin' up guys, puttin' them in the car and ridin' them around. You know, 'C'mon man, what you doin?" 'Aw, I ain' doin' nothin'.

'Well, come on, I'll say, 'I got a
little action on some job. Let's go look at it and then pick us up some

"Believe me, when you take one of those youngsters and allow him to be in your car, he feels like you've given him something. They go back to their buddies an' say,
"Kufu let me go in the Camino.

'Kufu let me sport the Camino.' Doors slammed as the crew began to arrive. Young male voices called out "'Kufu, Liko," and the two counselors returned greetings The Southeast crew meets each morning and again in the late afternoon in a large back room of the Forty-third Street office. The workday for the crews does not

begin until nine-thirty. But by nine o'clock, several of the Southeast crew were sitting down around a long table. The air was hot, still. humid. Several of the boys, decidedly sleepy, rubbed their eyes. They were dressed in icans. T. shirts, billed caps, running shoes. Their work gloves, more worn looking than they had been ten days earlier, lay on the table.

Tukufu turned to Davis. "Man, did you know where Stevie got that car?" (The names of Stevie and the other youths in the program have been changed) Tukufu was referring to a beat-up, rusted-out, windowless hulk pulled up into the parking lot off the alley behind the

"He said his older brother gave it

Well, we gotta do somethin

about it," said Tukufu. At nine-thirty, when Tukufu walked into the back room, the boys began immediately to compete for his attention. It was "Kufu, this" and "'Kufu that." Tukufu asked Stevie about his car. Was it registered? Licensed? Did he have a driver's license? Stevie did not look up into Tukufu's eyes as he. iswered. His answer to each of Tukufu's questions was in the negative.

Okay, we're gonna go over to Thirty-ninth and National, out to that area that we were lookin' at last week." Tukufu told the boys The crew loaded rakes, shovels brooms, garbage bags into the van provided by the Regional Youth Employment Program. Tukufu and I tollowed in his El Camino. Tukufu suggested that this morning perhaps some of the vonnesters uld feel sufficiently comfortable to talk with me. We agreed to meet later for lunch. Then he would tell me, he laughed, "the story of my

he corner of Thirty-ninth and National is kitty-cornered from New Image House of Curls. The site is a vacant lot. Over summer, weeds had grown up waist-high and turned brown, trash caught in the weeds' branches. Garbage had been dumped off here, the effluvia of many households — soup cans, beer bottles, old tennis shoes, used

paper diapers, instant-coffee jars. This was the second summer that seventeen-year-old Bennie, the crew leader, had been with the Southeast crew. Each morning he handled sign-in procedure, and during the day he served as supervisor on the sites Tall skinny Bennie was not having an easy time with his workers that morning. Everybody was slow getting the rakes and shovels out of the back of the van. slow bringing the garbage bags onto the site. "Spread on out," Bennie told the group, pointing to a spot for each of the twelve boys to take charge of, and they were slow making their way to where he sent them. "Man, I'm gonna count three one, two, three - and if you don't get to work. I'm gonna dock you," he said. Several boys laughed. Bennie glared. But they got started, and after thirty minutes had passed, everybody was doing something. The weeds were coming down, trash bags getting filled.

Bennie lives in the area claimed 5/9, a group sometimes called 5.9 Brims or Brimsters. They wear red and call each other "Blood." Bennie does not call his group a gang. He speaks of it as "the set" or "the family" He also calls his neighborhood "the set.... It's like a family," he said. "I don't think of it like a gang, but like protecting my neighborhood. We protect older people, make sure nobody hurts the asters "Benme's older brother claimed 5.9. So he, Bennie, was an



OG, an "original gange Socially, you stick with your set. If an issue comes up between somebody in your set and somebody in another set, you are loyal. Even if you move to another neighborhood, to another "set," you stay with your own. If Bennie's family moved to a West Coast Crips neighborhood. Bennie would still m 5/9 Brims - otherwise he'd be a "hook," or traitor.

On the set, in the neighborhood, Bennie is known as B. Hog. They put "hog" at the end of the name or initial, I was told, because "we gonna have it all. If we want somethin', we go get it. We hogs." Bennie has fallen away from heavy gang activity in the last few years. "I have better things to do with my life," he said, "You grow out of it Guys that stay in the gang life, said Bennie, "They don't care for theyself." It was not necessarily simple to exit gang life. "They come to you, say, 'Hey, we got things to do.' An' you go." Bennie has one more year of high school. When he graduates, he wants to go into the navy.

Another of the youngsters, Elron, fifteen, is the father of an infant daughter. A good-looking young man, hair permed in the loose California curls that have been popular in the black community for everal years, he had seven or eight gold chains glittering at his throat. One of his girlfriends did his hair. I asked where he got the chains. "Baby girl [his girl friend] gets 'em for me" He showed me pictures in his wallet. Most were of girlfriends I asked if he saw his daughter often. Yes, he did. But his girlfriend's mother, she did not much like him. so he didn't see them often. This was Elron's second summer with the crew. When Elron got out of high school, he thought he would go into the service.

Terry, also fifteen, had been picked up once for gang-related activity. He was put in a detention center for two days. While he was there, one inmate tried to hane himself and another tried "to choke himself to death" by swallowing a washeloth. Since that time, Terry has stayed away from gang activity. Terry said that he did not yet know what he wanted to do when he got out of high school.

out of high school.

or lunch, Tukufu and I
went to a Chinese "all you
can eat" restaurant. Several
weeks earlier, when I had been a ride-alone with Muhammad Ali Abbas-Hassan, a commun Police Department, Hassan has

pointed out this restaurant to me as an example of Asians' ability to come to the United States and make mething of themselves. When Tukufu and I sat down on the restaurant's patio, he echoed lassan's observation.

Tukufu, born in 1949 and reared

on the west side of Philadelphia was the youngest of two children, both boys. His father was a mortician, his mother a housewife "I was a boy like these boys you re with this morning. I was a hard-core youngster. But my life was much better than theirs

Tukufu's older brother was his parents' favorite, especially his parents favorite, especially his mother's. "He played the piano. He sung church songs. I never did any of that by choice. When I did go, it was for the little girls.

"But I had good parenting. My father laid the law down and believed that we would follow that law. He didn't believe there was any need to reiterate, 'Don't lie. Respect adults. But there were never easons for things. He just told you. Do it, he didn't say why. There was a kind of unmitigating strictness, and my mama wasn't my shade and my refuge, my port in

the storm, she just wasn't.
"My first dream, from grade school on, was to be a professional baseball player, to play shortstop. The older I got, the further the reality of that dream became. I didn't see guys with whom I could identify making it in baseball. I didn't know what the steps were. I didn't know about doing good in high school, going to college, getting exposure, learning to be all right socially. What happened is, I changed my dream. I wrote it off."

At fourteen. Tukufu had a weekend job hauling groceries. "That job didn't have a good work ethic. It provided me with money, but that's all," said Tukufu. Until he turned fourteen. Tukufu never got into trouble. Then he began to run with a gang "At that age, you kinda think what you know is bein' learned for the first time. I became attracted to guys who didn't have discipline, who could do what they wanted. I wanted to be like I thought they were. I wanted a life to

live of my own. At sixteen, Tukufu graduated from high school. It was 1965. "I said to myself. 'I'm ready to get at the top of the world. I went to work at a barber shop. But by then, my goal was to be a numbers runner. It wasn't runnin' those numbers that attracted me, it was how the runner was viewed by the neighborhood. You went to somebody's house to take some numbers, you got waited on as good as the preacher. Cold lemonade, all that. Maybe you got treated better. You were gonna bring some material gain, whereas at best the preacher was gonna bring some spiritual gain.

When he was seventeen, Tukufu got into a gang-bang (a gang fight). Someone was knifed. Tukufu did not take part in the knifing, but he was there, he said, "cheering." He was arrested. When he came before the judge, he was given the choice of the county farm or the service He chose the navy.

"The navy system was bad for me in the state I was in at that time. I

24 SEPTEMBER 25, 1984

Southeast

(continued from page 25)
when it came to governing myself,
didn't know how. I did things halfassed. My disregard for certain
principles helped lead me to goin' to jail and bangin' my head for fou years and eight months."

Tukufu came to San Diego in 1966, when he was seventeen, to join his brother in the navy. In 1967, after Tukufu's navy cruise ended, he was stationed here. "I as fascinated at that point with California guys. They were so country, and I thought they was the bravest things in the world, because they wore some of the craziest shit shit that we thought was stage clothes. California was the first place I saw a guy outside of a tuxedo wearin' a ruffle shirt.

"There were certain colors we never thought a man would wear, comin' out of that East Coast culture. White pin-stripe pants white shoes to match, a white sweater. I dove off into it, head over heels. 'Cause I loved clothes. I could go down to Davison's, I could get good credit, 'cause I was in the navy. I could buy top of the line. I wasn't goin' down there to that National Dollar Store.

"With some guys I knew in the navy, I got an apartment in Southeast. All the navy guys at that Southeast. All the navy guys at that time stayed downtown, up in them locker clubs. Three of us rented an apartment. I got to messin's with the neighborhood women. People would say to sailors, 'Leave our girls alone, these are regular girls, girls in high school, church girls. You go downtown where those kind of girls are garvintin', 'cause those girls are lookin' for that.' I looked around downtown, and I didn't see nothin' I liked."

After the navy, Tukufu got a job at Streicher's, a shoe store. He became involved with the US became involved with the US
organization, a cultural nationalist
group. He changed his name to
Tukufu. "It was good times."
The year was 1968, what Tukufu
calls his "San Diego year. That's
the year I had one of those rapid
ties. Let combisticated. Hearned.

rises. I got sophisticated. I learned how to rob. In 1969 I went big time - furniture stores, carpet houses. car lots. I hooked up with some other guys. I didn't want to rob nobody out of their own money They might fight too hard for it. I wanted to rob people that had somebody else's money. I'd hit credit unions, telephone companies, gas and light companies, people who always had cash. In a black who always had cash. In a black neighborhood, there was a lot of cash back then. Black people didn't have checking accounts. Not in those days. They couldn't get 'em.'' He began dealing drugs. Like Liko Davis, the other black counselor at the Street Youth

counselor at the Street Youth
Program, Tukufu never used
heavily. "Drugs I didn't much care
for. Even in my criminal days, 1
needed to be in good shape. I saw
my partners that messed with that
heroin, they were physical wrecks,
growin' old before they were

supposed to."

I asked if he was frightened when he was committing robberies. "You don't have no sense to be scared. I am a serious believer that between seventeen and twenty-one, fear is one of the last things you have. That's how people get involved in drugs and all. You think you got a guarantee, that you got all these years to do this, and then after twenty-five, you can worry about

"I'm amazed at these youngsters, at their bein' able to make it this far. I want to make 'em feel 'There's things that I can do,' and I want to make 'em feel that the world is gigantic."

gettin' killed. You tell yourself,
'Ever'thing is gonna take care of
itself. I'm not gonna get shot. If I
get caught, I'll just have to go jail
for a while.' When I went to jail, I was considered an old man. I was

was considered an old man. I was twenty years old."

One of the best things that happened to him in prison, said Tukufu, was learning to play golf. "At Chino, they have a nine-hole course. We used to play for course. We used to play for cigarettes. They were rehabilitating us. They were giving us, based on their explanation of things, some exposure of things we hadn't had. It gave me something to do other than hang with negative guys. An' I loved it. Still do. It's challenging. I play ever' chance I get." Liko Davis was a cellmate of

Tukufu's in state prison, and as part of his efforts to rehabilitate himself, he finished high school while incarcerated. I asked Tukufu what "I thought, 'Enough is enough.'
Liko's rehabilitation, he's a put a lot of schooling in it. All I did to make myself better was to practice the myself better was to practice the value system I knew was right. I didn't go to school. I didn't need a certificate as a way to keep me out

of the penitentiary. I was the one that put myself into the penitentia I was the one who chose to run with the guys I ran with. It wasn't a hidden pressure that was snuck in on me and I just gave into it. I made a conscious effort to be with the guys I was with. I chose to do the things I did. I suffered a lot of pain because of it. But I did it."

e got another plate of food and more iced tea.
Tukufu finished his rice and pushed his plate aside. He said, "You know, I would like to write a "You know, I would like to write a book that when I got up in the mornin, Bryant Gumble would be sayin, 'Look, for adolescent yout who's havin problems, here's a guy who's got some do's and don'ts. For parents that want to know how to raise their kids, here's some hints." I asked for examples of what he would write. "We, black people, have become too hung up on materialistic concerns, too hung up in thinking we have to have so much in order to be somebody. And we start from so far behind, and we

anything.
"Even concerned black parents
don't put enough into creating the

self-esteem to make a child feel he's worth something. Instead of child-rearing classes, I think black parents need classes that teach us to give our youth self-esteem, to teach m that in spite of our bein' here without nothin', they can accomplish somethin'. That's the difference between Asians who come here to this country with nothing and black folks. These people had that self-esteem.

Tukufu said he felt that his father was like many parents in that he told him no but failed to give enough "why And it's not so much the amount of why's, but it's

much the amount of why's, but it's the why you can understand that they don't give you.

"There's a mystique among youngsters about the other-side-of-the-law guy, the guy who hangs out in the pool hall. Those guys don't have the appearance of having a lot of restrictions on them. They have the appearance of free and easy. I'd see them, think, 'They go, they shoot pool four, five hours, go

home when they please.' I never saw them in between those times. I just assumed it was mellow. I didn't know when he wasn't at the pool hall, he was maybe somewhere bein' rousted at the jail, an' maybe waitin' for somebody to come make

"That thing that happens in between the glitter, that's what youngsters don' see. Take pimpin'. I used to be fascinated by a guy who could pull up, four women in the could pull up, four women in the car. I mean, he get out and they sit there like trained poodles. He'd send one to go to the store, he'd send one to the rib joint. Just the command he had! I'd say, 'Ooomph!'
"Every women black wents to be

Every young black wants to be able to command something, because all our life we're raised believe we're commandless. So I said, 'Ma-an, that's tough to be able to do that. He's got it! A tailor-made suit on. He's got shoes on that my daddy don' even wear.' When you meet a guy in the

street that excels your daddy, he has to be an attractive force to you. You aren't raised to follow the guy who is prudent. In a subtle way, we are raised to follow after these commodities. We are taught that these trinkets, these materialistic things, are the ultimate goal for success - to be able to stack these things up and read them off: new car, new house, new sofa, new icebox, new washer and dryer. Whenever we get around a guy who seems close to that, he captivates

"I believe that youngsters today follow negative influences because we've made negative influences look glamorous. It looks like a great life — wheel down the street in a pretty car, pretty girls all around you, an' you got command over them. Everbody beckons to over them. Ever body beckons to you. Anybody talks to you, they talk up to you. Nobody talks down to you. You say, 'Man, I'd like to be that guy.'
"But they didn't tell you about

how you be starvin', about how your ho's [whores] get taken from you, they be hungry, they sick, they done got whupped up, a new pimp come to town and catch 'em down on the street and whup 'em up. Because soon as a new guy show up with a new car and a newer-style jewelry and a sharper suit, they gone. Nobody tells you that. They don't tell you about when your gals don't make no money. And the bottom line to pimpin' is, when your girls don' make no money, you your girls don make no money, you have to make some money. You jus' can't say, "Well, my girls aren't workin' today, I'll just do without.' Because you gotta feed 'em. "We won't even talk about the

maintenance and upkeep of a pimp's lifestyle. You've got to keep your car runnin' good, you've got to be able to pop ten dollars at a car wash, because that's what's expected of you. You may be down to your last twenty dollars, but you've got to go in there and get





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Southeast

that ten-dollar car wash. You coulda washed it yourself, but you won't dare let someone see you washin' your own car. Because of the pimp

"That pimp mentality, it's the same with the drug-dealer same with the drug-dealer mentality. All you see is the glamour. You don't see a guy pacin' the floor all night with a loaded gun because he's scared some guy is goin' to come and try to rob him. You don't see him figurin' all the security he's got to go through to scare some pairs to enoting B. move from point A to point B, because he thinks somebody might rip him off."

Tukufu said that people who work with young males of any color need to be more realistic about the need to be more realistic about the psychology under which boys operate. "Take a boy from a higher economic situation," said Tukuri. "You go to college, you learn the college system, you graduate, you get into the job world. That's a challenge. But the guy from low economics, or no economics, the challenge quite necessarily has to be different. But all boys, regardless of color or economics, prossibility, in one way they're all regardless of cotor or economic possibility, in one way they're all the same. They like to do the '! dare you's.' You know, 'Walk along the brick wall, balance, can you do

"As resources take over, those challenges begin to differ. If you don't have a car, getting a car is a challenge. But if you know your daddy is going to buy you a car when you turn sixteen, the challenge becomes, 'Can I drive it at one hundred miles an hour?' If

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you are poor, maybe the challenge becomes to steal a car. When you steal that car, it's just like you walkin' the wall. You don't walk it with the consequence in the back of your head, 'What if I fall? What if I break my arm and have to have it in

a cast?"
"You look at those guys with skateboards. When they first got a board, all they did was get on 'em and ride. Now they get on 'em, they kick 'em in the air, they float, they jump on 'em, they spin, they catch 'em in the air. They ride 'em on their hands."

their hands."

I had noticed few young blacks on skateboards. I asked Tukufu if boys in the Southeast community used skateboards. "Some use 'em. But not many, because our But not many, because our neighborhoods aren't designed for them. You can git your butt run over, goin' through the ghetto on a damned skateboard. We don't live in the rolling hills. But basically the thing is, when you talk about going

THE

through our community, you have to recognize that our community set-up is different. The adults who are sharing the white community with their kids offer more permissibility. With more economics, there comes more permissibility. Less

lookin' at somebody on this crew. 'he's got a job. he's gettin' a check!"

As we pulled into the Street Youth Program parking lot, Tukufu was saying, "I am amazed at these youngsters, at their bein' able to

make it this far. They are more than

me. I believe they can excel. I want to make 'em feel, 'There's things that I can do other than those which

that I can do other than those which is most prominent in my eyesight. I want to make 'em feel that the world is gigantic. Because it is'. It was almost three. Tukufu went to his desk, looked through the phone messages that had accumulated. He turned to me and said, "When the crew forms for the

summer, one rule we make is about profanity in the presence of a woman. It's forbidden. But one thing I do is to make some time

when we're all around the table together, when they can kinda loosen their language up. An' this is that time." Adding that he had to

onomics means more strain.
"So you're ridin' through a black neighborhood, a guy comes along, he's worrying about gettin' to his second job on time, he sees ten kids comin' at him on skateboards, he's gonna plow four of 'em over. That's why you don't see many of our kids

why you can is een many to our sales on skaleboards."

I shall be down back past the job site. The boys were garbage be goading the van. Filled cuth. Takufu smiled. "Maybut the cuth. Takufu smiled." Maybut the young guys who saw these guys out in the street with them rakes and them shopels. And that's glamorous them shovels. And that's glamoro to a young black kid! 'Oh, man,' maybe some young kid will say,

talk to Stevie about his unregistered car, Tukufu invited me to sit at the

By three-fifteen. Tukufu had By three-fifteen, Tukufu had ualked with Bennie, the crew supervisor, about the day's work. Several boys had been docked. Tukufu gathered the dozen boys around the iong table. They were sleepy, perhaps in part from the swampy heat. One boy put his head down on the table, his hands over his east. Several properties of the several properties of the several properties. his eyes. Several yawned.
"The reason I harp on that no license in the car is because you're

bypassing institutions that are designed to teach you a sense of responsibilty. That's how you learn

a sense of responsibility, man. "An' that makes me warm." thought about you, Stevie, and that car all night, all night, all night!
'Cause I know how you are right
now. You got it runnin'. It's what we used to call 'gas on the chest.' Instead of gas on the chest. Instead of gas on the stomach, you got gas on the chest. That means you wants to drive. An' all you guys got that."
Tukufu spoke loudly and with

exuberant expressiveness. Everyone looked up. He addressed the sleepiest looking of the boys. "Get me some ice water, please. An' get yourself a glass so you can wake up." The boy complied. And when he returned with Tukufu's glass, Tukufu thanked him and said, "Did you get yourself a drink?" He hadn't. "Go git yourself a glass," Tukufu said. Moments later the boy came back, sipping water from a paper cup. "Tha's better," said Tukufu.

"We had a bad day today,"

Tukufu continued, turning to the boy next to him, a boy who had been docked. "You know why I'm bein' patient? Soon we'll be evenbeni' patient? Soon we'll be even-Steven. Then I'm not gonna be patient. You know how you do, you jus' eatin' cheap. You'll come aroun', you'll say, "Kufu, how can I kinda work some of that time off?" Don't make nothin' to have to work

Addressing himself momentarily to me, Tukufu said, "For some of these guys, graduatin' from high







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school means more. But these guys have seen guys that make it in their eyesight and didn't go to school. So nere's that confusion. Here we are, society, institutions, savin' 'Hey, make it, and then we find out that is not realistically so, 'cause we see people that can make it.

"Like I tell these guys, I say, 'Hey, man, I know when you guys look at them guys in them pretty cars, and they're slangin' that dope, that looks good.' But I try to hurry up and let them know the other on

that. Like when you get busted and you be up in there in that iailhouse.

I done told these guys. Some of these guys go to jail, they get turned out. And I mean quick Some guys be too nice, too nonaggressive. So they get in one those kind of environments, and essive. So they get in one of them aggressive people get at you, and they say 'Homeboy' [Tukufu snapped his fingers, as if beckoning], and the next thing you know, they have you switchin' around that tier, making fudge and drawin' Mother's Day cards. That's what they do.

" 'Cause you'd have a tough time." Tukufu looked at Stevie "You know how your folks tell you, Boy, you better quit that of fightin', cause one day you're gonna meet somebody who's gonna tear you up. Boy, you learn that so quick in the penitentiary. You know how you look at somebody and you

say, 'Hey, I know I better not mess with that guy there'? Well, you meet them in the pen before you get off the bus. You hadn't even got off the bus." Tukufu, laughing harshly, said to one of the boys, "I rode to the penitentiary chained to your uncle. Did you know that?" The boy nodded assent, and then the group talked for a moment about the uncle.

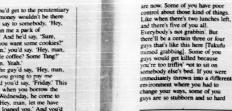
Still on the heels of Stevie's unregistered car. Tukufu continued talking. "I'm just tellin' you, you'll meet your match. All these things I'm talkin' to you about, you get an the penitentiary. You don't have anybody to talk to, to tell you, 'Hey, man, if you borrow cigarettes, pay them back.' Nobody tell you that.

This is what you'd do, some of you. You'd borrow, 'cause v'all are

greedy. You'd get to the penitentiary and your money wouldn't be there yet. You'd say to somebody, 'Hey, buddy, loan me a pack of cigarettes.' And he'd say, 'Sure, man, an' you want some cookies?' 'Yeah, man,' you'd say. 'Hey, man, want a little coffee? Some Tang?' Yeah, man, Yeah,'

Then the guy'd say, 'Hey, man, when are you going to pay me back?' And you'd say, 'Friday.' This is Monday when you borrow the stuff. On Wednesday, he come to you, say, 'Hey, man, let me have that stuff I loaned you.' And you'd say, 'I said I wasn't goin' to give you the stuff back until Friday.' And he'd tell you, 'Hey, man, give me that stuff right now or I'm takin you

back to my cell."
"An' you guys would fall for that trap, if you had to go at the age you



about changin', you'd violate a serious rule."

Heat steeped in the room. The only sound was of our breathing. only sound was of our breathing. Then Tukufu began to speak again, softly, soothingly, as if he were telling a bedtime story. "But the thing is, goin to the pen, it's almost kinda like watchin' a guy speedin' down the street. You know it's dangerous to do, but if enough time goes by, pretty soon you'll speed. Al of of these guys, irregardless of what I've told them about the pen and how bad it is, just by the nature and how bad it is, just by the na

of being a young man and tryin' it for yourself, they may go that way. I think a lot of these guys think that in terms of goin' to the pen, well, they know guys who went, and it's just one of the things that kinda

just one of the things that kinda makes you be cool.

"I don't like to be judged all right because I went to the pen." Tukufu looked around the table, searching one set of eyes after another, resting a bit longer on Stevi's syes because this talk about prison was in large part of him. "I want be all right based on the positive things I give

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you, as opposed to what I have problems with myself. "We all take after bad examples and we follow bad influences. We do." Tukufu paused, lowering his voice; it was barely audible in the hushed room. "Shucks, I looked at them guys pimpin' and drivin' those big pretty cars. You couldn't tell me that wasn't the life to have. You couldn't drum it into me. You couldn't bring a pope to tell me, a pretty girl to tell me, nobody could tell me that was not the life to

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Notes on a Reading



JONATHAN SAVILLE

initiated a "New Play
uncer ixth Avenue Playhouse,
under the general direction of Scott
Feldsher. I missed the first in the series, but last Monday evening I attended a staged reading of Gerald Dugan's Blue Hour, directed by Feldsher and with a cast made directed by reusener and with a case made up of Maggie Curran, Douglas Roberts, Scott Wyler, and Diana Castle. In the nature of things, a play at this stage of its development ought not to be reviewed in the normal way. It cannot be treated as a

finished work of theatrical art, because one of the chief purposes of such a reading is to enable the playwright to find out more about his own creation and to become aware of how it could be improved. He gets a chance to see how the lines actually play, how actors transform the dialogue into liv-ing characterizations, how the script, ining characterizations, how the script, in-terpreted in speech and accompanying ac-tion, imposes its rhythms on space and time. In addition, this is an opportunity to gauge the reactions of a more or less sym-pathetic public and to learn — in a rela-tively nonthreatening atmosphere— whether the play conceived in the playwright mind and the play experienced

hy an audience are at all congruent. In this learning process, I (perhaps out of personal prejudice) am convinced that of personal prejudice) am convinced that critics can play a useful role, for they are trained to pay close attention to what goes on in a drama and to evaluate its strengths and weaknesses. Consequently, I stayed for the critical discussion after Blue Hour, and along with other audience members (most of whom seemed to be professionally inworked with theater themselves) I expressed some of my ideas about what I had seen and heard. Putting them into print is quite different matter, for there is a terrible finality about the printed word, while the essential characteristic of a public cript-reading is that nothing is final, everything is in a process of transformation. At this is in a process of transformation. At this stage, therefore, Blue Hoar must go without reviews; when it is accepted by a producer, thoroughly rehearsed, and put on before an audience expecting something fully formed and polished, that will be the moment for the critics to pounce, with their plaudits.

qualities. From this point of view, the plot was not that of *Blue Hour*, but rather that of a real-life action in which an audience witnessed a staged reading and then engaged in dialogue with the play wright about it. The characters included not only the four children of Gerald Dugan's play, undergoing their attachments and conflicts in New York's Central Park, but also the four grown-pa actors playing these roles, the playwright himself (along with the director and the derectives. Sunn Inc. director and the dramaturge, Susan Im-hoff), and the members of the audience who joined in the discussion. And the themes of this larger dramatic event were themes of this larger dramatic event were not the passions and sufferings of the children in Blue Hour but the intricate in-terrelations of playwright, director, actors, and audience in the creative process that eventually results in theater. Take the actors, for example. This was no negligible east. Two of them — Diana Castle and Douglas Roberts — and continues for this year's San Diego Theater

Critics Circle awards, in the leading actress and leading actor categories. In spite of a very brief rehearsal time and the fact that this was not intended to be a fully mounted monologue. Nowhere in any of these per-formances was there anything like recita-tion, a mere run-through of the words. However little rehearsal there had been, production, each of the four players was vigorously engaged at all levels of the ac-tor's art. Their faces, their stance, their and however many details remained in-completely realized, character had already taken over totally — so totally, and so potently, that although the actors carried scripts with them and often had their eyes vocal intonations, their gestures — all reflected the impulse, central to the art, to embody a vivid, specific, autonomous signs of that being's inner nature seem to spring with utmost naturalness from a core of personal reality manifestly distinct from

ontinued existence in the world depended formances. In narrating the rich box's cor oulsive efforts to combat his fear of heights poignant realism the exuberance of the litpoignant realism the exuberance of the lit-tle girl from the country, her naive trustralness, her vegation and disillusion-ment at being betrayed; Wyler, whose most recent appearance on a San Diego stage had been as an irrepressible young dog at the Marquis Gallery and who brought some of the armonipees to his role in Black Hours.

placed both sounds and sound that the properties of the although the actors carried scripes with them and often had their eyes of the sound of the s

The Rep's artistic director, Douglas cobs, was in the audience, and in the subsequent discussion he expressed uncer-tainty as to whether so fully staged a pro-duction, relying so much on the theatrical

power of physical action (and, he might have added, of intense naturalistic acting), served the real purpose of a new-play reading. The implication was that while this very continuous properties of the reading, which is not to entertain an audience but to help the writer to improve his script. Jacobs's intervention was in no way dogmatic — he was simply reporting a subject that is evidently a combined to the properties of the properties of

tors respond to the blueprint he has given them, for before he can ever get through to an audifnee, he mast get through to those theater artists who will give his sold and characters he individuality, emotion, and presence that will make an audience tente into his imagined world. In this sense, necessarily have reflected the director's own artistic personality fas well as the personalities of those specific actors), often the playwright a greater insight into what

own artistic personality (as well as the per-sonalities of those specific activo), offered the playwright a greater insight into what might eventually happen to his play than a less theatrical reading of the script would have done. The properties of the activo, in par-tition, is usespatible from the impact and meaning of a play, and it is content like this, a playwright can learn a great deal from the additional properties of the playwright and written of the audience, the actors were seated on-bord, islaming with apparent interest but keeping mum. At one point, lasted them how they left about the script — whether it played well. Another members of the au-opinion that what mattered was how the can-cince felt about the script, but the actors, now that somebody had condescended to notice their existence, were not to be shushed, and they went on to express their various satisfactions and dissatisfactions with their roles.

This was certainly appropriate, for which the audience's reaction is of course the critical question at a full-fledged period on the critical question at a full-fledged period on the course of the c

tors do not have to speci

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been as an irrepressible young dog at the Marquis Gallery and who brought some of that puppiness to his role in Blue Hour, offered a touchingly nuaneed characteriza-tion, with the frisky mischievousness of a carefree child melting again and again into the seriousness and tenderness of a child forced by circumstances to take on a burden of responsibility for his little sister. Cur-ran, in the most challenging and prob-lematic of the four roles, while not giving the Spanish girl the same emotional versismilitude and inner consistency achieved by the other actors, nevertheless shed painfully suthemic tears in her final

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continued from page 33)

to be that of pointing out its weaknesses; those, after all, were what the author needed to be made aware of. Poor Gerry Dugan, for all his acute theatrical in-telligence, seemed resolved not to accept this structure of discourse, from the very first moment adopting a defensive posture, as if it were his duty to demolish all criticism with his own highly skilled techniques of argumentation. Any sugges-tion that some element in the play was not optimally effective and ought to be changed was treated as an attack that had to be fended off. In fact, the audience was

evidently — and correctly — thought his play sufficiently meritorious to deserve some help in making it better. A natural on for the author's painful situa tion and an empathy with his drive to keep the progeny of his imagination virgo intucta could not quite obscure the comic pathos of this confrontation, which seemed peculiarly to parody the crisscross of selfdefensive antagonism and seli-protectively disguised affection in the relations of the Spanish girl and the rich boy of Blue Hour. Nevertheless, Dugan's refusal to budge on even the smallest issue was clearly the last brave stand of an army in retreat. One could tell that the law of theatrical reason

 according to which the audience, like it or not, is the final judge — would ultimately prevail and that by the followultimately prevail and mate by the solution ing day the playwright would be grudgingly (but skillfully) making revisions. For the moment, however, passion held sway, and the longer the audience persisted in their criticism, the harder Dugan had to work

restrain his temper.
The dramatic tension of the discussion thus increased progressively, in a way any playwright ought to have relisted, until the author's irritation finally found a legitimate focus. Someone in the audience — a pale, thoroughly European-looking gentleman who strangely identified himself as a "per-

son of color" — had the boldness to ac-cuse Dugan of chauvinism and racism in making the villain of the piece a female and a Spaniard. Offered this heaven-sent oppora Spaniari. Oriect util flexion scale opposi-tunity to unleash his anger, the playwright countered with a rather magnificent explo-sion of rhetoric, in which he expressed crushingly negative opinion of the notion that every character who is a member of denicted as a saint. It was a tirade worths of Corneille or Schiller — and, except for a little postlude of mutual gratitude and reconciliation, brought the post-drama drama to a suitably theatrical close.

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Once upon a time, the only cure for hav-ing seen one of Neil Simon's high-calorie comedies was to take two aspirin and call Samuel Beckett in the morning. Surgeon General's warnings used to hang in box-office windows where Simon's shows were office windows where Simon's shows were pipeing. These said, "Caution this piae will try to convince you that everything is actually okay; it just looks haywire from out here on the street." Often weeks after they had seen a Neil Simon comedy, people used to complain of a lingering malady called in medical journals "one-line-tisis." This was a wague yet heartfelt sense of being slowly ranged to death. Though never fatal, the illness gave its sufferers a Simonized view of the universe, the prosing slowly ranged to death. Though never fatal, the illness gave its sufferers all pain, including fatality treeft, as a real knee-shaper. It also used to be that Simon's all-purpose answer to questions about the

purpose answer to questions about the human condition was, "Don't ask." There

dreamt of in any philosophy. But in his autobiographical trilogy of plays — Brighton Beach Memoirs, Blioxi Blues, and the soon-to-be-produced Broadway Bound — Simon has abandoned his ostrich's-eye view of the world, has unplugged his gag machine, and has taken a relatively unvar-nished look at his youth. He has yet to curb nished look at his youth. He has yet as cush bit tendency to sentimentalize completely, but in these plays, for the most part, he has left unbridled mawkishness in the wings. And while the plays are very funny, the jokes don't bully the niceties of drama—character development, theme, and the like—off the stage. There may be more fully developed characters in Brighton Boach Memotrs, for coumple, than in the rest of Memotrs, for coumple, than in the rest of fort to date. And the Flesta Dimer Theatre's production of the play ranks, along with its Frank Wayne-directed Tributer of 1981, among its best ever as well. Like the titles of the trilogy, the play's setting is an alliterative tongue rosister.

setting is an alliterative tongue twister. Brighton Beach is a borough of Brooklyn. It is 1937, and, when not in the clutches of

puberty, fifteen-year-old Eugene Norris Jerome (i.e., Simon) is trying to decide on his future (the playwright has called *Brighton Beach* a "memory play," but Simon, born on July 4, 1927, seems to have Simon, born on July 4, 1927, seems to have forgotten that he was actually ten, not fifteen, in 1937). If he can't pitch for the Yankees, Eugene may become a writer. The events of a single week provide him with enough material to fill many a marble-cowered notebook. His older brother Sun, for standing on principles, may lose his job; his sixteen-warrended cousin. Nors may and the sixteen-warrended cousin. Nors may and the sixteen-warrended cousin. Nors may and the sixteen-warrended cousin. his sixteen-year-old cousin Nora may audi-tion for Broadway; her widowed mother, Blanche, who has lived with (and off) the family since her husband's death, may move out; and Eugene's father Jack has a stroke. During this week in September, the family's problems, usually treated as nonexistent, seem insurmountable. And Eugene, whose budding writer's eye makes him appreciate the troubles of others for the first time, finds himself standing

the first time, finds himself standing prematurely at the end of my childhood. Eugene O'Neilf's mighty Long Dav's Journey into Night is, in part at least, about the making of a tragic dramatist. Brightom Bouch, clearly be design, readt like a companion piece to the O'Neill play, only this time about the making of a comit playwright — a short hight's lourney had the making of a comit playwright — a short hight's lourney had withere O'Neill's Tyrones live in epicary of the control of isolation from each other, at the first sign of trouble Simon's Jerome family opens up, airs gripes, pulls together, and rebonds. Where O'Neill reveals painful truths that cripple the Tyrones. Simon centers or growing pains and how one learns to en dure them. "If you don't have a problem," says father Jack Jerome, "you wouldn't live in this house." All of Simon's characters face sudden disruptions to their lives. And as if to prove that families were literary genres, the Jeromes move instinctively toward the healing balm of comedy. Simon's resolutions, with the exception of the father's illness, are too across-the-board and overly sentimental. Along the way, however, he shows a new sensitivity for delineating familial relations: between older and younger brothers, between

older and younger brothers, between sisters, and between parents and children. And he has captured the bug-eyed, lost-inthe-funhouse quality of puberty as few play wrights ever have.

Under Tom McCorry's expert direction, the Fiesta Dinner Theatre has done first-rate work with Brighton Beach Memoirs. McCorry has jump-started his cast with an aware, treatly the cript pump of American comedies produced in the mid-to late 1930s, on which Simon also kept an eye when he wrote this play. And although the actors playing the older characters were either toward cliche (Barbara Frant as the stereotypical "Jewish mother." Kate Jerome) or toward thin presentations (Peter Daren et al. most passive faither than needy all anche), everyone in the cast is at least least

competent, and two are outstanding. Throughout McCorry has treated the script as if he had written it himself. He honors as it is depths, emotional resonances, and humor in always striking ways. Not only does this show compare favorably with anything ever done at the Fiesta, in many respects it also compares favorably with the touring version of the play that came to San

WORKS BURGES ARRAY

Diego two years ago.

Although he couldn't remember his actual age in 1937, one of Simon's strengths in Brighton Beach is the ability to evoke the period. And except for the occasion-aily anachronistic detail — contemporary sneakers, a baseball glove with leather laced fingers, razor-cut hair — the de-signers at Fiesta have succeeded so well in conjuring up the mid-Depression Thirties that these small aberrations stand out all the more. The hand-me-down quality of Millicent Rene's costumes both defines character accurately and helps to establish character accurately and helps to establish the Jeromes' lower-middle-class status. And Marry Burnett's set, effectively lit by Lois Miller's designs, is a wonder of in-vention and detail. From front to rear, the set evolves from public to increasingly private domains — from the street, to a comfortable living-dining room, to bedrooms, and to the bathroom upstage, to which the swanger members of the family which the younger members of the family periodically repair to perform dutiful obeisance to the stern demands of puber-ty. Aside from affording the cast at least six different playing spaces on the relativel small Fiesta stage, the set is replete with ethnic touches that consistently enhance the texture of the show — so much so that the San Diego Theater Critics Circle announced recently that Burnett's set is one of the five nominees for best scenic design of the year.

The critics have also voted actor Daniel

of the year. The critiss have also voted actor Daniel Wingard, who plays Eugene's older brother Stanley, one of the five nomines in the category of best supporting actor. With good reason, Stanley is rapped by the times between personal hopes and familial good reason. Stanley is rapped by the times between personal hopes and familial beautiful to the property of t



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If you've answered true to all of these times a week, and the more money a meal continue, and the same and th

notion they can charge astronomical prices for small bits of food may find themselves

paper money.

This was brought home when I traveled Biarritz. It's located in Encinitas, theoretically across the street from the Lumberyard shopping complex. The ad-dress is First Street, but you have to drive to I Street and turn toward the ocean. Biar-

dress is Piris Sureet, out you have so unit of the control of the pirit of two standards and the pirit of two standards and two seating areas, one nonsmoking, the other for smokers. There's an open kitchen where you see the chefs at work. The floors the pirit of the pirit of the pirit of the pirit of piriting around the interior support struc-ing the piritis of piriting around the interior support struc-ing the piritis of piriting around the interior support struc-ing the piritis piritis of piriting around the interior support struc-um disceiling. To date, there are no curtains on the windows, and it's a mixed pleasure to look into the kitchen and see everyone working madily. On one of the nights I visited, a slight blaze occurred in the kitchen; fitness were all over the place. Still, you can accept the lack of privacy due the check made arrangements of the prices.

A crew of French waiters has been assembled to work with the French chef who, we were told, was the sous-chef at Maxim's in Paris. That's a fairly good Maxim's in Paris. That's a fairly good credential, and I would have 10 say straight off that the chef is indeed able. But when 10 opened the menu, I was in a state of shock. Everything is a la carte, and a Casars salad will set you beck \$5.0.\$ Since it's the only green salad on the menu, you either put the price or do without. Frankly, I didn't expect such a high tartif in such modest surroundings.

When I inquired about the entrees, which range in price from \$12.2.5 for salmon trout to \$77.00 for sauded shrimp, I was sold that at lunch, a small salad is served with the

MENWHO

WOMEN (8)

emrée, but not at dinner. There is also a list of individual pizzas and pasta dishes that range in price from \$7.25 to \$11.50. These servings are small and not intended for hearty caters. If you order, say, black-and-white angel-hair pasta for \$1.150 and a sland for \$5.50, you've spent \$2000 for a light meal that includes tax and tip but no wine, coffee, or dessert. Having made-this remark out loud to our wanter, he replied in charmingly. French-accented for the property of the control of the property of

The state of the s

trée cost \$17.00. I asked again

Author Lecture

Dr. Susan Forward

Monday, Sept. 29, 7:30 pm

"Where are the vegetables? Are there no vegetables?" The waiter looked distraught vegetables? The waiter looked distraught and scurried over to the smoky kitchen. In a short while, he returned with a few French string beans and some asparagus tips, each skimy and undernourished, and about one spoonful of boiled pasta, with no sauce. I was reminded of the joke about nouvelle cuisine: the best thing to do with these time, ornamental portions is to take these tiny, ornamental portions is to take the dish and its contents home, spray them with a glaze, and you'll have a beautifully

decorated plate.

I'm a strong fan of nouvelle cuisine in principle, but I had never had just a small piece of fish set before me with no accomniments. The salmon was excellent, and was the minuscule amount of the

vegetables I had to ask for. But this snack, plus one slice of cake from à la Française (\$3.50), one coffee, and a bottle of wine, came to \$5.198, without tip. My share of the bill was \$2500, and I went home mildly

When I next returned, on a Fridge night, the place was immed, and the staff seemed frintic. The waiter who had the exchange with me about the rich and who had served me fish without vegetables avoided me assiduously. This time my friend and I shared one calzone, stuffed with leta cheese, formotos, spirach, and maintrooms for \$5.75, and grilled breast of chicken for \$5.75, and grilled breast of chicken for \$5.75, and grilled breast of chicken (\$12.50). The calcious gradual provincial cuisine with a light, flaky crust and a _______

In all the dishes I sampled, the presentation was faultless and the execution quite fine. But we scarcely left Biarritz feeling full. The second time around, we ordered no wine and no dessert. My friend had one cup of coffee. Our bill was about \$\$14.00 each with tip. We had kept it to the barebones minimum, and what we ordered for the company of the present the components of the company of the present the components of the company of the components of the components of the company of the components of the compo two would have been more appropriate for

delicate, rather than hearty, filling. It's a wonderful vegetarian dish but is intended for one person only. With it we had slices of chicken breast, artisucally arranged and quite succulent. The chicken was served with eggplant that was arranged like a fan al merspensed with ones. A many control of the proper circumstances, and if and immerspense with ones. The chicken was served with eggplant that was arranged like a fan al merspensed with ones. The proper circumstances, and if the proper circumstances and if the proper circumstan

Richard's is no longer serving lunch but starts dinner at 4:30 p.m. Café Eleven has added a fixed-price meal to its menu. Café Angelique has closed, and so has Christina's in La Mesa.



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SPORTS

Padre fans don't want druggies on the diamond. either. They iust want more wins and less moralizing.

BY JOHN D'AGOSTINO

One of the most exicting moments in the Chargen's thrilling 50-28 victory over the Minni Dolphins three weeks ago was noly indirectly related to the action on the field. It came at a point when the home team was battering the flipper off the visitors, when not only victory but exceeded the control of the

leave the field after the final gun. Never one to miss an opportunity to shove his Captain Kangaroo mug in the cameras in times of triumph, Klein seems determined to co-opt Joiner's spotlight as

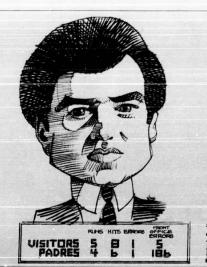
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the two walk a gauntlet of flash bulbs and delirious cheering toward the locker room. As the earlier scenes of Joiner's sparkling pile, were shown at the Maining game, the fina reacted as though that Achillies a preformance and the successful Achillies a preformance and the successful Achillies are proformance and the successful when Klein's bearing features came onto the screen, people boosed as though being abown a flashcard bearing the likeness of Monammar Giddaly.

Onc can hope this reproach of the man widely blamed for the Charger's near-collapse three years ago made an impression on the Charger's current box. Alex Spanos, who watches the team's home games from his aeric high in the stands. To his credit, Spanos has generally exercised good sense and has spent gobs

of money in reconstructing the Chargers squad that recently manhandled the remnants of Miami's 1985 play-off team. And if at times his lack of cool during touch whater promising and the cool of the And if at times his lack of cool during touchy player negotiations recalls Klein destructive obduracy, Spanoa's intoleran of mediocrity and impatience to put the Chargers back on the road to chargoinable constant.

But one important leason to be learned from the angry boso of those 60/000 football fam is that bungling, self-absorbed aports ream in San Diego can fall from grace just as easily as the teams they put on the field. To this point, Spanos has comported himself like a man who expects to stick around long enough to reaph the rewards of his labors. If, as

football is the latter-day equivalent of the bloody entertainments staged in the stadia of ancient Rome, Spanos has prepared well for his role as San Diego's reigning thumb-turner. In his expensively refurbished sky box, Spanos sits on an elevated, two-chair platform that looks like nothing if not the throne of a

like nothing if not the throne of a spectating Caesar. Certainty Spanos has worked hard to earn his opulent lifestyle, and there's not a person among the Charger's legions of fans who wouldn't shower that throne with rose petals if the owner's generous spending returns the team to its position at

business and public image above success on the feld. For now, at least, Spanon-would appear to be an astute student, and his efforts to field a competitive football team have made the Chargers a hot ticket for the first time in years. If only we could get the San Diego Padres top breas to The point that irresponsible owner-hip can boomerang on a front office was driven home with a sledgehammer only days after the Chargers' impressive win. Sitting in San Diego Stadium on a midweek night on which only some 7000 other dichards bothered to show up to see the Padres relay the Atlants Brews, I prondered one of the great ironies of the Padres recent curroul. Cub owner Joan Kroca and her sort—line, president Ballard say, cost (presumably, even if it means feeding a lossing team), they will ensire policies and initiate measures that will ensure an unsamaliable team image. Yet in the aftermath of the recent controversies, it is the ownership's image that seems most tarnished.

spending returns the team to its position at the top of the Western Division standings. But the lesson of the Klein regime is that But the lesson of the Klein regime is that for every Marc Antony who unquestioningly pays twenty bucks to cheer for the local eleven, there are a dozen or more Cassius and Brutus figures who will refuse to put their hard-earned cash in the pocket of an owner who places business and public image above success on the field. For now, at least, Spanos

baseball fan in the family and the member of the household most deserving of seeing the team appear in the World Series. Mrs. Kroe is under no obligation to develop a consuming interest in baseball and can even be pardoned for her consistent absence during the Padret* banner year of 1984 (until they reached the play-offs and her presence at the stadium was almost

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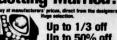
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obligatory). Kroc's concerns run to more important matters than box scores, and her charitable works and tireless pursuit of a halt to the arms race madness are

But like it or not. Kroe is the owner of the San Diego baseball franchise, and that ownership brings with it certain responsibilities to the paying public that have nothing to do with the precarious state of the world. As steadfastly as I oppose nuclear proliferation. I can assure that the apocalypse was the fart thing from my mind when I sat down last winter to write checks for season tickets. I was paying a lot of money to see the kind of aggressive, entertaining, and, ultimately, winning baseball that since-departed manager Dick Williams had introduced to a woebegone Padres team.
With notable exceptions (the play of Tony
Gwynn, Marvell Wynne, John Kruk, Tim
Flannery, and lately Kevin McReynolds). Flannery, and lately Revin Jolekeynolds), what I witnessed for the increased price of a reserved seat was a season of half-hearted baseball (not the fault of the front office) played by athletes whose morale and esprit de corps preceded the team to the basement (definitely the fault of the front office).

of the frost office.)
The issue here is not simply that the Padres are wrong in their hard-nosed (you'll padroin the expression) appointion to drug use among players, in their bunning of the traditional, postgame beers from the team's clubbouse, or in their struggle against the awarding of guaranteed, expensive, long-term contracts to players without some protection of their investment should the players in capse time thermselves through the properties of the properties of the properties of their investment of the trans of contempine that the properties of the properties of contempine that the properties of the prope position opposite that of the front office in each case, the real issue is the attitude of president Smith toward the players, the media, and the public. It matters little

whether or not the obsession with fielding a squeaky-clean squad filters down from Krox and is only implemented by Smith. What matter are the methods Smith uses in that implementation and the apparent

condescension toward players and fans alike inherent in his demeanor. Early in Smith's administrative career, many locals had an impression of the president as a young, opportunistic attorney who seemed almost defiantly smug about having married well. This onclusion seemed less accurately drawn, or at least less pertinent, when the Padres began the acquisition of talent and field management that two years ago resulted in the team's first-ever championship. But since then, Smith's behavior has raised some serious questions about his suitability for so pressurized a job. Worse than his occasional abrasiveness in dealing with the media (to whose members he recently referred as "%&c*ing flies") and a general "Ricke'ing Hies") and ageneral bypernensitivity octriticism of his performance, yet acquired Hiestyle is the fact that Smith's lack of discretion has cost the Padres dearly on the playing field. It has been well documented that Smith's injudicious remarks following Alan Wiggins's first drug bus bore a steep price tag. When the president stated fally that Wiggins would never again wear the Padres uniform if he suffered a retainer into drug use, he not only

relapse into drug use, he not only eliminated the team's option of working climinated the team's option of sworking with Wiggins on a complex set of of personal problems that might take years to resolve but he also precluded the chance that the Padres could get anyone of sworth in exchange for Wiggins when the second-baseman again slipped into his self-destructive ways. Although the circumstances obviously were quite different with even of Wiggins who the largely different, the loss of Wiggins due largely to administrative blunder would have the same effect on the Padres that the loss of Fred Dean had earlier on the Chargers, when Klein displayed an inflexibility

similar to Smith's. It has taken years for the Chargers' defense to recover from Klein's mishandling. The absence of Wiggins's speed at the top of the order has had much to do with a Padres' decline that

had much to do with a Padres' decline that is finishing its second year.

One would lawe hoped that Smith had learned something from the Wiggins episode; certainly even a rich executive must be allowed a mistake or one. But the president's recent, unbelievably imprudent statement about not being interested in statement about not being interes acquiring the Montreal Expos Tim
Raines because of the latter's involvem
with drugs four years ago showed that
Smith is lacking in some areas of diplomacy and common sense so important to someone in his position. It as his detractors claim, Smith is tunnelvisioned about the drug issue, it must be a pretty dark tunnel; prior to making his comments about Raines, Smith hadn't even checked to see that Raines has beer "clean" for four years and that he had been ordered by the league office to undergo random testing to ensure that he remains drug-free.

What's more, Raines, who becomes a

What's more, Raines, who becomes a free agent at the end of the current season, is an inspiration "team" player who is well liked by his teammates and whose base-stealing ability and Tony Gwynn-like base-stealing ability and Tony Gwynn-like batting acreage would make the top of the Padres' 1987 batting order — Raines, Gwynn, Kruk — seemingly unstoppable. Yet there is some indication that Raines was sufficiently offended by Smith's words to look elsewhere for employment next year, even if the Padres' front office ware to retrease. were to retract Smith's remarks.

were to retract Smith's remarks.
On a type sliciscal level, the Padres official, intractable stance on the drug sisses makes one worder if the club would turn down the opportunity to sign a Babe Ruth or any of the other Hall of Famers who were known to abuse ackobol and Famers who were known to abuse alcohol and whose lifestyles were notoriously less than exemplary. But more to the point, a fain is left to wonder if Smith will continue to

run off at the mouth until there is no hone whatsoever of fielding a team that is not distracted by so much extraneous,

distracted by so much extraneous, nonbasehall belioney. He officer, has every right to see that the Padres get what they pay for when they sign a player, and that there aren't disruptive, destructive forces in the clubbouse that can undermine the team's integrity. However he down't have the right to compromise the quality of the product the rest of its the quality of the product the rest of its puy to see in the name of some subjective, unrealistic vision of a drugless, utopian society. I'm not interested in paying \$600 to \$700 to watch Up with People. Like the to \$700 to watch Up with People. Like the majority of Padres fans, I want to see quality baseball played by athletes who have proven their skills on the diamond and who can restore the life to a franchise whose growth has been temporarily stunted by overzealous moral pruning. It won't be long before the Padres mail

stunted by overzealous moral pruning. If won't be long before the Patters mail out the order forms for next year's season teches. In that time, Smith and general teches, in that time, Smith and general teches, in that time, Smith and general make some drastic improvements in the Patters personnel if they expect the return reservations to cover the cost of postage. By going after all star performers like Raines they will be proving to an increasingly skeptical flandom that they truly care about offering a high-ticket product in return for a high-ticket product in the same time of the product in the p Padres home games. Even a paltry crowd of 7000 can make for a pretty loud

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QUARTER NOTES

LECTURE -

Words and Music, a congenial bookstore on Fourth Avenue in Hillcrest, offers a series of concerts, one of which I recently attended. A small grand pinn own set up toward the back of the store, with ranks of sests among the bookshelves, and standees for there was a capacity audience) comfortably leaning on a ledge behind the piano. The atmosphere was informal and neighborly, with a pleasant control of the bookstore. It was a pleasant ambiance for listening to music.

Not just music, for the store's owner, Victor Margolis, favor combined lecture-recitals, with the arias commenting on the music, as well as performing it. The arias on this occasion was planist Peter Gach, and the title and organizing principle of the evening was "The Great Romanics". The Great Romanics was "The Great Romanics with the parent comanics composers for the piano only Chopin, Schumann, and Liszt were represented, "Some Great

Romantics." Dressed with restrained flamboyance in black pleated trousers, frilled white shirt, black suspenders, and a black-and-white striped tie, and sporting a single red carnation fastened to one the shirt of the shirt of

various pieces in the concert.
The music itself covered the
central period of the romantic
era, ranging from early
Chopin and Schumann to late
Liszt. The early Chopin works
were the F Minor Etude, op.
10, no. 9 (1829-32); the
Mazurka op. 17, no. 3, in A-flat

(1832, 33); and the furations Prilatorie in B-Irat top, 12) on the aria "le vends des Replantes" in B-Irat top, 12) on the aria "le vends des sequalaries" from Herold's opera Ludovic (1833). Contemporary with these was Schumann's Allegro in B Minor, op, 8 (1831). The latter parts of Chopin's career were represented by the F Minor Etude from the Three New Etudes (1839), the Nocturne in F Minor, op, 55, no. 1 (1843). The Latter has the State of the Market of Aria, op, 64, no. 3 (1846-47); and the F Minor Mazurka, op, 88, no. 4 (1849). Chopin's last composition, written in the year of his death. The Listst works were the Hungarian Rhappody no. 13, from the period 1840-47, and "Saint Francis of Assisi Preaching to the Birds," the first of the Two Legends, possibly composed as late as 180 Notable in this selection was

Gach's predilection for odd, obscure, and rarely performed works. None of the usual remantic blockbuster time. The many of the facility of the

Allegno, and the incredibly colorasts but overify extended execation of a trilling wirary in the Lisar Legend. While there are good reasons that these works are performed so infrequently (they by no means represent the composers at growing the composers at the

were no explicit comments to reveal this intention.

While this lecture-recital gave persuasive evidence of Gach's charm, intelligence, and knowledge, it was not so easy to judge his pianistic abilities. What one could be sure of in the performances was a large-scale understanding of structure, which was clearly

communicated, and a sensitive management of the flexible, expressive, and internally motivated rhythms that are so much a part of romantic piano music. Throughout the concert, the music had a vital spontaneity and a firm direction. But other aspects of the performer's technique were obscured by the piano, an instrument of rich, resounding tone but burdened with a defective action so stiff and un-vieldly that any pianist would feel himself constantly thwarted in his efforts to interpret the music with the brilliance and subtlety it demands. In order to give the demands. In order to give the passage work any kind of evenness, Gach evidently had to forgo playing softly, so that the range of dynamic shading so necessarily restricted. He forged ahead gallantly, but one could tell how frustrated he must have felt, with his interpretive choices relentlessly limited by the instrument's mechanical defects. These concerts at Words and Music make such pleasant contribution to San Diego's musical life that it would be a noble action for some generous person to finance the repairs the bookstore's piano is so urgently in need of.







CITY LIGHTS

FISH & SLIPS

(continued from page 4) their obligations to the

fishermen.
"We have asked for nothing that was not in the [coastal] development permit or the port lease," says Sam Bancroft, spokesman for a group of eighty-five marina tenants, all of them boat owners. (The marina holds 128 slips, which are rented by both fishermen and owners of pleasure craft.)
Bancroft says, "The Badiis were

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by the port district, claims he did not know about the required amendment before he moved in leased the property, they could do whatever they saw fit." Nor did the Badiis say anything Phegley, the commission Nor did the Badis say anythir about needing a plan amendment for tables and chairs, according to the deli owner. He had to remove all twenty-four seats shortly after he opened: he replaced them spokesman, puts it a different way: "Their m.o. has been to do things first and then ask if it's okay," he says. The developers rented space to a delicatessen operator in he opened; he replaced them with groceries to generate some profit. His request to reinstall the seating may not be approved because both the Blue Crab and part of the area set aside for fishing equipment storage, says Phegley. This plan change, and all other design changes, require the consent of the coastal commission in the form the fishermen's group are opposed to it; they have told the coastal commission that the of a permit amendment. The delicatessen operator, who, like the other tenants, sublets from the Badiis in a lease approved

extra patrons will eat up parking spaces. Parking is yet another Parking is yet another amendment pending on the project. The Badii brothers want to reduce it from the required 200 spaces to 193. The fishermen are fighting this, and so is the Blue Crab. The Badiis so it the Blue Crab. The Bediis want to rent the second floor of the restaurant building, which was supposed to hold some of the Blue Crab's 150 seats. (All seating has been put on the first floor;) Not without an amendment, says Phegley, who says that the commission could remain the commission could be remained by the commission of the remained by the commission of the remained by the remained

taken care of," said Badii, who expects to complete all the maintenance jobs in three days time, now that he has secured more financing. Some of the permit violations, such as renting to tenants before the project was completed, came out of economic necessity,

out of economic necessity, according to Badii, who confirmed that the project was losing money. (The buildings are thirty percent occupied and include a dealer selling inflatable boats, an alternator shop for boat engines, and a sopn-to-open fish market.) The coastal commission is mistaken

coastal commission is mistaker about the delicatessen overlapping the fishermen's storage area, he said, and the deli operator knew that an amendment for the chairs was

Anush Badii says he and his brother are well aware of what needs to be done and have every intention of finishing the project. "Money is tight." he said, explaining how certain tasks, such as repairing the piers, were put on hold until the money gar to need to be such as the said. Everything will be taken care of," said Badii, who expects to complete all the

lease or purchase and what the car brings at a private sale or auction block. The district attorney's office—spurred by consumer complaints—is currently investigating four local companies, including Koala-T, for possible improprieties. Sullivan confirms that the companies are Lease-One Sullivan confirms that the companies are Lease-One Financial Service Inc. ReS Towing, and KoalarT. Of the four, all but R&S have declared bankruptey, and each has gone out of business. Sullivan estimates the four caused losse by consumers and leafen in trange of the sullivant o

them. The Blue Crab restaurant didn't want to rent the top floor of its building, which was designated as a two-story restaurant on the plans, so Badi is naturally trying to rent it, he says. And as for parking.
"Everybody wants more parking. I want more parking at my home." Anush Badii is confident that, number of victims is uncertain, Sullivan says some 300 people were involved in Lease-One and

R&S Towing, Bankruptcy records indicate Koala-T, as part of its bankruptcy, sent out 121 notices to creditors, thirty-eight

of whom were sublessors; and

Commerce Financial sent 335

notices to creditors, again many

of whom were customers.
"The problem is showing the

total illegitimate purpose of the leasing companies from their outset," Sullivan says. When investigators start asking why

money the subleasing companies collected from sublessors was not forwarded to

finance companies, the subleasing agencies often report they were forced to stop making payments because sublessors

high overhead, or bad management, Sullivan says. They are then able to avoid civil

suits by declaring bankruptcy. But if prosecutors can show the companies were "programmed to fail" or failed because of

personal gain, criminal charges can be filed. "But that's very difficult to show," Sullivan says "You have to prove criminal

indeed, of the four companies, none has been charged criminally, and Sullivan declined to comment on whether any would. However, a source close to the district

source close to the district attorney's office says criminal charges against Lease-One and R&S Towing are likely. "Voluminous reports have been compiled by both the district attorney and the FBI," the source says. "The investigations

attorney and the FBI," the source says. "The investigations are nearing completion, and charges against Lease-One and R&S at this moment appear imminent." The source says possible charges include grand thent and conspiracy. The FBI is involved because cars allegedly crossed state lines. Lease-One took cars in to sublease them but turned them over to R&S.

but turned them over to R&S, which allegedly sold them, according to Sullivan. As many as 150 cars and 300 people may be involved. ■

(continued from page 5)
An editor at the San Francisco Examiner, Pamela Brunger
Scott, said, "Certainly what the
man's doing is cutting them out.
He's not even resetting the

re's not even resetting the type." Pursuing the matter is not a high priority at the Examiner, said Scott.

The New York Times

syndicate, calling the *The* Ranch's unauthorized use of their material "flagrant," has sent Brooks a "don't do it

anymore" letter and referred the matter to their New York office.

ALL THE NEWS

intent."
Indeed, of the four

stopped paying them, or because of lack of business,

Anush Badii is confident that given some time, the Fisherman's Village will be a premier spot in San Diego Bay. He envisions concrete wharfs and people fighting to get an office with a view. "It's going to take five years to stabilize," he said. "But this will be one of the nicest places in San Diego, once it's all done."

LEASE MY CAR

comment from page of making regular payments to the subleasing agency but loses the car and all equity when the finance companies like GMAC are forced to repossess the vehicles because payments were not forwarded. Subleasors have no legal right to the cars. The other victim, he says, is the company like GMAC that financed the lease or purchase. In the company like GMAC that financed the lease or purchase thousands of dollars trying to recover cars, and once they do, they must go through the trouble of reselling them. If the resale doesn't cover the balance towed, time and money is spent attempting to collect the difference between the original lease or purchase and what the contribution of the con

whether he printed the articles without retypesetting them. But he would like to say something about how his publication has become the focus of so much

another newspaper in the same area," he says of the Review's ections "I don't look at her as a competitor, but she looks at me that way." Brooks thinks that the Review "leans towards sensationalism" with its coverage of local crime, a topic that Rancho Santa Fe residents do not want to read about, he contends. The former publisher of In Transit magazine (a free of In Transit magazine (a free publication once distributed on San Diego Transit buses) is now considering subscribing to the syndicate services in order to keep *The Ranch*'s format and contents the same. "I'll contint to print interesting, information articles that are not controversial," he says.

THE PESO

money houses on both sides of the border to buy their large volumes of pesso only from Mexican banks. A resurgence of confidence in Mexico's banks has prompted more Mexicans to deposit their money in bank accounts, which makes it harder accounts, which makes it harder

for exchange houses to secure pesos they need.

Because Tijuana's banks don't advertise their exchange rates, few U.S. tourists are aware of the better rate available acrotheir own banks now offer a better deal. But Tijuana residents who work in the U.S. and once regularly exchanged their dollar paychecks for pesos on San Ysidro Boulevard have gotten the word. The result is number-one reason is that Mexican banks are offering more," says Basilio Martinez of Continental Coin Corporation on East San Yhidro Boulevard. The drop in business was a factor in the recent closing of two San Yhidro Eculeward was a factor in the recent closing of two San Yhidro Eculary on the Coincide of the Coincide Coinci number-one reason is that

Guadalupe Sanchez, manager of the now-defunct PL Money Exchange, observes that "very many are just barely hanging Terry Keller, manager of Deak International's two San Diego currency exchanges, says business there has emained steady despite the new competition from Timana's banks. "Most people don't want to go into Mexican banks cause they feel more comfortable dealing with someone who speaks English on this side of the border," says Keller. He stresses, too, that the Mexican bank rate exceeds that offered at exchange houses by no more than seven or eight pesos on the dollar, or about one percent. "For people who ake a hundred dollars into Mexico, it's just not worth it to change money at a Tijuana bank," says Keller. (One hundred dollars changed at a Fijuana bank last week would yield 74,400 pesos, compared to the 73,700 offered in Tijuana, a difference of 700 pesos, or out ninety-five cents.)

Martinez of California Coin

Mexico's currency laws has artifacts, was torn up by the heavy equipment. Work crews just completed the replacement actually increased one aspect of business along San Ysidro Boulevard. Tijeana businessmen who are paid in dollars by U.S. of the pipe last week. Then in August, Norman Tyre received another demand letter, this time from the County of San Diego Health Services Department. The letter was in ourists cross the border to San Ysidro and sell those

dollars for pesos. They then return to Tijuana and sell the pesos back to the Mexican banks for dollars. The response to complaints from nearby building tenants that an empty swimming pool on the property was a safety hazard and a popular spot for government allows them to buy those dollars at a low, "controlled" rate in order to pay U.S. suppliers for ders and graffiti American-made goods. This week, for example, the Tijuana artists. The county demanded artists. The county demanded that Tyre either fence the pool or fill it in, and it sent along a list of contractors who could do the job. Tyre selected one from week, for example, the Tijuana businessme were getting about 751 pesos for their dollars in San Ysidro and reselling those pesos to Tijuana banks for 737 pesos, yielding an instant profit of fourteen pesos on each dollar.

FORKED BULLDOZER

(continued from page 5)
of how best to treat the

approximately thirty acres beneath the foundations of

beneath the foundations of the buildings. Those cases are just two of many in Sorrento Valley that have contributed to a

widespread feeling of frustration among archaeologists over the way the valley was developed. According to recent

archaeological surveys, about 300 acres along Soledad Creek underwent industrial development without any prior

archaeological investigation.

Shortly after Tyre's lot was cleared last winter, a water main beneath the property burst, washing parts of the site into the creek. Since the break

into the creek. Since the break in the pipe was considered an emergency, the city water department didn't have to notify the planning department before moving onto the parcel with backhoes, bulldozers, and heavy

trucks. A large section of the land, which is believed by

archaeologists to be loaded with

San Diego Chuk 275-0110 425-Dr. Chan is a doctor of Ori

archaeological site's

ist of confractors who could do the job. The selected one from the pol. The selected one from the pol. But instead of the pol. An alerc clitters who are consacted the cliry planning department, and his concerns over the way the work was completed were relayed to Terri Jacques in the environmental quantities of the pol. But in the pol. The pol. But in the p

ire. Jacques says the contracto was wrong in not requesting a land development permit befor taking the cut out of the hill. taking the cut out of the hill.
And in addition, because the hill on the property has more than a twenty-five-percent slope, altering it would require a hillside review permit, which the contractor also failed to get. The earlier work, in which debris was pushed into the creek, may require a stream bed alteration permit from the Army

Corps of Engineers, a riparian habitat alteration permit from the state department of fish and game, as well as a development permit from the California Coastal Commission. The city engineering department has been notified by Jacques of these possible violations, and the is recommending that Tyre. she is recommending that Tyre she is recommending that 1yre be required to fill in the hillside and replant both the hillside and the banks of the creek. As a penalty, Tyre will have to pay double the cost of the city development permit.

Tyre claims that "no one ever told me it was an archaeological

site," and he says that he was only trying to do what the city

and the county demanded of him. "What else could a person do?" he asks. "As a lawyer, I was just following appropriate, reasonable conduct." The irony of his being an attorney, and presumably sophisticated in procedural matters, isn't completely lost on him. "It's completely lost on him. "It's amusing if you're not a party to it," he deadpans. But even though Tyre was only acting on orders from the city and county and was using a recommended contractor, Terri Jacques says that he "is responsible for the contractors he hires."

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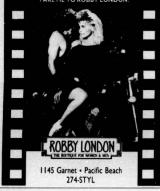


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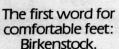
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a West Coast spokeswoman said. The Los Angeles Times syndicate has asked Brooks to subscribe to "The Rest of the subscribe to "The Rest of the Story," a column by Paul Harvey that has been running regularly in *The Ranch*. "It's extremely inexpensive," said a syndicate sales representative, who quoted Brooks a five-follar-ner-column charge for

> reprint rights.
>
> Brooks says he was unaware of copyright laws when he reprinted the articles, cartoons, and illustrations. When he received a letter from the Chronicle accusing him of copyright infringement, Brooks says he wrote back immediately "I said they were one-hundred

percent right and it will not

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