The return of the

YOUNG PEOPLE'S WRITING CONTEST

Cash awards for teens and preteens See page 27, section 1



Ten-Speed Terror



San Diego's a nice place to live, but you wouldn't want to ride a bicycle here.

until January of 1984, Kathleen O'Brien had been thinking she had a very good chance of making the U.S. Olympic cycling team. Though she had only been a competitive cyclist for a couple of years, she is a talented athlete who had been on the U.S. track and field team for nine years. In her midtwenties, she had decided to give cycling a try, and in a surprisingly short time, she had won the respect of other competitive cyclists. Some of them were even calling her "a real animal," which comes very close to being the highest compliment one cyclist can pay another.

By Steve Sorensen



Not Enough To Punish

After reading the interview with attorney Tom Homann ("A Case for Controcersy)." Cotober [6]. I must admit that I agree with quite a few of his ideas. Constitutional rights must be protected even if they are contrary to current public opinion. However, I don't follow his reasoning when it comes to his reasoning when it comes to the child pornography issue. I think this issue is readily compared to that of prostitution (an activity that some may can activity that some may consider innecous, but an illegal activity just the same). The sale of either sexual flowers or child permographic materials is punishable by lue, and Mr. Homann does not appear ready to Homann does not appear ready to Currently, the "johns" who buy such favors can be arrested and prosecuted for their actions. I do not see the difference between arresting those who purchase sexual favors and those who material, expectally since the children used for such materials, may be emotionally, mentally, and may be emotionally, mentally, and physically damaged far more than their counterparts selling it on the

their counterparts setting in on me street.

The law tight settle word "child." The law upholds the rights of consenting adults. Even if these children are consenting to uppear in such materials, they are not adults and should be proceeded from making those decisions—set lamov-logisable they may be lamov-logisable they lamov-logisable lamov-logisable they lamov-logisable lamov-logi

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803. San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

On The Control Issue

A thousand congratulations to Victor Reed for having the speak out on the Contel issu "The Issde Story," Gesber In-So much of what occurs in this arena, at the corporate and burnaucratic levels, is effectively selenced by patterns of enforced public ignorance and false 'attempte," at in-house public ignorance and false 'attempte," at in-house the public ignorance and false 'attempte," at in-house a black man to find the integrity to risk his job, "security," in his willingness to expose what seems to be a county-wide system of shoulder-shrugging, bad faith, and complacency in what writer Paul naule, Caucasian-owned; "The Inside Story," October 16 nucture — a structure which stunidly believes itself exclusion of so-called minorities and women. Let's hope that as more people like Reed speak out and more writers like Paul Krueger print their stories, the "value" of exclusion and discrimination will be weakened.

(To account for a car rental in that city.)
Mr. Guper stated in his letter that the rehabilitation ioan to the Yicks was approved by the Vicks was approved by the young the condition of the control of

A Nation Of **Immigrants**

"Border Image" as reported by Fearnette Debyse ("Highlights of Upcoming Events", October 9) is an danger of becoming the historical past. The proposed militarization of our border militarization of our border assorbinal declaration of war with our neighbor. It swould signal to the world that America has put in place its own "Berlin Wall," that the age of trust is over between us. In fact, in a recent poll taken in Mexico, filtyme percent of the Mexica people stated, "America is our creemy" "America is our enemy." President de la Madrid has defended the mass exodus of Mexicans as being beneficial to America. Mexicans call the undocumented pollos, or chickens, and those who prey upon them are called coyotes. America will be perceived by Mexicans as a national coyote if we militarize the border.

we militarize the border.
Instead of pandering to fear, our
political leaders should wisely
enact an economic union, as
exists in Europe, with our two
trading partners Mexico and
Canada. Both of these nations'
well-being is tied to our future. If
Mexico either faders or
conomically collapses, the
repercussions will have farreaching, disastrous convequences reaching, disastrous consequences for America. The United States is a nation of immigrants, this was restated by President Reagan on July 4 as the true ethos of our nation. Sealing the border against the Mexican people will invariably result in their nation once more turning tyranny and revolution. It will be left with no revolution. It will be left with no other choice. For the sake of both nations' well-being and security, we must not militarize our border! Art Suizberg North Plack

No Slouches

This is in reference to the letter from Public Information Officer Ken Guver of the San Diego (October 16), in which he credits Paul Krueger with a creative ability that makes things appear different from what they really to the control of the control of the that kind of creativeness, few can outdo the housing commission, and neither he himself nor the Esecutive Director Ben Montigle Esecutive Director Ben Montigle could be more creative than Mr. Montigo letting the auditor who examined his travel expenses that the best rouse to an Issee? (To account for a car rental in that city). (October 16), in which he credits

Ten-Speed Terror Why cyclists aren't safe on San Diego roads. By Steve Sorensen City Lights The Grant crumbles, don't go to jail just vet, cussin at KSON, asphalt jumble, and stranded on the corner ... 4
Straight from the Hip The baize, the breeze,

Pirates! Using documents centuries old, Robert Ritchie traces the legend of Captain Kidd. By Jeannette DeWyze... Theater Jonathan Saville sees a lavish staging of

in Southeast, and a John Lockwood retrospective By Paul Krueger

Comedy The Second City repertory company plays La Paloma Theatre. By John D'Agostino ...

Restaurants It takes bucks to eat at Vic's.

By Eleanor Widmer

More Theater Jeff Smith reviews Oklahoma Rigs.

Highlights of Upcoming Events Auditions for Puttin' On the Hits, the tenth annual Mt. Carmel Invitational Tournament of Bands, and an inaugural exhibition at Parameters 8 Events Listings Dance, film, music, lectures,

radio/television, sports, special, for kids, galleries
Guide to the Theater

Music Scene Upcoming concerts, clubs, and performers... Current Movies Capsule reviews and a

Carlo Gozzi's The King Stag

and no federal funds were involved, why did the housing

commission play any part in it?

3. What could be the reason that Yick's financial disclosure statement names the housing commission as the beneficiary (lender) if housing commission funds are not involved in the transaction?

transaction?

Though there may be nothing illegal about this loan to Ms. Yek and her husband, the ethics of such a loan to a staff member are questionable. Most organizations sould avoid the appearance of impropriety by actualing their employees from such programs. Hans Invision Hand Hans Invision Hans Invisi

Index to Specialized Display Advertising P.S. Mueller User chummy. By Pete Mueller Picture Story Babe Ruth's batting stance. By the San Diego Historical Society.

The Reader Puzzle Jigsquare. By Don Rubin.....

Off the Cuff Tell us about the golden days of radio. By Lin Jakary

Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer

complete directory

EDITOR Jim Multin ASSISTANT EDITORS Doubt McNichols, Donno Parker
CONTRIBUTORS
Thomas K. Annold Brac Carlien,
John D'Agotton, Jeanneire De-Wyer,
Sur Garson, Lin Johans, Ron Jeonings,
Bull Krauger, Rus Lewas, New Matthews,
Suphon Meyer, Judith Moore, Bill Chorus,
Orlande Rauster, Jonathan Study,
Dancus Shepherd, Gordon Smith, Jeff Smith,
Serve Storman, Baumon Waltern ADVERTISING MANAGER SALES MANAGER

David Comden

SALES REPRESENTATIVES

Code Bonacci, Kelly Bonelli,
Laurie L. Flounders, Londe Flounders,
Ann Froede, Judy Karponke, Brooke Loo

Agie Mikelaton Hylton, Imens Pasarra. ADVERTISING ART DIRECTOR PRODUCTION MANAGER PRODUCTION ARTISTS
Rise Funk, Share Lee Galve, Ricky
Lauru Grantham, Paul Vincent John Laura Grantham, Paul Vincent Joh Scott Jones, Sandy Matthews, Jose Ramores, Jr., Laurie Rizzo, Terri Rechambeau, Barbara Weber

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CLASSIFIEDS MANAGERS CLASSIFIEDS STAFF Stefano Armanino, Jan Beck, Pai Lane, Kathleen Lawe, Cid Swork, Corol Tully

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HEN COUNTRY WASN'T COOL

BY BRAE CANLEN

It was a contest born to cause few heartaches. KSON-FM, have already won \$1000: if 97.3 FM, the station's numbe on the dial, were on the gold lottery ticket inside the maile a tew heartaches, KSON-FM, La Mesa's country-music station, decided to repeat a promotional lottery contest for the second consecutive year. On October 6, the station sent they would be an INSTANT WINNER! And many people thought they were, when they flipped open their triple-fold brochure. Printed right there, in nearly 400,000 glossy color flyers to random addresses throughout the county of San Diego. Recipients were told to hang on to the five KSON the corner of the gold lottery ticket, was 97.3 FM. Hearts were beating like a drum, but few people knew what they lottery tickets inside and then listen to the station during all of

CELL SOMEWHERE

Overcrowding in San Diego County's six jails has been a problem since 1974, when

inmate populations severely outgrew the supply of cells. As of last Monday, there were 309 prisoners housed in a jail

system with a rated capacity of

1689, an overbooking of eighty-three percent. Sheriff John Duffy's continuing appeals to

the board of supervisors for

money to build new jails or

expand existing ones have met sympathetic ears, but so far good intentions have been no

match for the financial, social,

and environmental problem

BY NEAL MATTHEWS

their waking moments in case one of their numbers were called. They could win \$1000. were looking at: double tro The number 97.3 FM was printed not only on the tickets of those excited individuals but or maybe even \$10,000. Gluing their ears to the radio wasn't the only chance at winning, either. The front of the mailer said the recipients might

them.

KSON wasn't planning on giving out \$400 million, however. When designing and proofreading the promotional mailer, the station's management just hadn't made the same mental connection as dozens and dozens of its country listeners. "It's confusing and we're real sorry about it," says KSON promotions director Steve Sapp who has since added an insert (continued on page 37)

after years of frustration, the county now appears to be getting desperate.

This is illustrated by a set of

hand-written notes kept by Jan progress made on the proposed expansion of the Descanso expansion of the Descanso Detention Facility, the county's latest top-priority jail project. The county wants to build two new dormitories on the site, located off Japatul Valley Road south of Interstate 8, about forty miles east of San Diego, and complete them by next April. Of particular interest in Edwards's notes is an entry nade last Wednesday October 15, which explains that two environmental analyses on the Descanso expansion will be produced. One will state that

environmental problems that need to be addressed before the expansion proceeds, giving it a "negative declaration," a clearance for the county to move forward without producing an environmental producing an environmental impact report; but a second document will state that there are serious problems with groundwater supply and sewage treatment capacities on the site, and further study is needed. and further study is needed. Edwards's note reads, "What we will do is prepare a negative declaration per directive from CAO [County Administrative Officer Norman Hickey] — Lari [Sheehan, deputy CAO] will sign the negative declaration because we are going on record According to one planning as not being able to support it." department staffer, "They've rushed in and told us to give



HAT TAKES DRAINS

Ever since the winter storms Ever since the winter storms of 1983, merchants in the low-lying areas of Ocean Beach have been putting sandbags in front of their ousinesses at the first hint of rain in order to prevent flooding. Particularly affected are the businesses along the are the businesses along the 4900 and 5000 blocks of Newport Avenue and the side streets of Abbott and Bacon streets. The problem, merchants say, is twofold: the proximity to the ocean prevents adequate underground drainage, and the level of the streets is only four or five inches below the curb. The first problem is unavoidable, says Dorette
Jackson, owner of the Book
Trader bookshop and The Beacon newspaper, both on

resurfacing — we need less asphalt, not more. But they told me it was all in the compute and there was nothing they could do."

After the city's crews finished

the unwelcome repaying, Jackson and several other office. According to Patricia Barnes, Cleator's chief of staff, representatives from the city's street maintenance division and engineering department were asked to meet with each other and come up with a solution. Ed Mendoza, the street in with the verdict last week the city will at last give in to the merchants' request and strip away the excess asphalt. And they'll work not only on Ocean Beach streets but on other treets around the city, such as in East San Diego, parts of Normal Heights, and Southeast San Diego, where the pavement



Bacon Street south of Newport Avenue. But the second one isn't, she says, because city regulations call for the street to be at least nine inches below the

"Every year we've been asking them [the city] to take off some of the asphalt to lower the street, but they kept saying they had no money to do anything." Jackson says. But six weeks ago, she arrived at work around 8:30 in the morning and found several trucks from the city's street maintenance division parked nearby. Thinking the city was finally complying with the merchants' request to scrape the asphalt, she walked over to talk to one of the crew. Instead of removing asphalt, though, the crews were there to add another inch or more. According to the computerized schedule at the city's street maintenance division, it was time for the twenty-year repaving of Ocean Beach's streets. "I was completely incensed." Jackson fumes. "I told them we don't want

level has risen over the years to exceed the nine-inch limit. No action can be taken until March however, because it will take the asphalt-stripping machine for

That does little to placate Jackson. "The winter is when we have the rains," she says. "March is when they stop. And what really makes me angry is the city knew about this problem for a long, long time, yet they still went ahead and raised the streets up even higher

G

UT WATCH YOUR STEP.

BY PAUL KRUEGER

Owners of downtown's U.S. Grant Hotel earned the right to brag about their remodeled masterpiece. They spent \$286,901 to import 10,663 yards of handmade English and Thai carpeting; hauled in 150 tons of Spanish, Greek, and Italian marble costing \$700,000; hung \$100,000 worth of new crystal chandeliers; covered the walls of a single meeting room with \$12,500 worth of gold leaf. Tha ostly attention to detail helped the Grant win membership in "Preferred Hotels Worldwide, an elite fraternity of fifty-eight luxury hotels that accepts only those hostelries "of truly extraordinary calibre [that] represent absolute excellence."
But just ten months after greeting its first overnight guests, the Grant's pretty face is badly pockmarked and its sidewalks are marred by gaping

Proletarian cement sidewalks would never do for the Grant's elite clientele, who shell out \$110 or more for an overnigh stay. So developer Christoph Sickels had the Broadway. Third, and Fourth Avenue walkways covered with tony

along the Grant's Third Avenue taupe-colored tiles began popping loose. The feeling was contagious, and soon large patches of the walkway were and Broadway façades aren't as easy to see as the marred sidewalks, but a close inspection reveals crumbling at more than five spots. It's worst alongside the hotel's formal arched entryway on Broadway, where three-foot sections of trim have rendered naked. Today there are The decorative plaster trim on fallen loose the hotel's exterior is also losing

The hotel's publicists say Grant management hasn't

determined what's wrong with the tile sidewalks. "There are no conclusions to offer on what's causing the problem." the spokesperson says.
Replacement tiles have been ordered and should arrive in six weeks. The hotel won't comment at all about the faulty plaster trim.

Such hedging is common when the various parties —

owner, developer, contractor, discussing just who's responsible for the mess and who must pay for repairs. But those discussions shouldn't prevent the hotel from barricading the sections where sidewalk tiles have come loose so that pedestrians don't trip and hurt themselves. No such safeguards have been erected, however, and while hotel maintenance teams have covered some of the holes with sheets of plywood, some of those temporary repairs were tearing loose this week.

The problems haven't escaped

the eye of city officials, who know the city would probably be dragged into any trip-and-fall lawsuit filed against the hotel Engineering inspector Arlene Dea, whose territory includes the blocks surrounding the Grant, says she's asked hotel officials "time and time again to fix" the sidewalks. Dea's supervisor says the city will continue to hold the bond filed by the developer until the sidewalk is repaired to the city's satisfaction. The tile problems are a result of "poor workmanship and poor materials," says Dea. Because the Grant's façade isn't in the public right of way as the sidewalks are. Dea won't



THE STUDENT AS STOP SIGN

Christina Martin has been a

crossing safety at Nineteenth Street and Coronado Avenue in the South Bay for the past two years. She is twelve years old. She takes her job seriously: her classmates' lives are on the line. But Martin is no longer allowed to go out into the intersection her Stop sign has been taken away, and she must now direct students from the curb with a skinny red pole. Christina Martin was part of an illegal safety patrol at Emory Elementary School in the community of Nestor. The patrol was stripped of

most of its powers last month by the school safety patrol division of the San Diego Police Department. Citing city policy, the SDPD informed Emory that its safety patrol was no longer allowed in the busy intersection of Nineteenth and Coronado. The reason was a traffic light with a walk signal, which supersedes the student safeties.

The rationale behind the policy is that children should learn to cross alone at signalthe electronic signal is more effective at controlling traffic than student guards. Also, according to police, motorists can become confused if safetier give conflicting directions. But the school principal,

ceramic tiles. In February the

more than twenty bare spots, some as big as eight feet by twelve feet.

its grip. These imperfections

Elizabeth Robinson, says tha the student guards were there in their red windbreakers "to draw the attention of the motorists" and not to direct traffic on the four-lane streets. The safeties made sure that the other schoolchildren obeyed the traffic light, and the guards did not go into the intersection with their Stop signs unless the

"walk" signal was lit.

"This corner is a special corner," says Robinson, explaining why the SDPD should make an exception for their safety patrol. A weekday swap meet two blocks from the school draws heavy traffic and erratic drivers, she says. "[The policel are trusting that the light is going to protect the children, but it's no assurance that they are safe," she says. A recurring problem, she adds, is motorists who make right turns on red lights, ignoring the walk signal and the children who are crossing. "We've had some close calls," she says.

But the SOPD screeant who gave the order to pull the student squad points out that there have been no pedestrian accidents there for at least six years. "It's not an unsafe oversees the safety patrols it ninety-eight city schools. Powell



Christina Martin (left) is kecolon a handle on safety

thinks that students with Stop signs "are every bit as likely to distract the motorist" as call attention to the crossing children. The patrol, which had been in operation for at least twelve years, was more of a habit than a necessity, according

to the sergeant.
Powell, who lives near Emory School, says she read the city's policy last spring and realized that Emory had an "illegal"

taken out in 1974." This was the year a signal light was installed. year a signal light was installed. But an ongoing oversight by the police department allowed the patrol to continue, she says. Powell, who assumed her supervisor job last year, ordered the police officer assigned to the school to correct the situation, but he failed to act on her order. "He was trying to be Mr. Nice Guy," says Powell who noticed the safeties again last month and informed the school of her decision on September 12

"They came on Friday and said no more patrol as of

Monday," says principal Robinson. "We had no written notice." The parents became angry and called a meeting the following Friday night, she says. They decided to ask the city to reinstate the safety patrol's powers, which means getting the city to change its school safety policy. Robinson has taken the school's case before

STRAIGHT FROM THE HIP By Matthew Alice

I give up. I can't find the person with the answer, and I'm not going to make one up

(vicious rumors about my journalistic prac-

(vicious rumors about my journalistic practices to the contrary).

I did hear many explanations as to why felt of any color was used in the first place. Among them were that the felt deadout not be route level, especially important given all the ratio and TV coverage of hearings; the felt reduces glare. It is flow all the microphone cables; it Tooks good; any favorite, it covers up "our old, ogly whereing the covers up "our old, ogly the contractions are considered to the covers up "our old, ogly the covers up the covers up the covers up the covers up to the covers up to

nables."
Guesses about why green was used were less imaginative. One Senate official scratched his head and muttered that green was yout a color they had a lot of (1 should say that I suppore he scratched his head; our conversation was by telephone, but his more of exasperation made me think that at least he warried to scratch his head.) The chairman of the particular comuttee in session is the one who requests the felt

Dear Matthew Alice:
It was a windy late aftermoon beside the sea
in La Jolla. A friend said, "The wind
always dies down at sunset," and it did,
and the dusk was wonderful, as usual. But
why does the onshore wind almost always
disappear when the sun falls off the edge
of the earth?

atsupped when he sim faits off the eage of the earth? Ned James University Heights It's like this, Ned. There are larger fac-tors at work in the planet's wind patterns, but here in San Diego, the major characters in our windy drama are the ocean and desert. The two key rules are that land heats up faster than water and that warm air rises. As the sun ascends during the day, t warms the entire surface of the region But the area to the east of us (mostly desert) in interior California and Arizona heats up quicker than the Pacific Ocean to our west. The air over the desert becomes warm, and as it does so, it rises. The old natureabhors-a-vacuum theory now comes into play — as the warm air rises, cooler air rushes in from the ocean to take its place.

And where air rushes in, we have wind

The higher the sun in the sky, the warmer the earth, and that's why the sab breeze picks up in the late morning and early afternoon. As the sun insits slowly loward the horizon, though, the land cools, the air above it cools, the winds the drown, and our hearts become peaceful once again. Sometime around sunset — but not at the precise moment we say good-bye to Mr. Sun — the temperatures above ocean and land reach a kind of equilibrium, and there's a stafemate. During the night, the The higher the sun in the sky, the warme there's a stalemate. During the night, the ocean can actually be warmer than the land, and a land breeze results. It's a much and, and a same orece results. It is a most more gentle wind, averaging two to four miles per hour, as compared to the ten-or fifteen-mile-per-hour sea breezes.

This is all kid's stuff, though, when we look at the big blows that occur in Commonwealth Bay, Antarctica. This, the



windiest spot on earth, regularly has gales of 200 miles per hour. I don't imagine there are many peaceful sunsets down there.

Dear Matthew Alice:
Now that cable IV carries official govern-ment hearings regularly, I'm happy — I can now see how our government works. But one nagging question keeps bugging me about all these bureaucratic goings-on. Why are the tables at these hearings always covered in yearn fel? covered in green felt? Brooke Copper

Coronado
Cynics would not be surprised to hear
that nobody in Washington seems to know
why the felt is green. Of course, I'm not
going to take a cheap shot at the governnent by siding with these cynics.
Somebody in the capital must know the
sanswer. But after talking with everybody
from the deputy clerk of the House to the
National Portat Callery to the textile divi-

chooses, and his wish will be fulfilled (if his color scheme isn't too outlandish). The capital's storerooms do house some brown felt, a few yards of red felt, and even some black felt. But green is by far the color of

the Matthew Alice scoop: the "felt" isn't the Matthew Mick scoop, the left sixty really felt. It's actually something called baize, a sort of imitation felt. Baize has been made in Great Britain for centuries, often for clothing; it was originally a reddish (or bay) color (hence beize, from the French word for the color bay). Or, textile historians tell me, that theory may be all wet and the fabric really originated in Baeza, Spain, where it was used for table and wall coverings. See what I mean about the frustrating search for truth? One thing I do know is that for at least 150 years in this country, the color green has been used when the government wants that "official" look in its proceedings. By now it's firmly entrenched in our tradition. It's also firmly entrenched on gambling tables. I'll leave it to you to make any connections between gambling and our government in action.

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

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THE INSIDE STORY

SAN DIEGO CITY COUNCIL MAN WILLIAM own investment properties. But unlike millionaire colleagues Maureen O'Connor and Gloria McColl, whose land holdings are both extensive and well located, ones is starting at the bottom true. The unkempt four-unit spartment building he purchased July 31 is located at Thirtieth and Listrets in a neighborhood Jones himself says is "the center of drug dealing and all sorts of social problems." And although the councilman obtained an unusually good financing package that allowed him to buy the property with no money down, several real-estate experts say Jones's investment may not here been a wise one.

investment may not have be a wise one. Jones purchased the fourplex from a bankrupt investor who had fallen far investor who had fallen far behind in his monthly payments to Great American First Savings Bank, which had made a loan on the property. Great American then gave Jones a new \$150,000 loan to cover the full purchase price of the apartments. The loan carries at en percent fixed-interest rate and must be paid off in full by 1991. Jones says the loan wasn't his idea; he says he proposed a more conventional financing package in which he'd put twenty percent down, assume a \$120,000 mortgag2, and take out a second loan that would out a second loan that would pay for renovating the apartments. Instead Great American offered him the no-down, five-year loan. Jones acknowledges that the terms offered by Great American were excellent, and he says his concern that the bank might offer him such an attractive

deal because he is a prominent politician led him to seek it through their legal department and make sure it

was not a special favor to me, e recalls. Great American spokesman

a "nor nal one for a distressed property." Ulrich says the deal was rev ewed and approved by a special committee of Great established in 1984 to review loans proj osed for public officials. The bank has been sensitive to the appearance of conflict because its chairman, conflict be ause its chairman, Gordon Lu x, and other top management officials are active in local Republican politics, Gores is a Democrat, but he has reviewed at least most official and the second of the second Gordon Luce, and other top

other investments to supplement his \$40,000 annual council salary. Jones says he'll finance the renovation by selling the home he has lived in for eight years. (He wan't comment on where he has lived in for eight years. (He won't comment on where he'll be living.) The councilman has already spent more than \$4000 to paint, refloor, and clean up one of the four apartments, and he expects to spend at least that much on each of the remaining three units. (Three of the buildings' four tenants currently receive rent subsidies administered by the San Diego Housing subsidies administered by the San Diego Housing Commission.) He wants to replace the apartments' appliances, paint exterior walls, reseed the lawns, and install sprinklers. Jones also says he'll erect a fence to prevent neighbors from





Concions William Joset happing into his water line when their own water scrvice is shut off by the city water department. Two experienced real-estate investors says the costs of these improvements, when added to the purchase price, may well exceed the property's wall. Joset's council district, so the councilman says that sprucing up his new

asys hat spneing up his sew-boldings will "improve that neighborhood by taking on some of the problems Ive-been talking about" in the district. Jones haart' just been talking. In 1984 he persuaded his council colleagues to approve Project First Class, a multimillion-dollar effort that dispatches teams of city employees to crack down on zoning violations. Jones's political properties of the pro-funded agencies are trying to build community pride by encouraging neighborhood groups to beautify their blocks and help police cut down drug dealing on their corners. That his newly acquired

property might increase in wahee through this expenditure of city funds, which he in part controls, hasn't escaped Jones. He says he is sower of the possible conditiest of interest seasons are some of the possible condities of interest seasons with a some of the possible condities of interest property in the city, but he streases that "as long as I remember what my responsibilities are as far as not voting on certain things, I believe it's object," Jones says he'll seek the salvice of the proportional conditions arise. He has also retained his own automy as a "preventative" and the salvice of the passible proportional conditions arise. He has also retained his own automy as a "preventative" nas also resumen ins own attorney as a "preventative" measure to avoid such conflicts. The lawyer is Roger Krauel, who serves as city attorney for Del Mar, Coronado, and Encinitas.

In their haste to draft a new city manager last week, neither the city council nor local newspaper editors showed much interest in discussing the down side of John Lockwood, their anointed successor to
Sylvester Murray. Those who
hailed Lockwood as a hailed Lockwood as a
"consummate bureaucrat" and
a "pillar of stability" have
apparently forgotien that the
former assistant city manager
must take the flak for much of

must take the flak for much the controvery surrounding San Diego Stadium. It was Lockwood who enhusiastically promoted former Charger owner Gene Klein's controversial proposa for forty-four new stadium "aky boxes" and 7800 acditional seass. That miser million-dollar city project helped increase the worth of Klein's Chargers and made

him more money on the sale of the team to Alex Spanos. Football fins should remember that they're paying the bills for the expansion every time they shell out three dollars for stadium parking; six bucks if they want to pull their car into one of the consets! "circuity" marking coveted "priority" parking

meet do mee uses used.

No one recalled last week that is was Lnckwood's disregard for the terrible turf conditions on the Padres' infield that caused Padres' encecutive Jack McKenn to complain publicly in 1984 that manager's office has "no complain publicly in 1984 that manager's office has "no maintenance of the field." And it was under Lockwood's eyes that stadium workers say they ripped off thousands of dollars in liquor, silverware, and building supplies before the thefts were exposed in May. Perpotters who ophicily turale in goaity and who clawed over one another to find details on majornal side Ben Dillingham's "pallmom," lassuit or the settlement Maureno O'Connor received when the temporar dybron and the temp

Paumony session of the settlement Maureen O'Connor received when she temporaraly split from husband Robert O. Peterson didn't report the details on Lockwood's 1979 that Lockwood's estranged wife accused him of distorting figures on his annual income and demanded copies of his psycheck stubs and checkbook for review by her attorneys. The former Mrs. Lockwood also sought and won a court order forbidding either of them from "molesting or disturbing the peace of the obser party" before they agreed to divorce terms in 1982.



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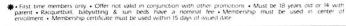
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Bicycle

explosive energy and an unruly mane of long blond hair, usually rode anywhere from forty to ninety miles per day, seven days a week. On this particular day, she was using the commute from Del Mar, where she lives, to La Costa, where she worked, as a way to add mileage to her training schedule. She was traveling north on El Camino Real, cruising along in the bike lane at perhaps twenty-five miles per hour. As she approached the intersection at La Costa Avenue, she suddenly sensed in her peripheral vision that something very large was bearing down on her from the left. "I was aware that something was wrong, and I tried to get out of the way by veering right," she says. Witnesses later said that a large truck delivering pharmaceuticals to the local drug store had swerved across two lanes of traffic, without signaling, to make a right-hand turn at the light. The truck's fender struck O'Brien's rear tire, her bike slammed into the curb, and she vaulted into the air and crashed head-

first into a wooden road sign.

At first the paramedics thought she might have been paralyzed, since she was unable to move her limbs. But after spending a few days in the hospital, she regained the use of her arms and legs. "My helmet saved my life," she says.
"The top of it was completely crushed."
Miraculously, her only permanent injury was a bulged disc in her back. Later that summer, back in animal form again, O'Brien broke a seven-year-old record at the Rosarito-to-Ensenada bike

Just a few days before O'Brien's ac-cident, a section had been added to the

California vehicle code. Section 21200 begins by saying, "Every person riding a bicycle upon a highway shall have all the rights and shall be subject to all the provisions applicable to the driver of a vehicle...." Cyclists celebrated the new law as the emancipation proclama-tion for their sport. For the first time, they had the legal right to use the roads as equals with motorists. The trouble

wanted on the right side of the road. The driver quickly swerved across the bike lane in front of O'Brien and into the parking space. Before O'Brien could react, the driver opened his car door directly into her path. Her neck struck the corner of the door, bending the door so badly that later it couldn't be closed. She then went flying through the air and landed on the highway. In

"When I come from a ride, my heart is pumping — not from the workout, but from dealing with the motorists."

is, most motorists have never heard of is, nost motorists have never heard of the law and still see cyclists (if they see them at all) as being nothing but a hazard and a nuisance. Every day cyclists are being reminded of what they knew all along: that the laws of physics are not subject to the California vehi-cle code. Being equal on paper with a motorist is of no value to a cyclist in a collision with a 2000-pound mass of steel and vilas.

a collision with a 2000-pound mass of steel and glass. In December of 1985, less than a year after Kathleen O'Brien's first cycling ac-cident, she was riding south on the Coast Highway through Encinitias. She had passed the light at Encinitias Boulevard, climbed a short hill, and was riding in the bike lane just across the highway from La Paloma Theatre. Still nervous from her first accident, she was carefully watching the traffic around her. Suddenly, a driver who had just passed her saw a parking space he

the few seconds before she lost consciousness, she saw the cars on the road bearing down on her as though they

were going to run her over.

Once again O'Brien was lucky - if you can compare a crushed esophagus with good fortune. She also suffered a crushed sternum and internal bleeding. Even now, ten months later, there are times when she has difficulty walking. times when she has difficulty walking. She occasionally loses control of her bladder and has seen a psychiatrist to help her cope with the fustration and depression of finding herself an incapacitated athlete. Just a few days ago, she got back on a bicycle again. Stiff and obviously in pain, she managed to complete a short workout. She hasn't abandoned her hopes of becoming a competitive cyclist, though she is thinking it may be impossible for her to train under the traffic conditions in San Diego County.

he most disturbing thing about O'Brien's unfortunate ex-periences on the road is that they aren't particularly unusual. Almost any competitive cyclist can tell stories about his or her own crackups or near-misses involving motorists. Many cyclists say if you ride long enough, you're going to get hurt. A bicycle mechanic at Leucadia Cyclery says, "Not long ago, we had four accidents within a couple of miles of here in one weekend. It's gotten to the point where if it's a sunny day out, we know we'll be hearing sirens."

According to the California Highway According to the California riignway Patrol, there were 1440 cycling ac-cidents in San Diego County last year, including eleven fatalities. There are few statistics to compare these with, but it is certain that cycling accidents are it is certain that cycling accidents are on the increase — not necessarily because cycling is getting more dangerous, but because there are so many more bicycle riders in San Diego now than there were just a few years ago. San Diego had become something of a cycling mecca. On a per-capita hasie solv here communities in the nabasis, only two communities in the nabasis, only two communities in the na-tion, Sacramento and Phoenix, have more cyclists than San Diego. There are almost twice as many people who com-mute by bicycle as by public transit. Government studies show that the Coast Highway bike route, between Los Angeles and the Mexican border, is the most heavily traveled cycling route in the United States, with 1500 to 2000

cyclists per weekend.

Some cyclists feel that motorists Some cyclists feel that motorists, already tense and short-tempered because of the growing traffic congestion in San Diego, are further enraged by discovering that they now have to share the roads with an increasing number of cyclists. "It's getting so bad that San Diego motorists, who feel they

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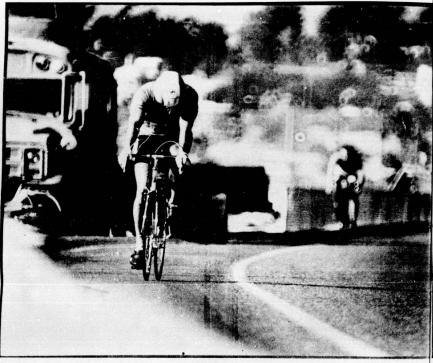
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ting around waiting for old age. They're commonly called "head-down" cyclists, and they're often seen out on the roads. their heads tucked between their handlebars, pedaling blindly and furiously into oblivion.

And there are masochistic cyclists who think of bicycles as instruments of self-torture. They talk about "pain threshold" as though it were some sort of exotic orgasm. They wear their lacerations like gold medals, blood is their friend, and they wouldn't be caught dead waring one of those silly plastic brain buckets. who think of bicycles as instruments of

But these categories of cyclists ex-clude the vast majority of bicycle riders who actually pedal for pleasure, rather than pain. Many of them cycle with their families. Some of them are mature enough to be called senior citizens. A growing number of them are starting to think of cycling as a perfectly functional form of transportation, useful for getting to work, to the store, and to the

Gordy Shields fits into this category of cyclist. He is an articulate man, in his sixties, apparently quite sane, and with no visible scars. He says he has with no visible scars. He says he has been cycling for nearly twenty-five years, and judging by his heavily muscled thighs, he appears to be tell-ing the truth. A semiretired Grossmont College counselor, he has very quietly gone about doing more to help and encourage the average cyclist in San Diego than probably anyone else. Shields is chairman of the SANDAG

(San Diego Association of Govern-ments) Bicycle Facilities Committee. It's a volunteer position, with no com-

Bicycle

are inconvenienced by cyclists, are becoming very malicious," says Spencer Spicker from behind the counter of his cycling shop in Solana Beach. "When I come in from a ride. my heart is pumping, my adrenalin is flowing — not from the workout, but from dealing with the motorists."

Many cyclists tell stories of motorists flinging insults at them — some verbal and some as nonverbal as full beer cans, bottles, and shoes. One San Diego cyclist had an angry RV owner pull over in the bike lane and wait for him with a gun. Other cyclists say they have started carrying mace to cope with violent motorists. Twenty-eight-year-old Pam Roc ch was struck in the back of the head by the rearview mirror of a van that intentionally ran her off Otay Lakes Road. "I heard an explosion and thought somebody had been shot," she says. "Then I realized it was me." She landed in a barbed-wire fence. The driver of the van was never caught.

Several cyclists swear they've had bus drivers try to run them off the road.

"The North County Transit drivers are the worst," Spicker says, "They pull up parallel with you and then start moving toward the shoulder. I've had to bang on the sides of buses lots of times. They do it intentionally. It's attempted homicide. They'll laugh at you as they go by, like they're saying. This is my route, buddy. Keep off it."

Many motorists apparently aren't

even aware that cyclists have a legal right to ride on the roads. "I've had lots of drivers yell at me, "Get on the damn sidewalk where you belong!" "Kathleen O'Brien says. Adds Spicker, "Motorists refuse to believe I have a right to travel at speeds approaching the speed limit. For some reason, that seems to make

them angry."

But in all fairness to motorists, many bike riders say there are two sides to this territorial war. "You hear a lot of cyclists bitching about the motorist, but it's really both cyclists and motorists who are at fault," says Gerry Rahill, a cyclist who works at Leucadia Cyclery. A lot of bicyclists these days are saying they are pleased to see the police writing citations to cyclists who ran stop signs. If bike riders hope to be treated as equals with motorists, they will have to start observing the same traffic laws

as motorists. A surprising number of cyclists are trying to encourage and pressure other cyclists to obey the traffic laws. "I was stopped at a light the other day," one cyclist says, "when another cyclist came up behind me and just exploded through the red light. I said something to him, and when he turned around to flip me off, he ran smack into the curb. As I rode past him, I said,
'You really should stop at the lights.'

"The most dangerous riders are these young guys who just started doing triathlons," Kathleen O'Brien says. "They have a real macho problem. I hate to say that, but it's true. They ride out in the traffic with their butts up in the air, waggling back and forth across the arr, wagging back and forth across
the road. There's no excuse for that."
here are some competitive
cyclists who seem to glory in
the danger of their sport. They

see themselves as fearless road warriors in magenta Lycra body suits pumping their chrome-alloy dream machines through armies of beer-guzzling pinheads bearing down on them in oneton death hulks. Cycling for them becomes the ultimate video game, and every time they clude their space invaders, they mentally rack up a few more points on their all-time score.

Bicycle

committee will fund more than a million dollars' worth of bikeway im-provements in San Diego County, including \$370,000 for widening the Sunset Cliffs bridge across the San Diego River, \$206,200 for 2.6 miles of bike lane on Mast Boulevard in Santee, and \$164,000 for six-tenths of a mile of bike lane on Bancroft Drive in La

Those might seem like rather expensive projects for improving bicycle facilities, and they are. But they are nothing compared to the money San Diego might lose if those improvements aren't made. "The whole thrust of SANDAG is not for recreational bicycling," Shields explains, "but rather to get people to accept bicycling as a form of commuter traffic. The federal government has set deadlines to meet regional air-quality standards, and if those deadlines aren't met, local governments start losing [federal highway] money. Well, bicycles don't emit any air pollutants, so they are obviously a perfect way to meet those air quality standards."

In early 1986, bicycles accounted for 200,000 daily trips in San Diego; by 1987 SANDAG wants to increase those trips to 260,000. By 2005 it wants to increase them to 450,000. If SANDAG has any hope of meeting those goals, it will have to make major imments in bike facilities and bike safety. "Most people don't realize that there are more bicycles in San Diego County than there are automol Shields says. "The trouble is, most of

When I ask people why they aren't riding their bicycles more, the most common response I get is, 'I'm afraid. I'm scared to death some motorist is going to hit me."

State law requires that two percent of the gasoline sales tax be used to improve facilities for nonmotorized forms of transportation. SANDAG's share of that money (\$850,000 in 1986) will pay

adequate funding at local and state levels." SANDAG officials say their current funding for bicycle facilities is bout one-third what they need to meet their goals. Either the state no longer is concerned about meeting the federal air-quality standards, or it doesn't see bicycles as the way to do it.

To Shields, that attitude is ridiculous. "San Diego is the perfect place for bicy-

The first rider went through the car's window, the second collided with the door, the third collided with him, and so on until the twelfth rider.

for its bikeway improvements next year. But Gordy Shields says that amount int enough. "Governor Deukmejian has completely emasculated the bicycle program in this state. Before he was governor, California was the national design sandards for bike lanes were largely adapted from California were largely adapted from California Department of Transportation (California design sandards of the California continuation). (Caltrans) under the Brown administra tion. A statewide plan for comm cycling, cycling route maps, and free bike lockers at transit stations were some of the efforts made by the Brown administration to encourage cycling. But under the Deukmejian administra-tion, Caltrans lost sixty percent of its bicycle program staff. According to SANDAG's 1986 report, "Construction of bikeway projects proceeded at only fifty percent of plan objective due to in-

cle commuters," he scowls. "With our weather, there's absolutely no reason why a commuter can't get on his bike and ride to work every day of the year

ministration's prejudice against bicycles as the political equivalent of the same war cyclists encounter on the roads all the time. "A lot of politicians think bicycles are subordinate to cars, and cyclists use the roads by the grace of God and the tolerance of motorists. Their argument is that motorists paid for the streets, and the damn cyclists should get out of the way. A few months ago, Assemblyman Bill Bradley [from Escondido] raised that hoary old argu-ment with me," Shields says. "He had proposed a bill to the state legislature, AB 3912, that would have given local jurisdictions the right to close off to bicycles any streets or highways which

they see fit. Apparently there was one person up on Mt. Helix — a judge, I understand — who had to slow down behind some cyclists coming down Fuerte Drive. So Bradley wrote this law, and all hell broke loose." Within a week, Bradley got several hundred calls and letters from bicyclists and, shocked by the response, he quickly

"Bicyclists are starting to emerge as a political force," Shields says, "and we intend to keep it that way."

n 1983 an active young triathlete (who will remain anonymous) was riding his bicycle from Poway to on I-15, but since bicycles are not allowed on the freeway under most cir-cumstances, a bike path parallel to the freeway had been built by the City of San Diego. This cyclist was descer a hill on a frontage road, going about twenty-five miles per hour, preparing to turn onto the bike path. At the same to turn onto the bike path. At the same time, a moped, going about thirty-five miles per hour, was coming up the bike path, preparing to turn onto the front-age road. Since motor vehicles with engines smaller than 125cc are not allowed on the freeway, the moped had a legal right to use the bike path.

At the junction of the frontage road and the bike path were some large bushes that apparently hadn't been trimmed in several years. Because of the bushes, neither the cyclist nor the moped rider could see the other, and because of the freeway noise above them, they couldn't hear each other When the moped swung into the left side of the bike lane to make the turn, the two vehicles collided.

After the cyclist was taken to the hospital with a broken neck, the police officer on the scene wrote a report noting the tall bushes. The next day, the

The cyclist's attorney, Gary Naughton, filed a suit against the city, claiming it had failed to exercise reasonable care by not maintaining safe conditions on the bike path. Naughton also claimed that the cyclist, after his overy, experienced strange nerve sensations that affected his sex life. The sensations that affected his sex life. The suit was recently settled out of court, with the City of San Diego paying the cyclist something in the neighborhood of \$100,000.

SANDAG has classified its bikeways into three elements. The first element, the bike path, can be defined as a right of way for bicycles either separated from the road by a berm or else a paved trail completely separate from the road-way. Bike paths have been shown to be nothing but trouble, and (except for a few places, such as the Rose Canyon bike path, where there are no other alternatives) SANDAG recommends against their construction. Besides being dangerous, bike paths average about \$40,000 per mile to construct, mostly because of the high cost of purchasing rights of way. Still, there are sixty-two

miles of bike paths in San Diego

The second element in hikeway classification is the bike lane, which most often is simply a lane four feet wide along the right shoulder of the road, with a white line separating road, with a white line separating motorists from cyclists. Bike lanes average about \$5000 per mile — the cost for asphalt, paint, and labor — and there are 238 miles of them in San Diego County, Many cyclists insist that bike lanes are not safe either, that the cyclists are vulnerable at intersections (usually from proteins turning right). (usually from motorists turning right without looking for cyclists), that the lanes accumulate road debris, and that the lanes are rarely maintained. Cyclists also say the lanes suggest a security to the rider that doesn't really exist. "I'll tell you what," one cyclist says. "I would never, under any circumstances would never, under any circumstances, ride in a bike lane, even though the law says you're supposed to. I've had bet-ter luck with accidents than most peo-ple by riding on the white line. That way I'm saying to cars behind me. 'I'm here, and you're going to see me

whether you, want to or not."

Most cyclists aren't that extreme in their dislike for bike lanes. Studies have shown that bike lanes are safer than no lanes. The law says that cyclists must use the lanes if they are present, and police will write citations if they don't

The third element of bikeways is bike routes. Most often, they are simply roads designated by road signs as desirable cycling routes; they have no striped lines separating the cyclists from motorists. While novice cyclists feel safer on bike paths and lanes, the expert cyclists prefer the simpler bike routes over all other cycling facilities, not because they are necessarily safer, but because bike routes give cyclists the freedom to use the entire road in the same way as a motorist.
"A few years ago, everybody thought

bike paths were going to be the answer," Gordy Shields says, "but we try to avoid them now if there's another alternative Besides the fact that joggers. skateboarders, mopeds, dogs, and pedestrians compete for the paths, the cyclists are vulnerable to cars backing

out of driveways that intersect the paths And as the bicycle/moped collision il lustrates, there's a problem getting routine maintenance done on the paths

A few years ago, Caltrans built a bike path from Encinitas to Solana Beach, with a large berm separating the path from the Coast Highway. "We told them they'd have nothing but problems with it," Shields says. The path was eight feet wide, and the smallest Caitrans street sweeper was ten feet wide, making it necessary for Caltrans to buy a new sweeper, just for those two miles of path, at a cost of \$80,000. Even so most cyclists refuse to use that path, and those who do tell war stories of collisions with pedestrians crossing the path with surfboards under their arms. beachgoers with ice chests and um brellas, baby strollers, and even head-on collisions with cyclists travel-

nead-on collisions with cyclists travel-ing in the opposite direction.

One Saturday in 1984, at least a dozen riders from the San Diego Bicy-cle Club were injured on that stretch of highway, all in one accident. They



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Bicycle

had been heading south on the Coast Highway, after already putting in twenty-five miles of a round-trip ride from UCSD to San Marcos. They were traveling in a double paceline - twenty riders, two abreast — with the lead riders breaking the wind resistance and the other riders drafting behind. When the paceline came to Swami's, at the southern end of Encinitas where the bermed bike path began, they stayed on the highway side of the berm and continued on toward Cardiff, past the state park. The law says that cyclists can ride in the traffic lane if they are traveling at or near the speed limit, and since they were going almost thirty-five miles per hour, they were within the law.

As they were approaching the stoplight at Chesterfield Drive, a woman parked along the highway in a big Olds 88 opened her driver's-side big Olds 88 opened ner drivers-side door directly in front of the paceline. The first rider went through the win-dow (it was up), the second rider collided with the door, the third rider collided with him, and so on down the line to something like the twelfth rider (eyewitness accounts of the chaotic ac-

(eyewitness accounts of the chaotic ac-cident vary). Augain, Gary Naughton represented the cyclists' club. "My partner and I met with the club," he recalls. "They were all bandaged up. One guy had 124 stitches in his scalp. There were multi-ple lacerations, a few broken collar bones, broken arms. Besides their in. bones, broken arms. Besides their injuries, they had all been riding very expensive bikes - on some of those bikes, just the front wheel is worth

"There were some interesting legal points brought out in that case,"

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Naughton says, sitting at the desk in his La Jolla office. "The primary cause for the first rider's collision was obviously the irist rider's collision was obviously the woman opening her door, and maybe the second and third guy, too. But what about the fourth and fifth guy? Where does the liability end? In this case, we decided it ended with the sixth rider. After that we determined that the riders went down because they were following too close - they were

Naughton was eventually able to win a settlement of about \$22,000 for the club. "One good thing about cyclists is that they generally don't get greedy," he says. "They want their bikes fixed, they have been supported by the says." they want their medical bills paid, and their pain and suffering.

Naughton and his partner, Jeff Demos, have started specializing in representing cyclists with personal-injury claims. They see San Diego as a prime area for this kind of practice, given the growing number of cyclists

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ately provide for cyclists' safety on their road projects (the cyclist, squeezing through a road construction site. struck on the back of the head by

He also turns away a lot of cases: a tearful woman who was upset that a passenger in a passing car had grabbed her body, a "head-down" cyclist who ran into the back of a parked semi trailer (he hit the truck so hard he woke up the driver sleeping in the cab), a cyclist who was hit while riding at night without lights, and a cyclist who wanted without lights, and a cyclist who wanted to sue the city because he went down after hitting a pothole the size of a quarter. "I have to pick and choose my clients," Naughton says, "because as soon as I settle one case, the guy gets hurt again. At some point, you have to wonder if the guy is doing something

Naughton believes part of the blame for the high number of cycling accidents can be attributed to poor public awareness of the laws regarding cyclists and bikeways. "We have a very poor educational system regarding bike safety," he says. "When you took your driver's license test, there might have been one question about bike safety on that test. That shouldn't be." The state has recently added some questions about bicycling to the driver's test. But in the long run, Naughton believes, the best public education system might turn out to be a few well-publicized injury cases in which cyclists won large set-tlements against negligent motorists and public entities that failed to provide for

cyclists' safety.

The odd twists and turns cycling popularity has taken in the last few years makes for a strange study in public planning. Ten years ago, when California was promoting cycling as a way to get people out of their cars

and into a nonpolluting form of transportation, the public was generally indifferent. Then came the '84 Olympics, lengthy TV coverage of the Iron-man Triathlon in Hawaii, the wellpublicized Race across America, and the recent success of American Greg Le Mond in the Tour de France. Suddenly there's a cycling boom - not among the older, environmentally correct, Sierra Club types, but rather among younger, fashion-conscious cyclists who are willing to spend large amounts of money for color-coordinated cycling shorts and jerseys that complement the colors of their sleek machines. The brand of goggles a cyclist wears today makes a fashion tatement, and bikes are subconsciousl statement, and bikes are subconsciously rated on sex appeal in the same way a Porsche is rated over a Toyou. It's a different kind of cycling boom than former Governor Jerry Brown might have imagined, but a boom nevertheless. How could a public planner possibly know that a technologically simple intetenth-century form of transportation would suddenly become

fashionable? Sweating had never been chic before. Just when everybody had forgotten that the first paved roads in this country were built for bicycles, there comes a large popular movement to reclaim those public roads for bike use again. Trying to adapt to that trend is causing confusion and frustration among local governments

When engineers for the City of San Diego built the handsome cobblestone bike path along Harbor Drive's Embarcadero downtown, they thought they were making a well-intentioned gesture to accommodate cyclists. Unfortunately they did it without seeking advice from the cyclists themselves. After the path was completed, the city found to its dismay that cyclists cursed the city every time they rode on it, for the em-barrassingly obvious fact that to a cyclist, cobblestones are a cruel form

oyeinst, cooblessones are a cruel form of torture – bumpy to ride on, slippery, and just plain dangerous. Architects and engineers have tradi-tionally not been taught how to design facilities that will accommodate

there are so many cycling accidents in San Diego is that our modern road and highway system was developed almost exclusively for the use of automobiles. Trying to rethink that system now to make it usable by an intrinsically different form of transportation is a patch-work, often rinky-dink way to have to design anything. The two forms of transportation simply may not ever be completely compatible, and to make them function together with a reasonable degree of safety will un-

One example of this is the problem of loop detectors, those diamondshaped metal devices implanted in the roads at intersections to detect the metal in cars and make the stoplights change. Most loop detectors aren't sensitive to bicycles, which is why cyclists often have to wait for a car to come along they get off their bikes and go push the pedestrian button. More often, the cyclists will simply ride through the red light. Some loop detectors can be adjusted so they are bike-sensitive, and

doubtedly cost a lot of money.

with them. But it will be many years before all loop detectors are sensitiv to bikes.

In spite of the dangers of riding bicycles on San Diego's roads, few committed cyclists consider accidents a reason to stop cycling. As Gordy Shields says, "More than 50,000 peo-ple get killed in auto accidents each year, and something like a half a million get maimed. That doesn't stop anybody from riding in automobiles, and cycling accidents shouldn't stop people from

Bike-shop owner Spencer Spicker voices the opinion of the more militant cyclist. "I don't see any chance of the situation getting any better," he says "There's no law, no police action that will help. It's up to the cyclist to learn how to protect himself against these people driving lethal weapons. Speak-ing for myself, San Diego has beautiful scenery, beautiful roads, and I want to ride on them. I have a right to ride on them without being killed. I'm just looking for a chance at survival."





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as a classical confrontation in American values. "Not've got one kind of guy who's living the American dream," Naughton says with the practiced charm of a trial attorney. "He's driving his big American car down the highway, smok-ing a cigar, not giving a darna about arphody else. And then you've got your young, athletic, California-lifestyle kind of guy, clipping along at thirty miles an hour on his thousand-dollar bike, deter-mined he's one a much right to the road

mined he's got as much right to the road

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Naughton has taken product liability cases against major bicycle manufacturers (the pedal spindle on a touring bike broke) and claims against construction companies that did not ade-

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A modern piratologist goes in search of Captain Kidd and other buccaneering legends.

By Jeannette DeWyze



obert Ritchie's pirate voyage began in a London records began in a London records from the period of the period of

the letters, though he wasn't sure what he would do with them. Ten years later. Ritchie can be included among the world's leading authorities on seventeenth-century piracy. This month the Harvard University Press is publishing his book entitled Capain Kidd and the War against the Pirates, and that work has been chosen as the History Book Club's main selection for December (when it will be available to all of the club's 105,000 members). Already Ritchie has begun receiving some of the offbeat calls that make their way to the modern piratologist. He recently heard from a Los Angeles man, for example, with impressive credentials as an adventurer, who wanted to know if Ratchie were interested in seeking sunken pirate interested in seeking sunken pirate interested in seeking sunken pirate

In fact Ritchie does yearn one day to explore Sainte Marie Island, a finger of land on the east coast of Madagascar, the very large island off southeastern Africa. On Sainte Marie were abandoned the wrecks of at least three or four pirate ships, including the vessel with which Captain William Kidd began his final, ill-fated journey. But Ritchie's interest in Kidd's Advenuer Galley is purely personal and historical, not financial, as Kidd and his men meticulously removed all the treasure from the galley some 286 years ago. In fact, Ritchie says, the notion of buried pirate treasure is pure fantasy. "There's only one sunken pirate ship that we know of, and that's the Whydah Galley." now being salvaged off the coast of Cape being salvaged off the coast of Cape

While the sea must have claimed other pirate booty, no one knows what or where. Ritchie says pirates themselves would have thought it nothing less than insane to bury their hard-fought winnings anywhere. Everyone on board would have demanded to know the "secret" burial place, "which would then be no secret," Ritchie points out. Conditions aboard pirate ships were appalling, he says, and no one would have endured them without the hope of a very tangible payoff at the conclusion of the voyage. Most men quickly gambled away their cut of the booty or

returned home to live extravagantly till the money ran out. A very small minority invested in some small business, settled down, and traded the savage sea life for middle-class security.

Other popular notions about the

pirate life are as erroneous as the treasure myth, Ritchie found, as his interest in piracy grew. In London he eagerly took notes not only on the Burgess papers but also on many references to the career of Captain Kidd. Upon his return to San Diego, he began looking for pirate material in the renowned Kenneth E. Hill collection of Pacific voyage materials at the UCSD Library, and before long he had built up quite a pile of original 'iistorical material on Kidd and piracy. He also began to read all the published works on piracy and found that material "basically dominated by folks who are romantics, who are caught up in the sort of popular culture aspect of piracy," that is, with heavy emphasis placed on the derring-do and adventuring piracy indeed involved. But Ritchie thought the gritty realities of quotidian pirate life cried out for fuller description. The more he read the more he also got interested in another question: why did piracy end? "This thing we call buccaneering gets under way 1570, and by the late Seventeenth Century, it's a worldwide movement. And yet we know that it's over with by 1730. How'd this all come about? The more I kept while people had sort of pushed at that question, nobody had really examined what went on." Many historians had noted the obvious that the British Royal Navy was the chief factor in putting a stop to piracy. But Ritchie wanted to know why. "Why did the navy suddenly go after pirates - after ignoring them for about a century or so? What was the change?" With those two questions in mind, Ritchie in 1977 signed a contract with Harvard

or product a toxis on the subject.

To mother the the production of the subject of his investigations, Richiele leaves the wanted the book to concentrate on Captain Kidd.

Kidd's life was inherently indesting his politics and subject of the subje

to produce a book on the subject

be brought to a chilling, public end. So Ritchie set himself to learning all he could about Kidd's career. He

1645 in Greenock, Scotland, and the son of a rigidly Presbyterian minister. Kidd doesn't appear in any existing records until he was about forty-four years old, at which time he had become a member of a Caribbean pirate crew. From letters, dispatches, and other documents Ritchie learned that in 1689 Kidd was a member of a French-English crew anchored near the island of Saint Christopher, east of Puerto Rico. Political tensions between England and France ran high at tha time, so Ritchie says it wasn't at all surprising when Kidd and the other non-French crew members stole the ship and sailed it to a nearby English island colony. There, Kidd, newly named as captain, and his group of men crossed the faint line between piracy and privateering, in which private individuals receive permission from governments to plunder and loot the commercial ships of their enemies. In this case, Kidd joined a small squadron of

ships ordered by the governor of the British island to attack a nearby

French island. Within five hours

the British privateers had chased the French settlers into the hills,

found that Kidd was born about

destroyed is easy to the tims, burned very sugar plantation, m, burned very sugar plantation, and carried loot back to their ships. More adventures were in store for Kidd: he and his men soon found themselves involved in a military battle against several French ships, and though they emerged victorious, Kidd's men were sufficiently unhappy about being dragged into such unremunerative combat that they abandoned Kidd on one of the British islands, taking both his ship and his substantial booty. Something then happened that taught Kidd one of the British governor the hattle the British governor rewarded Kidd with a newly captured French ship. The benefits of having powerful friends were clear to Kidd, and Ritchie says, "His career thereafter became a search for the patronage of influential men who could further his quest for wealth and

Kidd got his next chance to apply that lesson in New York, where he sailed in search of revenge. His former disloyal crew had headed for the northern colony in order to sell heir cargo and resupply their vessel. Unfortunately for Kidd, he just missed his ex-colleagues, who had set sail for the Indian Ocean at the end of December, 1690, Kidd instead arrived in time to participate in the tumultuous political events unfolding in the colony, where the governor was being forcibly deposed. Kidd put his ship at the service of the incoming government and was subsequently paid well for his troubles. This reception must have warmed him; something elsa losp persuaded Kidd to adopt



New York as his home port. On May 16, 1691, Kidd married a wealthy New York widow, with whom he settled down to a respectable middle-class life. Ritchie says records show that the couple moved into a fine house on Pearl Street, the southernmost street at the tip of Manhattan, and purchased a pew in Trinity Church, the new Angliena church patronized the new Angliena church patronized the new Angliena church patronized the set of the pear of the property of the new Angliena church patronized the new Angliena church patronized the pear of the

by the new governor.

Ritchie says there was nothing at all surprising about someone making such an effortless transition from pirate to privateer to burgher. The whole of New York was something of an outlaw community at the time, its economy founded on pirate trade. The city's merchants routinely bought incoming pirates' loot and sold the pirates the provisions they would need for their long sea journeys. Ritchie was familiar with this aspect of seventeenth-century New York life, since he earlier had written a book, The Duke's Province, about that period. But the Burgess papers Ritchie discovered in London revealed a second important dimension to the New York pirate commerce. The city's merchants didn't simply wait for the pirates to come to them; some of them also went out to the pirates, at least to those using the island of Madagascar as a base. By the 1680s, the merchants had established a steady practice of sending ships to the African island bearing the liquor, weapons, clothing, and specialty food items desired by the pirates. In Madagascar, the merchants purchased slaves and other loot from the pirates and offered return passage to any pirate hankering for the quiet of New York. For this

hundred pieces of eight plus the cost of food and drink. Back near New York, the merchant ships would transfer to other vessels most of the pirated luxury items they had purchased; they would be sent on to ports such as Hamburg in Germany, where there was both a greater market for such fancy goods and no risk of problems from the British

customs agents.

All this activity was illegal, and Ritchie says New York became notorious as a pirate haven. "Its streets and alehouses were filled with buccaneers, and its citizens were kept awake by their lewd activities with prostitutes," Ritchie writes. "'Turkey' and 'Araby' gold and strange coins of all kinds added to the city's diverse currency. In a depressed economy, this influx was highly welcome.... It resembled any of the out-of-the-way places on the periphery of imperial control that enjoyed a living from sea

This was the tail end of the so-

The contract was a "no prey-no pay" arrangement; if they caught no ships, the crew would return empty-handed.

called golden age of piracy, according to Ritchie. He says one category — certainly the best known — of the people making a living from sea robbery was the individual marauders, private entrepreneurs, who roamed the globe looking for suitable targets such as trade ships. Ritchie says such men had first appeared in sizable numbers in the Mediterranean about 1570 (one reason was the development of new round-hulled, squared-sailed ships that enabled them to stay at sea in weather that drove the more fragile oar-powered galleys into the safety of harbors). Advancing marine technology allowed the pirates to expand their range again, into the Atlantic, around the turn of the

century. By 1650 they had become an important force in the Caribbean, and a first stream of buccaneers moved out from there in the late 1670s, either walking across the Isthmus of Panama and stealing ships on the other side or sailing around South America to plunder the ships and settlements of the Pacific. Ritchie says a second wave of pirates journeyed to the west coast of Africa, down around the Cape of Good Hope, and into the Indian Ocean.

But piracy wasn't solely the province of outlaw individuals, Ritchie points out. Government officials and merchants also participated eagerly in the waterborne plunder - not directly

ranks among the most famous of such journeys. Ritchie writes, "Once Drake had entered the Pacific ... his actions were totally designed to enrich himself, his men, and his investors. He attacked everything in sight, including the Cacafuego, a treasure ship. When he completed his voyage, the booty was so incredible that Queen Elizabeth protected him from an irate Spain, in the process taking her share of the spoils." Other government officials actively commissioned pirates to steal on their behalf. Even more widespread was the reliance on pirates to supplement official fleets and defend outlying realms of the various competing empires (as the British governor in the Caribbean had used Kidd and his men against had used Kidd and his men against the French). In addition to government officials, merchants in the early Seventeenth Century not infrequently commissioned pirate journeys, investing in them as a corporation today might invest in exploratory oil drilling. Later merchants took their share of pirate booty less directly, as did the

Drake's circumnavigation in 1577-79

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iven this backdrop of worldwide piracy, perhaps it's not surprising that by 1695, four years after his marriage, ven this backdrop of Kidd had grown bored with the routine life of a land-bound householder. He still owned the Antigua, the ship awarded to him in the Caribbean, and he obtained a load of cargo to transport on it to London. In England Kidd resolved to obtain a privateering commission from King William III. This was a goal that would require connections at the very highest levels of the

British government.

In his book, Ritchie relates in detail the intricate story of how Kidd succeeded. Friendship, luck. and fortuitous timing all worked in his favor, and by the end of January 1696. Kidd had won this sail forth to pirate strongholds and capture pirate ships, returning all the booty to be divided among the investors in this voyage. Those

investors included a half-dozen of the most highly placed lords of the land, all leaders of the ascendant Whig party. King William himself was to receive ten percent of the

To carry out his mission, Kidd acquired the 287-ton Adventure Galley, a hybrid sailing ship with oars, designed to be highly maneuverable in close quarters. First in London and then in New York. Kidd selected a crew of 152 men, each of whom entere into an elaborate contract. All understood that this voyage was a 'no prey-no pay" arrangement - if they caught no pirates, they would return home empty-handed. If they were successful, first the expenses would be paid back to the aristocratic investors, and then the remainder of the take would be apportioned according to a prearranged formula. Kidd would receive thirty-five shares and the other officers also would get more than one share. Experienced mariners would receive one share. while landsmen and boys might get as little as a half-share. Anyone who lost an eye, leg, or arm could count on 600 pieces of eight in

compensation. (A finger or toe would only bring one hundred.) Pay could be docked for cowardice and stealing, while the contract promised that the first man to "spo nrize" would win a bonus of one hundred pieces of eight.

Ritchie found some specific records of those men who signed on with Kidd. Twenty-one of the 152 were mariners, while the others were a mixed bag including such trades as carpenter, surgeon, cook, laborer, joiner, cordwainer, gunsmith, jeweler, and baker. The oungest crew member was twelve years old, an apprentice cook. Most of the men were English, but twenty-five Dutch, seven Scots, two Frenchmen, two Welshmen, one Irishman, and an African also signed on. More detailed information about these fellows is scarce, but Ritchie unearthed a few scarce, but Ritchie unearthed a few tidbits. For example, he learned about one Darby Mullins, a thirty-five-year-old Irishman who had been kidnaped while young and sold to a Jamaica planter for a four-year term. He had not only survived and won his freedom, but Mullins had eventually opened an alehouse in Kingston. When it

failed. Mullins and his family had sailed to New York, where he supported them with two years of dock work then shipped out on a cruise to the Madeiras. During his absence, his wife had died. Upon his return, Mullins sold his house and moved aboard a twenty-ton wood carrier, but when he heard Kidd's call, he had decided to try to make his fortune on the high seas.

Loaded with water and provisions, the Adventure Galley finally left New York and moved into the Atlantic on September 6, 1696. At the helm stood the man who would become perhaps the most famous symbol of piracy from that day forward, whose name, 400 years later, would grace fish-andchips fast-food chains and theme sections of amusement parks striving for some label connoting fun and adventure. Maybe Kidd would have been pleased to know that as he set off on his historic voyage; perhaps he would have seen it as a portent of big maritime success. In fact, his three-year journey would include a few decent prizes but a much larger share of disaster and disappointment, death, and bungled opportunity.

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Water seeped through the ship's hull, even as eight men pumped around the

As the Adventure Galley sailed southward through the tortuous doldrums toward Africa, Kidd's men broiled in the equatorial sur and quenched their thirst with supplies of water so choked with tropical growth that Ritchie says it had to be strained through the teeth. They were south of this awful patch of sea when truly bad luck befell them just south of the Tropic of orn, where they met up with a Royal Navy squadron Kidd commanders for a week before stealing away under cover of darkness, leaving behind several furious navy captains; they had counted on replenishing their crews by impressing up to half of Kidd's

Kidd, in his week with the naval captains, he had left them with the clear impression that, despite his official papers, he was up to no good, an opinion they would quickly spread in port. Even worse Kidd knew they were headed for the Cape of Good Hope at the southern tip of Africa. To avoid them, he had to avoid it even with scurvy. The next hospitable landfall was nearly 2000 miles to the northeast, on Madagascar.

On Madagascar Kidd's men recovered, but the ship still desperately needed new sails, and Kidd had little money with which to procure them. He pressed on northward but soon had to stop to

Galley's hull, a five-week interlude in which a fifth of Kidd's men died, victims of tropical disease. A turn of good luck finally came his way on another nearby island, Johanna, where Kidd signed on a number of experienced crew members who also loaned him money to resupply the ship. Ritchie says not long afterward, Kidd appears to have made his fateful decision. The time was ripe for Kidd to fulfill his mission and catch some pirates; it made the most sense for Kidd to return to Madagascar, the pirate haven, for this task. But Ritchie says Kidd apparently realized that capturing pirates was going to be tough, compared to joining their ranks. So he set sail for the Red Sea, a choice that made it clear that Kidd had decided to turn a pirate

Over the course of the next year. Kidd and his men captured six different vessels, only two of which could possibly be legally justified (those two carried French papers. and Kidd's charter gave him permission to seize French ships). It was an arduous twelve months, during which Kidd's men more than once nearly mutinied and the

Adventure Galley steadily deteriorated. By the time Kidd finally did make for Sainte Marie Island, a haven for anyone seeking pirates, water seeped in through the ship's hull relentlessly, even as eight men pumped round the clock.

Though a shelter from the sea. the pirate settlement was hardly an E-ticket at Disneyland, as Ritchie's book makes clear. Diversions in the sweltering, ramshackle encampment were few: chiefly drinking. gambling, fighting, and fornicating with the local slave women. Still, life on Sainte Marie Island had its charms. In this remote outpost, men could escape the rigid class system that constricted all the civilized world. (Europe at that time even boasted sumptuary laws that dictated what types of clothing could be worn by persons at each station in life.) Though crude and outlaw, the pirates' world at least was democratic. Rules were decided by consensus, with each man commanding an equal vote. Ritchie says for some men, the new freedom extended to sexual relations, with homosexual practices tolerated far more than





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they were in the orthodox society of

Despite those attractions, Kidd finally decided to return to New York and try to placate any official displeasure incurred by his actions. It wasn't that outlandish a Century, the British government had done little to control piracy, and juries also commonly balked at punishing pirates. What Kidd didn't 'sailed home to a very different atmosphere from the one he left," Ritchie says. Kidd's noble benefactors were on the wane benefactors were on the wane politically, as Tory forces grew in strength. And two great social forces had picked up momentum i Kidd's absence. The first was the growing realization by Britain's well-organized merchant community that pieze, assenticommunity that piracy seriously hurt their trade and had to be stopped; Kidd's exploits

The French pirate would crush in a man's chest. snatch out the heart, and make his captives nibble on it.

unfortunately coincided with the hardening of this resolve, and he thus became for the merchants a thus became for the merchants a symbol of all pirates. The second great force was the growing power of the modern British state. of the modern British state. Increasingly organized and efficient, it had become eager to establish its own monopoly on violence, in the process crushing anarchistic competitors such as the pirates. Kidd left the awful impact of these forces aligned against him. Shortly after Kidd arrived in New York at the end of June, 1699, one of his main benefactors had turned on him and clapped him in jail. The following spring, he was shipped to London, where he

languished in prison for another year before being given a two-day trial. Two weeks after the guilty verdicts were pronounced, Kidd was hanged on the banks of the

crushed by the forces of history.

Some pirates could be so
categorized, Ritchie says. If their
work involved rapacious plunder
and even murder on a scale that would shock modern sensibilities, the historian points out, "It was a rough, tough age. It's an age that's

characterized by Hobbes in the Leviathan: life is nasty, brutish, and short. And it's even nastier, more The highest rulers of the land robbed and pillaged shamelessly, so how could a pirate feel much shame in following suit? "Samuel Burgess is a wonderful example of a lot of men who were pirates, ordinary mariners, sea captains, slavers, traders with pirates, who just did these things as they came along and didn't feel there was any moral problem with them." Ritchie says.

On the other hand, he says piracy clearly is "one of those things that attracts people who are psychotic and who are antisocial." Examples spring to Ritchie's mind, such as one Captain Roch Braziliano, "who from the physical descriptions of him was sort of a little barrel of a man who had hair all over his body." Braziliano spent most of his time drunk, according to Ritchie, and specialized in keeping a sword in a hanger underneath his arm, where he could grab it and lop off the heads of those who irritated him. "Then there's a Frenchman





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called L'Ollonois who sort of specializes in crushing in somebody's chest, snatching out their heart, and making other captives nibble on it. These are pretty murderous types," Ritchie

barbarous sadism on Kidd's part, Ritchie thinks it's laughable to contend Kidd wasn't guilty. "What he did was illegal. His privateering commission didn't cover everything he did. He did in fact commit piracy." It's also true, Ritchie says, that Kidd had to be gotten rid of because he was dangerous to several highly placed persons, and it's almost certainly true that some of those people made sure Kidd wouldn't have even the slightest case with which to defend himself. Kidd's defense strategy was to argue he only seized two ships (instead of six) and that both those ships had French commissions, which justified their seizure. However, the two French passes documenting this were somehow "lost," and Kidd loudly protested throughout his trial that this showed he had been

Ritchie quickly developed a theory over who hid the passes; namely, Sir James Vernon, a member of the inner circle of those highly placed Whigs who had supported Kidd. Ritchie eagerly longed to find some smoking gun that would definitively prove that. As part of the chase, the historian As part of the chase, the historiar read every piece of Vernon's correspondence he could find for the relevant years, between 1000 and 2000 letters. "And they're spread all over because he was

secretary of state; he had many private political roles." Ritchie slogged through all the published letters, plus other unpublished ones but he knew that more Vernon letters had passed into the hands of a man named Phillips. One of the great collectors of the Eighteenth and early Nineteenth centuries, Phillips had spent his fortune and that of two wives amassing what turned out to be one of the greatest bibliophilic collections in the English language ever built. Ritchie also knew that some of the Vernon papers from Phillips's collection had been coming onto the market and being bought anonymously at auction by someone for years. As it turned out, the buyer was a New York businessman and Yale alumnus named James Osborn who

died in 1976 and donated all the Vernon papers to Yale's Beinecke Library. Ritchie did not hear about the donation until he was winding up his pirate research, and he raced eastward to peruse the newly public letters. "It was my last possible chance, having read everything by Vernon that was in any of the known repositories throughout England. I'd tracked down all of it for those years trying to find a letter from Vernon saying. 'I'm shafting Kidd. Not to worry.' He says things very close to that, but I wanted the exact words on paper." But at Yale, his last hopes crumbled. "There was no smoking gun." That didn't alter Ritchie's conviction that Kidd was at least was a pirate and they would have

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issue of the passes would have given him more of a defense."

Besides the Vernon confession. Ritchie's other greatest search was a more general one: for material recounting pirate life written by Burgess papers. A few pirates published their journals in the late Seventeenth Century; one of those accounts, John Exquemelin's Bucaniers of America, even achieved the status of an achieved the status of an international bestseller. The other best sources for such original material were the depositions taken when the pirates were captured, the vast majority of which are filed in

Record in London. "I would read ten depositions to get one really terrific it sight or terrific story that rang true and was a real experience of somebody," Ritchie says. Best of all were the colonial depositions, since the lawyers in the colonies would tend to let the pirates wander in their tales, with all the anecdotes being copied down.

But that "original voice" was always hard to find, according to Ritchie, mainly because ordinary people didn't write much, in the first place, and, "then there's the first place, and, "then there's the passage of time — of families throwing things out, of cleaning the attic and dumping things, of fire in homes... Or you can get a letter and read halfway down and find that the whole bottom is gone because rats have gnawed away the

rest.
"One of the major thrusts in

modern scholarship is social and economic history, particularly social history," Ritchie says. "And that comes from a sense that history has been devoted more or less to the history of elites, in part because have, particularly from the early modern period, is about elites. They're the ones who run the administrations. They're the ones who have clerks, staffs, all that sort of business. But one of the things the history profession has been doing in the last twenty years is exploring the past of the common man and woman. The problem with that, of course, is the further back in time you go, the higher the degree of illiteracy, the less likelihood there's going to be any kind of record. The letters of an ordinary person would be regarde

as useless and destroyed more often than not."

Even though more was written about Kidd than any other pirate in history. Ritchie says the dearth of such personal papers led to what is perhaps the book's greatest shortcoming: its failure to convey what Kidd was like personally. Ritchie says the very fact that Kidd survived into his forties means he had to have been a pretty rough, references to his personality exist. someone refers to Kidd's tendency to braggadocio, while someone calls him "a mighty man." But did calls him "a mighty man." But did that mean mighty because of his actions, or mighty in character? Or mighty physically? No one knows. After all those years of research, Ritchie concedes, "when it got down to it, I just had no real idea what this man was like."





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- 7. Winning articles will be published in the December 11 and December 18 issues of the Reader.

SAN DIEGO READER



This Could Be Magic



JONATHAN SAVILLE

Carlo Gozzi, whose The King Stag was performed by the American Repertory. Theater at the Mandell Weiss Center for the Performing Arts last week, was a master of the anticralistic theater. This ap-proach was programmatic with the eighteenth-century Venetian playwright (1720-1800) and indeed a dogma, for he in-tentionally combatted the increasing tendency toward middle-class sentimental realism in the theater, as represented by his bitter opponent in the Venetian theartical world, Carlo Goldoni. The essential elements of Gozzi's antirealism were the use of fairy-lade plots, often in exocit (and especially Oriental) settings; a mixture of fairyalle characters with the traditional the Performing Arts last week, was a

comic figures of the commedia dell'arte, to whose declining fortunes Gozzi contributed a temporary revival; and a reliance on speca temporary revival; and a renance on spec-tacular devices of staging. The world of *The King Stag* (1762), this "tragicomic theatrical fable," is one of magic, imagina-tion, and fantasy, in which a king judges the truthfulness of the women he is courting by the advice of a talking statue, in which through a magical formula, the king is transformed into a stag and then an old peasant, while the personality of his wicked chief minister takes over the king's own body; and in which the consequent predicaments are set to rights by the inpredicaments are set to rights by the in-tervention of a magician who has spent most of the play in the guise of a parrot. But — and it is this that makes Gozzi a great playwright, rather than a mere inven-tive entertainer — the fabulous elements of the action are used to represent permanent realities of the emotional and moral life. Through the playfulness and the spectacle,

in a suitable production, the audience discerns deep human truth.

Andrei Serban, the Rumanian director whose work has been seen widely in this whose work has been seen widely in this country, is equally antirealistic in his theatrical approach. His theater has been regularly characterized by stylized movements bordering on dance and stylized speech bordering on song, wholesale borrowings from kabuki and other Oriental theatrical sysles, a far greater other Oriental theatrical styles, a far greater interest in spectacle than in character, and a directorial imagination that ranges the universe of objects, images, and fancies but never deigns to stop within four middle-class realistic walls. Serban's antirealistic class realistic walls. Serban's antirealistic bias, when directed at theatrical traditions of quite a different sort (Chekbox, Beaumarchias, Strindberg), has often resulted in stimulating, bizarrer, conflicted, and unastifactory productions, in which the director has seemed willfully to disregard the intentions of the playwrights. So we have seen the final scene of The Chots. Source of the confliction of the confliction of the confliction of the confliction of the molasses, and Cherubino and Marcellina have sorten around the stage (resecutive). have gotten around the stage (respectively) on a skateboard and in a supermarket shop-ping cart. But in Gozzi, Serban has found ping cart. But in Gozzi. Serban has found a playwright whose theatrical vision is identical with his own, so that in staging a Gozzi play, the more he allows his imagination to sour, the more vividly and truly he brings the script to life. Serban's affinity with Gozzi is so passionate that he control trook interference in the marrages and the script of the marrages are served to the script of the script of the script of the marrages are served to the script of most to stage Ouzza and to ignore ruccini, much to the detriment of the opera. But-in The King Stag, Serban and Gozzi car fall with unimpeded aesthetic ardor into each other's arms, and together — aided by the splendid forces of Robert Brustein's Cambridge-based ART — they have received a theatrical masternice.

Cambridge-based ART — they have created a theatrical masterpiece. In this production, the characters are systematically demaured, theatricalized, and turned into pure beings of the imagina-tion. The actors' voices become musical in-struments, their bodies marionettes, with characterization achieved not through incharacterization achieved not through in-ner emotional life but through external style — a specific vocal and physical stylization for each character. Not a single actor in the cast speaks or walks in a naturalistic man cast speaks or wants in a naturalistic man-ner; every word or motion is transformed into an elegant artifice, as in Chinese opera or Balinese dance, both of which theatrical models are much in evidence here. The ar-

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costumes and masks of Julie Taymor, which encase the actors' attributes of nature in a dazzling carapace of art, converting them dazzling carapace of art, converting them into gorgousely hued and fantastically shaped fusions of Japanese hakata dolls and eighteenth-century commedia caricatures. Miss Taymor is also responsi-ble for the breathakingly beautiful animal puppers that inhabit the forest where the magical transformations take place: fragile, airy creations that seem to capture in their airy creations that seem to capture in their stylized arabseques the spiritual essence of the beasts they so enchantingly represent. This forest scene is treated — and correctly so — as a symbol of the play's entire aesthetic, for here, away from established civilization with its order and logic and enforced distinctions between the real and the imaginary, lured by Miss Taymor's foreine stars and bears into the world of the imaginary, lares by whise Taymor's froating stage and the control of the world of the control of the world of the control of the world of the control of

Another of Miss Thyrmor's creations enables the director to bring out with over-whelming emotional poignance one of the most profusual moments of Gozzi's script. The king now inhabits the body of an exceedingly old, ugly, keeble man, all skin and bones, near death. Will his queen, all skin and bones, near death. Will his queen kintons and boring (and suitably named) wirrous and boring (and suitably named) wirrous and boring (and suitably named) because the policy of the policy has been allowed by the policy of the policy has been allowed by the policy but such is Gozzi's genius in infusing childita stories with adult wisdom that the question posed by the plot is at the same high control of the policy of the still feed me, when I'm sixty-four?"— as I heard my astute companion humming on our way out of the Weiss theater. Angela's answer defines the nature of true love: what she values in Deramo are his noble sentiments, his indomitable spirit, his soul, and however degraded his body may be, she will take it lovingly to her, for the inviolate consciousness that animates it is more precious to her than any ephemeral material beauty.

For the old man, whom Gozzi conceived

culpted a pathetically decrepit, near-lifesize puppet, operated, as are the animal puppets, by several puppeteers who accom-pany it on-stage *Bunraku*-fashion and nanipulate its mouth and limbs in full view of the audience while its dialogue is spoken by an actor hidden from view. The effect of this device, brought to full realization by the brilliant artistry of the puppeters, is incomparably powerful, beautiful, and moving. The extreme inanition and feebleness of the old man, to the point where this seems to be the least possible body in which a human soul can still sur-vive, is shown by the puppet in a far more trenchant way than any live actor could do The movements of the emaciated limbs and the gaunt mouth are touchingly expressive of the character's anguish as he pleads with Angela to recognize in him her noble hu with unique force the sense that this body scarcely belongs to the world of robust

bone and muscle any more but is on the brink of dissolution. Most wonderful of all, the use of this Bunvaku puppet enables the actress playing Angela to demonstrate the attribul queen's inalterable devotion by life-ing the old man's weightless body and tenderly craftine him as though by any tenderly cradling him as though he were a helpless baby. The insight of Gozzi's script joined with the inventiveness of Serban's staging thus make manifest in an unforgettable way the mother-child rela-tionship that underlies all intimate relation-ships of love, the shifting bonds of protectiveness and dependency, of strength and vulnerability, by which lovers make each other into their whole emotional world— and this not only when they are young and beautiful but also when time has pared away the glories and joys of the flesh, and nothing is left but the bare self who has per-sisted through all life's changes and who still needs to be loved and recognized and accepted just as he was, so long ago, in his mother's arms.

In this miraculous production of *The King Stag*, Serban is faithful to Gozzi the way Angela is faithful to Deramo, that is, through an intimate and unbreakable union of souls. As I have indicated, however, he is no slave to the literal instructions of the script, liberally drawing from theatrical traditions unknown to Gozzi or from his own fecundity of invention, in order to fulfill the playwright's wishes more vividly than even Gozzi himself could have imagined. But there is no directing against the script, as in Serban's productions of plays less in tune with his own sensibilities; on the contrary. Similarly, the script of this production is not exactly the one left us by Gozzi. Certain elements of the original have necessarily disappeared in Albert Bermel's English translation, above all the social and stylistic distinctions between the standard Tuscan Italian of the upper-class characters and the Venetian dialect of the commedia "masks." Nevertheless, Bermel has done quite well in finding equivalents

for the colloquial joking of the more clownish commedia characters, the servant-class Brighella and Smeraldina, and in those few places where Gozzi (in typical commedia scenario fashion) has left only a description of the comic action without any written dialogue. Bermel has supplied any written dialogue. Bermel has supplied the requisite material with stylishness and wit. His translation is far closer to the original than the previous one by Carl Wildman, though he makes use of some of Wildman's bolder inventions, such as the elaborate dramatization of Cigolotti's instroductory monologue. As with Serban's direction benefits with the property of the control of the property o direction, however, whatever is not liter ally in Gozzi is so closely in keeping with the playwright's clever, playful, profoundly theatrical, and profoundly human con-sciousness that it functions not as a gratuitous addition but as a fulfillment. is unlikely that any of us is ever going to see a production of *The King Stag* more thoroughly Gozzian - or more ravishing

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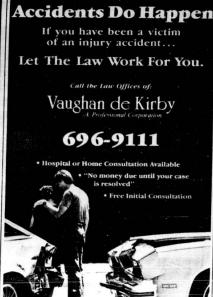
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JOHN D'AGOSTINO

Repertory comedy, especially when it is leavened with improvisation, is a hit-and-miss affair. When it hits, it's as though the erformers had scuffed their collective wit when it misses, it invites ugly broadsides from those hypercritical, uninhibited in-dividuals who seem to lurk in the recesses, dividuals who seem to lurk in the recesses, waiting for such opportunities. But when a piece simultaneously clicits laughter and angry demunications, the result can be extraordinary human theater. Only moments into the second of their recent, sold-out shows at La Paloma Theatre, the road ensemble of Chicago's legendary Second City repertory company produced just such a pulse-quickening situation by Foring the audience into opposing camps so vocal in their dissension as to threaten the continua-

tion of the show.

The program opened unevenifully, J.J. Jones, the seven-member Touring Company's cally black, and Holly Wortel, one of its two women, were playing a young married couple so at odds that they began bickering within seconds of arriving at a picnic site. Although neither delivered any tone-shapers, the bit was gehing its share loss of the second of

one associates with Neil Simon. Suddenly, a male voice called out from the rear of the theater, "Do something topical — how Yout Nicaragas, huth?"

A surprised audience groaned its disapproval of the outburst, and fones and Wortel ignored it. "Deviled-ham sandwitcheg?" complained Jones, peering into an imaginary basket. "And the beer is warm?"

"Then why doncha hold it between your legs and chill it!" spat Wortel to a big laugh. But the heckler wasn't finished. "C'mon, this is stupid," he yelled.

Amid the ensuing murmuring and neck craning. Wortel stopped and addressed the darkness. "Excuse me, sir, but we're try-ing to do a scene up here. You may not wanna listen, but there are other people wanta listen, but there are outer people who do and — "Her speech was cut short by supportive applause and cheers from the audience, but the scolding only emboldened the harasser.

"What the hell's the matter with you peo-"What the hell's the matter with you peo-ple, hult" he shouted. "We've got all these problems, we've got Ghadafy, we've got unempioyment, we've got Reagan's Star Wars, we've got — "The man loosed a tor-rent of world and domestic crises that whirlpooled around the theater and came heek at him submorrased in a swell of anory. whirlpooled around the theater and came back at him submerged in a swell of angry retorts and blue-tinted suggestions that he leave. Rather than silence him, the crowd's reaction only prodded the heckler, who finally pushed his way into the aisle and, still bellowing, headed toward the stage. Presumably to protect the actors, someone turned off the stage lights, which brought

turned off the stage lights, which brought the man's rage to a boil.

"Hey, turn those lights back on!" he hollered as he neared the stage. A couple of men in the audience tose to intercept him. Suddenly, the interloper reached into his coat, and when his hand reappeared, it held a gun. "Took ve got the stage." he shouted at the darkened proseculium." and it's your responsibility to do something

It took the audience several seconds to cross the no man's land from shock to cross the no man's land from shock to realization, but that journey through the twilight zone between the first horrified gasps and the thought that maybe this was part of the show was an exhilarating, psychic joy ride. "Do something on crime." the harasser demanded. "Yesh, crime. It affects me; it affects every person sitting here!" For the first time since the harangue had begun, a few people laughed at the man's words. The lights came back on, and

maio segoti. a leve poper adapted a manis secoti. The lights came back on manis words. The lights came back on manis words were a support where the comply with the gumman's demand for topical, crime-oriented material.

"Uh, honey", the stammered to Jones, "uh.... Oh no! The beer's been stolen!" The rest of the audience joined in the laughter. "And, sh, all we have left is this white wine we imported from — Central white wine we imported from — Central that itself was interrupted by shouts coming from the ailse on the other side off the theater. A man and a wornan had approached the stage, and they, too, were waving guns. The couple made it clear they weren't interested in topical humston." "I'd didn't wait two weeks to see this shouts to listen to Ted Koppel," yelled the woman, aiming her pistol at Worle." "I" fyou people wanna laugh, go back to La Jolla and watch Webster!" countered the

first gunman, and the two phalanxes of comedy terrorists closed ranks and engaged in loud, verbal arm wrestling that had the audience in stitches. It was one of the oldest ruses in the show-biz book - the planted ruses in the show-biz book — the planted heckler who commandeers a sketch and gets bigger laughs than those on-stage — but the members of the Touring Company had pulled it off so brilliantly that the capacity crowd was primed for involvement in the rest of the program. Long after the in the rest of the program. Long after the show ended, that opening bit would loom as the most memorable part of the presentation — evidence that the high regard in which the Second City company is held is not without foundation. More praiseworthy still was the fact that although the ensemble would not again produce the same level of excitement during the ninety-minute. show, its performance was consistently

There are two reasons one might have expected something less from the Touring Company, despite its affiliation with the most famous and revered of American reperiory comedy organizations. The first is the nature of this traveling ensemble. In many respects, the company's road troupe is the boff-biz equivalent of a triple-4 baseball team. The members are young. eager, and talented, and their very presence on the Second City roster stands as proof that they've weathered not only the collegiate and amateur wars but also the stiff and occasionally internecine competition for recognition within Second City's extended family.

extended family.

Yet these performers lack the seasoning necessary to graduate to the ranks of the resident company on North Wells Street in the Windy City, let alone to the major-league level of such Second City cum laudes as Alan Alda, Ed Asner, Joan Rivers, Jim and the late John Belushi, Mike Mishade, Bull Mosene, Gilde Residers, Dec. Rivers, Jim and the late John Belushi, Mike Nichols, Bill Murray, Gilda Radner, Dan Aykroyd, and John Candy. For a select few, that seasoning is expected to come on the road, where the players can buff out the rough spots in technique, tune their cornedic timing, take an upper-division course in audience dynamics, and learn how to hit the major-league, comedic feathall.

Like their baseball counterparts however, the majority of aspirants at this level of repertory comedy already have reached the apex of their careers and will spend the remainder of their professional lives knocking around the minor leagues. Combine performers who possess promis-ing but green talent with those whose skills are already taxed to their limits, apply the pressure attendant to representing a com-pany of international reputation, send them on a wearying tour of unfamiliar cities to play one-night stands before audiences with high expectations, and you can anticipate

company itself is at a developmental crossroads not unlike that faced by its young apprentices. In the early Sixties, when the company was founded, humo that attacked political, sociological, and behavioral issues was daring and pro-vocative. Toward the end of that decade, however, material once thought controver-sial and innovative seemed tame, and a generation of Baby-Boomers demanded comedy that dealt realistically with the Vietnam War, race, drugs, sex, and countercultural lifestyles. Second City already had established an auxiliary outalready had established an auxiliary out-post in Toronto, and the new performers— among them Aykroyd, Radner, Valri Fromfield, Brian Doyle-Murray, and Joe Flaherty — brought with them the underground, general-nature sensibilities of their peer group. In 1907 Second City response to a demand for the troup out-side of Chicago and in order to create a "farm team" for the development of new

establishment comedy scene was sprouting shoots almost everywhere, and such reper-tory/improvisational companies as the Firesign Theater, the Committee, the San Firesign Ineater, the Committee, the San Francisco Mine Troupe, the Proposition, the Groundlings, the Ace Trucking Company, the Credibility Gap, and National Lampoon's traveling Lemmings show became popular. In the mid-Seventies, television producers Lorne Michaels and Dick Ebersol institutionalized this understanding to the halfunderground humor by bringing to the tube Saturday Night Live, recruiting many of the writers and performers who had cut their teeth in the Second City ensembles. The program was intended both to combine program was intended both to combine cutting-edge satire with a rejuvenated variety-show format and, more pragmatically, to fill a time slot vacated by the discontinuation of reruns.

television audience nearly every week for the past eleven years, Saturday Night Live has filed down the form's incisors, made it palatable for the masses, and exhausted the storehouse of brazen, new premises that for years was the domain of Second City's for years was the domain of Second City's Chicago/Toronto axis. In that time, too, a newer, younger audience has come along one that doesn't recognize, let alone re-spond to Sixties/Seventies references or adult. Baby-Boomer concerns alien to its experience. To the current crop of Second Citizens, then, falls a three-fold task: to come to terms with Eighties issues and terms. come to terms with Eighties issues and sen come to terms with Eighties issues and sensibilities and a new audience without alienating their natural, Sixties-liberal constituency; to maintain the company's reputation for avant humor in the face of increasing competition for original ideas; and to develop performers to equal the standards (or at least, the notoriety) of former members who have become region talmic.

with rough the first two assignments. With respect to the first two assignments. With respect to the first two assignments with the first two assignments are all the first two assignments are all the first two assignments and the first two first

one of the strategies of which is to "cheat" by "lying" without detection. In particular, Worter's portrayal of a humorless, glazed-eyed believer beautifully played off Murray's lascivious, good-time-Charlie characterization, and the bit scored on two fronts by addressing both the bizarre mind-set of certain born-again cults and the current, yuppie preoccupation with parlor

Another inspired sketch had Chris Another inspired sketch had Christ Barnes and Mis Franco as two men sent to repossess Jones's education as punishment for his failure to repay old student loans. The repo men attempt to short-circuit Jones's melligence by brainwashing him with misinformation and bad taste (convincing him, for example, that Snokey and the Bundits is the best film of the past decade, by replacing his news magazines and fine literature with The National Engineer and Hardouin Foundation overse, and quirer and Harlequin romance novels, and by forcing him to drink beer while watching reruns of Gilligan's Island and Petticoat

However, even some of the most conter porary ideas collapsed from overwork or obesity, or both. In one of several improvisational bits interspersed throughout the show, Jones and Barnes alternated on the show. Jones and Barnes alternated on an estemporaneous "rap" (accompanied by a taped rhythm track) on the subject of Ronald Reagan, which had been solicited from the audience. It was bad enough that Jim Belushi had done to death a similar (albeit scripted) "rap" routine during his tenure on Sartnafay Night Live. but the problem of staleness was compounded when Jones and Barnes failed the unquestroom of the staleness was compounded to the staleness was controlled to the problem of staleness was compounded to the problem of staleness was compounded to the problem of the problem of the staleness was compounded to the problem of the problem of

able to overcome a general lack of originality with strong performances that

spoke well of Second City's future. Marray, especially, was exceptional. He has the presence, timing, and comedic sense of those stellar Second City and Saturday Night Live alums. Seemingly every repertory comedy company has its token Pretty Girl and Fat Guy, and Brenda Varda and Girl and rat Guy, and Brenda varda and Mark Beltzman fill those bills in the Tour-ing Company. Yet it became evident early on that neither was hired for their archetypal attributes. Varda's portrayal of a fernale ovum who fears her first en-counter with a swarm of sperm (she paced constitute with a searm of sperims the nexed to stage in a crouch, wrapped in a trash hag and wearing a hard hall prought down the house. And Beltzman, contributed many fine moments to the sketches and even shone briefly in a dialect-leavy monologue entitled, "Why Are Jews So Eunny?" Jones, Wortel, and Franco displayed admirable versatility — an all-important quality for a repetrory comic—and Barnes provided the evening's most programs performance. Wearing a fided army jacket and knit cap, nervously smoking and shifting his weight from one foot to the other to fend off the cold, Barnes porturaged a broken Vietnam vet who finds his buddy's name on the memorial wall in Washington, D.C.

on the memorial wall in Washington, D.C. His funny, bittersweet reminiscences of the "craziness" in Southeast Asia are interrupted by the appearance nearby of a gung-ho Special Forces officer in full regalia. The two meet, size each other up, and ex-change diametrically opposite views on the country's military posture, especially as it pertains to Central America. Finally the sonder reaves. Barnes watches him walk away, then turns to his "buddy" and hopes aloud that the officer's name doesn't join his on the wall. It was a touching conclu-sion to a sketch topical enough to have appeased even a genuine heckler, and it got one of the biggest ovations of the evening.









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to midnight. Priday and Sanurlay
The chop house, an in where wagfarers
could obtain food, drink, and shelter from
the elements, is as old as England itself.
Saxons attributed to the invading Normans
the slaughter of young calves, and though
recipes for veal existed in England as early
as 1784, this tender meat did not find much
popularity in England until well intor the
Frifteenth Century. What most travelers
demanded and received in England were
muton chops, beef, lamb, and port chops,
which were quickly seared at an open fire,

rarely trimmed of fat, and whose greasy sinews and charcoaled edges were made more palatable by the consumption of ale and beer. Chop houses were identified by crude signs that depicted cuts of meat. Since soldiers of fortune and travelers were nen, chop houses became masculine domains, lusty, bawdy, and far removed from the attributes of gentility. In point of fact, women who were easy with their virtue were often said to "hang out their lamb chops anywhere," a metaphor carried over

weter often saut to many out warchops anywhere," a metaphor carried over
from chop houses.

Early America Bailsh chop houses, and
their versioner English chop houses, and
any found in England or the Continent, the
term "chop house" and "steak house"
to be came synorymous. Steaks and priner its
supplanted mution and pork, but the concept remained intact: a chop house was a
place where men obtained huge slabs of
meat, simply preperted and most often accompanied by potatees and bread. Pork was
fren a close second to beef, but lamb and
veal chops, while popular in Europe, did
not excite what was then defined as the
American masculine palate.
One of the most famous chop houses in
San Diego was the original Grant Grill,
where women were excluded and where the
dark wood, the dim lights, and eigarette
and eigar smoke mingled with the secunt of

and cigar smoke mingled with the scent of prime meat that was roasted or broiled. Unlike the contemporary practice of hav-ing a salad at lunch. San Diego businessmen scarcely blanched at the pros-pect of tucking away monstrous portions of prime rib or steaks for their noon meal. In addition to the Grant Grill, Lubach's also offered a fine chop-house menu, and before its demise, Casa di Baffi, operated by the Pernicano family, added an Italian touch to its gargantuan servings of pork chops, steaks, and veal.

This style of dining fell into disrepute when beef became associated with high

cholesterol. In addition, the distinctions be tween masculine and feminine tastes biurred, and everyone seemed to prefer nouvelle or California cuisine, with their emphases on seasonal vegetables and fish. But as in all fashions, the old has a way of cropping up again, and we are now witnessing a revival of the chop house in

compoint up again, and we are now witnessing a revival of the chop house in San Diego.

That the new and elegant Grant Grill has not been able to live up to its early reputation is one of the unsolved mysteries of our culinary history. After all, Remington's in Del Mar has been serving superh and coutly steaks for years, Luback's produces every good primer hand lamb chops, and Rainwaster's on Kettner Bouleward has attempted to the control of the contro

you would at Fisherman's Grill.

All items are à la carte, and this includes you would at Fisherman's Grill.

All items are a le carrie, and this includes salads, which range in price from \$5.00 for sicced tomatoes and red onions with feta cheese to pasta salad with shrimp for \$8.00. The soup of fine day is \$3.25, and side orders of vegetables are \$5.00. When you order an entired, such as George's filet of beed orders of vegetables are \$5.00. When you order an entired for Coorde Manager of Piret's), and is a fine cut of bed, and what you receive is a fine cut of bed, and what you receive is a fine cut of bed, and what you receive is a fine cut of beauth and the same postos cuts are served free, along with water-thin postos chips prepared from yams. You also get a wonderful rovisited loaf of dense bread and fine sweet butter, but miles you are thighly disciplined, that \$19.50 steak will cost you double if you add to it the price of a vegetable, salad, wine, coffee, and tip. Should you opt for an expensive appetizer, say, scampi with tomatoes and feta cheese at \$30.50, then you are in for at least a fifty-doller meal. It's chook to the price of the budget of the budget

There were four in our party, and I noted once that the least expensive entrée was

chicken breast wrapped in prosciutto for \$13.50, followed by calf's liver and onions for \$15.50. One of the women in our party ordered the special of the evening, two double-size lamb chops. She did not inquire about the price, but I did: \$23.00 for two chops. I let out a very unsophisticated but audible gap of incredulity. I ordered the she was a special content to the price she content to the price she content two friends shad the printer sole (\$18.00) and the filet of beef (\$19.50), we shared one Vice sarden shad (\$25.75) and

(SIROD) and the filter of beef (\$19.50). We shared one Vic's garden salad (\$5.75) and no bool of robe bell proper and pear soup. One of the bell proper and pear soup. The salad, which consisted of crisp romaine lettuce and tomats wedges topped by slices of grilled chicken, was interesting and more than enough for two. My friend found the balsamic vinegar too tart, but you prefer it. The bell pepper and pear soup prized our palates, but we all agreed that a few spoons each were all we needed. I'm well aware that in highly polite society and in expensive restaurants, dinert don't usually pass the soup bowl from person to person, but my friends have an anthropological attitude, and as long as they have their own utensits, they are more than

content to have dishes passed around the

This is how the entries stacked up: the lamb chops were first rate — the best I've tasted since eating at K-Paul's in the Orleans. My friend had her chops prepared rate, and the meat was brown on the out-side, red and succulent within. The port grawy never detracted from the superb quality of the chops. If you are a beef eater, you won't go wrong with George's filet of beef, done with peppercorns that provided a crusty and piquant quality to the outside of the filet. Vie. goes a bit overbeard on \$3.00) almost too prodigiously, and I spent half my time pulling them out of the ridges of the carrots. I tend to like my carrots mildly sweet, which is achieved by cook-ing them in vermouth, rather than with peppers. This is how the entrées stacked up: the

ing them in vermouth, rather than with pepers.

The petrale sole was also nicely done, and the only failure of the evening was, alas, the osso buco. Veal shanks must be prepared very slowly and cooked a long time until they are fork tender. You never need a knife for veal shanks, if they are properly prepared. These two was shanks were tough and dry and served not with

risotto (rice), which is traditional, but with pasta. The pasta was not at fault — one can sometimes bend away from tradition. The meat was simply too tough. Although I was recognized, I didn't feel honor-bound to act any differently than I normally would, and after one forkful, I returned the osso buco

The service was excellent, the portions more than one can manage, and the chocolate mousse, as well as the chocolate decadence cake (\$3.25 each), well worth ordering.

decadence cake (\$3.25 ach), well worth ordering.

I'm not a high roller, and though I can hardly dictate policy to Vick; I'm not fond of poying \$3.00 for carrots if I'm ordering a steak for \$19.01 believe that these fresh price of the entries, see included with the price of the entries, see included with the price of the entries, see included with the price of the entries, see in the price of the entries of the entries





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Diet ... Center

Well Beings



In the world première*of David Mc-Fadzean's Oklahoma Rige at the Lamb's Players' Theatre, the most unique room in the Sampson household must surely be the kitchen. It's a cheerful, goodly-sized area where the habitual footpaths of the family have worn down the shine on the red-and-

write moletum floor, the red Formica table, and the other appliances. The first sign of the room's uniqueness is the presence of a boxy record player and stacks of doughnut-holed 45s. Since the play is set in May of 1960, this is an arresting sight because in a majority of homes back then, it had become clear that rock and roll was here to stay (even American Bandatand couldn't kill if, and record players had

to be resurrected only if the folks wanted to hear Perry Como or to schmooze along with Mitch. A record player's a rare sight in such a public space. But next to the turthe, the baby rats, the engine block for a truck, a sexually repressed hen, and a rooster wearing after shave, it's right at home in the kitchen, which is either the center of the family's activities or the Sampsons are a lot stranger than Mc-Fadzean has made them out to be. They aren't. In fact, the Sampsons are

They aren't. In fact, the Sampsions are an amazingly well adjusted family. Yet each member is an ingredient short of self-fulfillment. Sam, a model of fatherty tolerance and understanding, has worked on the oil rigs of Oklahoma to support his family. At age forty-two, (which isn't that old), his hopes of becoming a veterinarian now wax and wane. His son Tom, who helped raise the family when Sam's wife died, dreams of owning a fleet of trucks and hates his "good job" on the oil rigs more than he'll admit to his father. His sister, trian ne if admit to his nather. Fits sister, Virla, is more open with her discontent, even though next to cheerleading, she holds the town of Claremore's other status symbol for a teen-age woman: a job car-bopping on roller skates down at the double R drive-in. Only Virla is aware that "we're going into a whole new decade," and that the prospects for a woman are as bright as the Sampson's kitchen floor. She has eyes for Finny Clemmet (whose oil-slicked hair the Stating-Generate values of the licked hair must bose the complex works of the Dixie Peach Pommade Company), but his gastray when Karla Zeller, a sleazy Hollywood model, comes home for her grandmother's funeral. Unlike the others on this Significant Saturday in May — but like her deceased mother, the yay—young Cally Sampson opts for activity over self-scrutiny by conducting "double yold" experiments with chickens.

Oktohomo Rigs is see fifth of Chicken Rigs** is new thickens of Shandwork with month with a new title. Chicken Flash), and in many ways it shows definite advances in his playwrighting skills. His use of dialogue is much

forts. The characters speak more im-pulsively — with fewer words that tell more and there is less of the sense that the speeches come in slots to fill out the storyboard blocking of a scene. His humor also more evident here. Like the is also more evident here. Like the dialogue, it emerges organically from the play's narration. Most noticeable — and impressive — is McFadzean's ability to define character more sharply and to keep more characters alive at once. Often in six on-stage, and he has given them all an active (and intricate) involvement in the development of the scene. For these and other reasons, McFadzean merits high marks. This play is, in many ways, his most complex. It is also, however, one of his lightest in weight.

ightest in weight.

In this gentle, earnestly warm comedy, people are fundamentally good, no problem is insurmountable, and life is slow and oh, so mellow. Like American Graffiti and takes yet another nostalgic look back at an allegedly simpler time (but why 1960? Few blacks will ever miss it, and Kennedy blacks will ever miss it, and Kennedy almost wasn't elected because he was a Catholic. The play, which could be sub-ationally elected because he was a Catholic. The play, which could be sub-titled "When Bad Things Almost Happen to Nice People," barely ventures far from the familiar perspectives of its predecessors. And the result is not a clear view of the late-fifties as they were (the "Sixties" didn't begin until around '65), but rather as they were reflected in the family TV shows of the period. Watching a live version of Ruther Knows Best that has been reset in Claremore. A protective aura of sixtom Teflon envelops the show. These people always wake up on the right side of of sitcom Tellon envelops the show. These people always wake up on the right side of the bed. Freud will never find work here. And even though, to his credit, McFadzean leaves some of his characters' dilemmas unresolved in the end, the nostalgic spirit that pervades the play hints that, all along, these have been and will be no problema.

Beds of McFadzeathe observements.

a certain genre — a mystery, for example, or a nostalgia piece. In this instance, adherence to the genre has lessened what the play could have done had it stepped beyond the limits of nostaleia (Mr. Fadrence). the play could have done had it stepped beyond the limits of nostalgia (McFartzean's improving skills clearly suggest it's time he turned away from gener replication and tackted a theme). But although the whole of his script is less than its parts, he Lamb's Players Theatre's production of the play is up to its usual high standards. Few companies in San Diego integrate the elements of a show as consistently well as Lamb's. Margaret Neuhoff Vida's costumes especially Virla's agua car-hop outfit and Karla's penchant for layers of pink— are on the mark, for the most part. As are David Thayer's sound design (including a

fine collection of "Golden Oldies" from the shoo-doop, shooby-doo school of rock and roll) and Mike Buckley's unobtrusive roll) and Mike Buckley's unobtrusive lighting. And Thayer's set, the Sampson's all-purpose kitchen, constitutes a time cap-sule of authentic details from the period. Along with water faucets and a refrigerator that actually work, the cupboards open to reveal a burial ground of brand names long since foreotten.

reveal a tornia ground of trand names long since forgoties. Obligation and the promise Obligation and the promise of more substance than it ultimately delivers, but along the way, thanks to the efforts of director Robert Snyth, the show is often funny and has many moments that sparkle. Snyth is one of our most talented directors (I would love to see what he would do with the Christian classic,

given the play every chance to succeed. Some scenes, like the second in act two, don't, but most move with an engaging fluidity. And there isn't a weak perform-ance from the cast. Lamb's veterans David ance from the cast. Lamb's veterans David Cochran Heath. Kerry Cederberg (as the flighty Karla), Deborah Gilmour Smyth, and Phil Card all add another fine job to their lists of credentials (Smyth and Card's scene, about their presidential choices in the upcoming election, for example, is a rior). New faces Veronica Murply Smith and young Julianne Arnall are welcome additions. And Ken Wagner, who gets better with each new role, is eminently litable as Tom Sampson, whose dreams have been kick-started by reading Dale Carnegie's paean to optimism. For those on the lookout for a light soufflé, this production will surely Win Friends. Those seeking a play that will Influence People, however, should look elsewhere.

This coming Sunday, October 26, at the Reuben E. Lee resturrant, 880 Harbot Island Drive, the San Diego Theater Critics Circle will hold its third annual awards ceremony and will announce the winners from fourteen categories for the theater from fourteen categories for the theater season. The festivities will begin at 7:00 p.m., and the public is welcome. Tickets cost \$7:50 per person. For more information and reservations, call COMBO at 21:4699.

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QUARTER NOTES rare revelations of heavenly

bliss, one can even to some

extent forgive deficiencies in vocal expressiveness. But Mis Zschau did not offer much to

SAN DIEGO OPERA

The San Diego Opera's production of Torea, I am sorry to report, was negligible. Scarcely anything in it was outstandingly good, and although there was nothing outstandingly bad either, an outstandingly mediocre Torea is not one that supports it is easier to anybody is going to

Perhaps I had better revise retnaps I had better teven that generous assessment. Soprano Marilyn Zschau's acting certainly belongs in the "outstandingly bud" category. In fact, I cannot recall seeing worse acting on the operatic stage. Miss Zschau is an exponent of the webennet. stage. Miss Zachau is an exponent of the vehement, extravagant mimicry that is usually knocked out of acting students during their first lesson. Every emotion, every thought, every phrase of the libretto or music was illustrated by some violent was using of the hands, shappings, bearing the stage or in the imagination, clutchings, flappings, shakings, posings, or self-conductings. Even when, in the lofty but rather bare chamber of set designer. bare chamber of set designer Allen Charles Klein's Palazzo Allen Charles Klein's Palazzo Farnese, Tosca asks Scarpia for a safe conduct to Civitavecchia, Miss Zachau feit she must point through the palace wall in what was presumably the direction of that port on the Tyrrhenian Sea. All these gestures, aside from their preposterousness,

were executed with a spastic jerkiness, as were the singer's expressive movements in general, so that the impression of Tosca we were given by Miss Zschau's acting was not Miss Aschau's acting was not that of the grand, passionate, noble heroine conceived by Sardou and Puccini but rather that of an overdressed neurotic housewife afflicted with a severe case of caffeine

severe case of catterine poisoning.

The quality of the acting is, of course, a traditional problem in opera, where the quality of the singing naturally overrides all other considerations. Tosca is such terrific melodramatic theater (the heroine must yield her to the control of the Zschau falls well below it. She would have given greater reality to the role if she had stood stock still throughout. Opera fans are willing to forgive grawe histrionic deficiencies in a singer whose wocal acting carries the characterological truth and emotional conviction that are estential in music drama, and if the voice is one of those side in the convention of the convention of the convention of the stential in music drama, and

Zschau did not offer much to make up for her discreditable acting. Her voice, pleasing enough in itself, though of no great distinction, is produced in such a covered, introverted way that it is incapable of any variations of color, and all variations of color, and are swallowed up in the monochromatic wooliness. At times there is a throb in the indication and in the control of the times there is a throb in the

Tosca at all.

About the other singers there is less to say. Mario Cavaradossi was sung by Russian tenor Vladimir Popov, who possesses a first-rate lyric voice reminiscent of the young Giuseppe di Stefano, along with the temperament of wet cardboard. He made strenuous efforts to sound like a Tosca at all. efforts to sound like a
passionate Italian artistpatriot-lover sung by a
passionate Italian tenor, but he
never got the style right.
There was some lovely singing

in this performance, but dull dull dull. Popov's success in giving dramatic life to the role was further impeded by his lisp, which imparted a lisp, which imparted a superrorgatory comis flavor to such lines as the one in which he addressed his belowed as "mia siteria" ("my street") in the motivation of the heroine's name to "Tothca." Miss Zschau had her unintentional revenge by always addressing the tenor as "Moriot," as her introvered events of the motivation of the motiva

compelled her to do.
There were further
peculiarities in promiciation
in the singing of bartitone
that a consistent tinge of weeks
had a consistent tinge of weeks
had a consistent tinge of
American diplythonigrazion;
for him the heroine's name
was "Tuseas." Apart from
thin, Fortune exhibited
impressive voal;
Apart from
that a smooth and a artially inflected
line. Yet something important
was wrong with his
performance, so: the singing
was lovely, but there was little
embodiment of character in it,
dentifying with Scarpia's
autocratic harshness,
uncontrollable addict only
in the deception that will result
and Tosca's horrified
disillusionment. In fact, it is
only a little evalgerated to say
that in the performances of all
three principals, we were
presented with signing but not
with opera. This is not the

right way to do Puccini. About one of the singers there is nothing but good to say: the sacristan of Richard McKee, well sung and well acted, with the comedy acted, with the comedy amusing but never overdone and the vocal line given is comic expressiveness without (as is so often the case in performances of this role, usually taken by singers in their declining years) excessive distortions of the musical values. But it is little compligence to a production of compliment to a production o Greet to say that the sacristan was the most satisfactory member of the cast! One can also praise the stage direction of veteran actor Sam Wanamaker, who again and again devised blocking clowhether for the principals or in the crowd scenes) that gave a fresh dramatic look to the familiar action, searching for Feeling, and experience among the old and often shabby traditions. Alsa, the excellence of many of Wanamaker's ideas was undermined by the inability of the chief singers to execute them in any acceptable and a contract of the contr Tosca to say that the sacristan execute them in any acceptable way: Popov and Fortune regularly turned these directorial ideas to wood, while Miss Zschau invariably turned them to corned-beef

hash. Thomas Fulton conducted intelligently, and the opera orchestra played with the skill we have happily learned to expect of them, but the lack of vital dramatic energy on-stage made it hard to appreciate fully the admirable qualities of the accompaniment.

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(continued from page 4) to the leftover brochures

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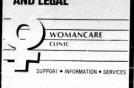
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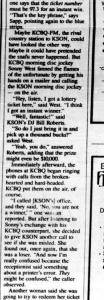


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going to try to redeem her ticket at KSON, even though she had her doubts about being a winner. "I'll be doggoned," she concluded, after laboring through the mailer's instructions with the help of Sonny West.



I-5 at SANTA FE

"It sounds too good to be true, but I'm gonna do it." West also called Steve Sapp, KSON's promotional director, and broadcast the conversation. But Sapp bored the listeners by But Sapp bored the listeners by explaining the rules again, and he refuses to lay blame on the station, the printer, or the direct-mail firm that organized the contest. "The only mistake we made was not making it more clear," he says. To fix up the confusion, KSON has a lotter, telephone butting to lottery telephone hotline to answer questions, a radio spot answer questions, a radio spot explaining the rules, and a clarification inserted in the remaining lottery ticket brochures, which are still being brochures, which are still being igiven out at he pation. "We've done everything in our power except take out mewspaper and television ads," says Sapp. The KSON contest is in its third week, with five more weeks to go. More than \$7000 has been given out so far. KSON doesn't know who received the one authentic with 97.3 FM in the blue strip. Whoever that person is, arrip. Whoever that person is,

A CELL SOMEWHERE

(continued from page 4) this negative declaration in order to get the jail built. But our dissenting opinion will mean that as professionals, we can't stake our reputations on a declaration that there are no environmental problems.

department signs the reports, but we won't sign this one. That's why Lari [Sheehan] would have to sign it herself." The notes make it appear that the CAO tried to dictate that the

there were approximately 385 inmates actually incarcerated at Descanso — until a riot last week forced the jailers to move week forced the jailers to move secure quarters at other jails.) The planning staff, as illustrated in analyst Edwards's notes. Found that the sewage treatment found that the sewage treatment capacity now, and the facility capacity now, and the facility located on nearty land inside the boundaries of the Cleveland National Forest, may have to be expanded. Also, the planning department's ground-water planning department prepare a report exempting the Descanso jail expansion from serious environmental review. But that's an expansion from serious that's not true, according to the bureau-rats involved. "I don't intend to tell them what kind of environmental report to come up with," explains Lari Sheehan, who's overseeing the jail expansion for chief administrative officer Norman Hickey. Sheehan thinks the planning department staff may be a support on the project, conducted by the county's department of public works, found no significant environmental report on the project, conducted by the county's department of public works, found no significant environmental problems." I saked if it was possible that planning staff not duplicate the work already done to public works. Whech are could not be public works. "Sheehan explains. expanded. Also, the planning department's ground-water geologist found that the facility is already using almost all the water available from nearby wells. Edwards's notes regarding the geologist's concerns state that with higher water use on the site, "Private water use on the site, "Private homes to south may experience [water] shortage. Would not approve residential project on the existing site."

Lari Sheehan says that a negative declaration would be impossible now that the sewage and water problems have become major concerns. So the prospect of cutting the project under way by the end of completion date sometime next. April, is fading. Gerry Hermanson, deputy director of the planning department, comments, "Everybody has bought in to the fact that it's going to need some additional."

by public works," Shechan caplains.
Under sate law the planning description of the control of th going to need some additi can't fast-track this thing through. We'd make a priv applicant jump through all these hoops, and we're going to make the sheriff do the same

WATCH YOUR STEP

(continued nom page 5)
u'm is crumbling. She says
that a the responsibility of the
city's building inspection
department, which said Tuesday

the arrument, which said Thestay it was unsware of any problems with the plaster.

A tile expert who inspected the Grant's sidewalks in February and again in April says the tile is popping loose because worknem didn't install which allow the tile sidewalk to expand and contract in heat and cold without buckling. Gregory Mowat, who served eight years as executive director of the Ceramic Tile and Marble Institute of San Diego, had fare he was aked by city redevelopment officials to inspect buckling tiles along the perimeter of the new Horton Plaza center, aeross Broadway inspect ouexing thes along the perimeter of the new Horiton Plaza conter, across Broadward conficial Al Mercer says construction crews working under warranty replaced tiles on the sidewalk near the Robinson's department store, and the problem hasn't recurred. CCDC's Mercer closely observed much of the Oran's restoration, and he believes that

building was used to fill in missing sections of the decorative façade and simply didn't adhere properly. "It's kind of hard to come in there kind of hard to come in there and fix all the problems on a building that's seventy-five years old," says Mercer. Still, Mercer's experience in overseeing the extensive public improvements that accompanied the new Horton Plaza shopping center leaves him puzzled about why Grant executives haven't rushed to protect themselves against potential lawsuits. "I've learned that you have to be on that's wrong, you better take care of it right away, or else your attorney's going to look at you and say, 'You idiot, why didn't you take some sort of

STOP SIGN

the city's public services and safety committee, which advises the city council on safety issues. Robinson and the PTA are coming back before the committee in November. The city manager's office is recommending no change in the ing no change in the

recommending no change in the regulations. The parents are also upset because Sg. Powell disbanded a second safety patrol at Emory. These student guards had been stationed at a crosswalk painted across Nineteenth Street, half a block south of Coronado



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"Tamara" Sgt. Mark's photo

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Avenue, which led to a city park. But a safety patrol crossing so close to an intersection with a signal is against the city's safety regulations. The painted crosswalk will soon be

removed, Powell says.
To assuage the parents, the SDPD has extended the walk signal at Nineteenth and Coronado from five seconds to ten. The city's traffic engineering department has been asked by the police and by the parents to install No Right on Red, No U-turn, and School Zone 25 MPH signs at the intersection. This request is being evaluated, but a quick decision is unlikely.

Meanwhile, Christina

Meanwhile, Christina Martin's job hasn't gotten any easier. Now that the second crossing can't be used, the kids are piling up behind her and sometimes shoving when the corner gets too crowded. Martin says she uses her hand, stretched as far as her arm will reach, by alest medically. stretched as far as her arm will reach, to alert motorists. She also has to cover for some of her fellow safeties who became lackadaisical when their duties were scaled down. But she and were scaled down. But she and her colleagues are not resentful. They still stand at attention and salute whenever a border patrol, sheriff's department, or SDPD squad car drives by — even though, Martin says. "sometimes they don't salute back." III

LETTERS

Tied To Horse Ring?

In 1975 1 rode a bicycle while making a map of every parking facility (and sites of prospective ones) downtown: 1-5 to Island and Harbor Drive to Twelfth Street. Have since walked 2500 miles downtown.

Neal Matthews's fine story ("City Lights," October 2) on the bicycle delivery service proves the usefulness of bikes downtown. But deliveryman Steven Kaye won't find Mike Aguirre's law office on Eighth and B. It's in the Bank of Commerce at Eighth and C. This is the original site of the 1887 St. Paul's Episcopal Church.

Amos the shoeshine gay is nearly on Eighth. Amos's father was a mule skinner for the city and helped baild El Cajon Boulcard. In foreit of the bank's Boulcard. In foreit of the bank's boulcards of the foreit of the bank's boulcards of the foreit of the bank's boulcards. In foreit of the bank's boulcards of the policie in the 1930s to ten of the policies of the pol

Starving With

At Long Last

All Long Lass
Lucid

I am writing in response to two
letters that appeared in
your newspaper. The first was
set by a furtions Setan Walter,
with the Chool the disappointment with
the Chool the disappointment with
the Chool the disappointment with
the Chool the Setan Control to the
town or reviews. Mr. Walter
movie reviews Mr. Walter
treviews were entirely unless
because they have no relation
whatsoner to the quality of the
movie.

Duncan

Just feel that if people rated food as Duncan Shepherd reviewed movies, there would be a lot of people starving themselves to death. Geroncio G. Galicia, Jr. San Diego

whatevert to the quality of the movie.

Although Louddr's agree more with Mr. Walter's assessment of Mr. Shepherd's critical faculities abouttable. I must express admiration for Mr. Shepherd on one point: the lass somehow managed to establish a following that seems not only to admire bits seem out only to admire bits his prose, even superseding him maganers and the use of logically faulty arguments. This brings us to the second This brings us the second Mr. John Edward Harrington Mr. John Edward Harrington

with a View, while Shepherd only grants these to one movie in a buardred. But this was not Mr. Walter's problem; he was dissenhanted by the fact that such distinguished films as densaless and A Room with a View literally undergo a "hackuse treatment" at the pen of Mr. Shepherd, the pen of Mr. Shepherd, the pen of Mr. Shepherd, devises so reaction! from the most retailed: American and European critics, he offers no

deviates so radically from the mout reliable American and European critics, he offers no mout reliable American and European critics, he offers no support his eccentric views. Rather, his prone is marked by uninstiftighelp phresses, such as this cost, which is supposed to convey view. The connect demand of the control o

that at long last we can have a lucid and coherent analysis of the movie scene in San Diego. John Cole Solana Beach

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Puttin' On The Auditions

I blame Andy Warhol for this fifteen minutes have been edited down to three or four is that those moments of pure, dazzling fame cannot be arranged. They occur suddenly, withour our being ready, often with so little advance warning we don't even have the time to

comb our hair.

There are those in our society who cannot wait, who want to control their fame. The lass thing they want is to appear on a nationwide broadcast and not a nationwide broadcast and not look cool. The urge to be famous boils in them like lava, and they would force themselves on the national consciousness — whether we want them or not. They are the desperate souls who stand before the mirror and mouth the words or play imaginary guitars, who pretend they are Bruce or Eddie or Michael. The

blurs. The banal surroundings of their bedrooms drop away to reveal them on-stage at the L.A. Coliseum in front of 50,000 fans as thirty-two cameras capture the moment and uplink it to a host of atellites that beam it back to homes in Sengal, Switzerland, and Eau St. Claire. These people live among us. They may even be members of your household. You may be one of them. If so, your chance is here. Puttin On the Hits, the nationally syndicated TV series nationally syndicated IV series devoted to ip-sync and air-guitar performances, is holding anditions Saturday, October 25, and Sunday, October 26, at the Plaza Camino Real mall in Carlshad.

Playing air guitar is

hazardous: pretending you are Eddie Van Halen is a pursuit that can lead you to dress like someone you're not. The real danger, however, is the censor in our psyches that regulates our public behavior slips after repeated assoults by the subliminal belief we are somebody. It creates the heartbreaking situation you often see in line at the DMV (continued on page 17, col. I

Down From La Jolla

Once or twice each month

San Diego's more funky San Diego's more funky districts teem with night-time cruisers who really do have someplace else to go. Last Saturday, for example, the action started on Broadway at the Gallery Store, with the opening reception for the Muneum of Photographic Arts' Sixth Annual Photography Awards Exhibition. The route unfolded down along Eighth Soxth Annual rhotography Awards Exhibition. The rote unfolded down along Eighth Awards Exhibition. The rote unfolded down along Eighth Callery, where and Pearl Callery, where and Pearl Callery, where and Pearl reception heralded the display of 5 xm Diegan Boud Rice's unfathomable, blacks and white "found" photographs. Java conferehouse was jammed midway along the route to Quint Gallery, where folks in all get-qui sipped and lurked in front of partitings by Frank Cole and Leelse Lemen that morth. When the denizers of downtown's are neighborhoods open new shows with regular evening receptions, the areas change completely. They're fin to walk through; somehow streets seem better lit, and the sounds of convivality are untriteastining. Makes one unthreatening. Makes one contemplate a downtown move, in fact, or at least the move



Contemporary Art, picking up the scent of downtown's lively the scent of downtown's lively arrs, has horded it over to Eighth Avenue to stake a claim of its own, right in the center of a gallery district that house International, Inside, Spectrum, Patty Aande, Quint, Pink and Pearl, M.B.S., Ear-hibound, and other established or recently emonanced arrs venues. ensconced arts venues. new exhibition area at 721 Eighth Avenue, is a bright twoom storefront, next door to

access to the small viewing area is possible only through Inside's

The museum's stated aim is to "utilize nonconventional locations to increase museum options for exhibition projects," using NEA funding for the nine-month lease of the property. The new toehold on Eighth Avenue, next door to two galleries and across the street from several more. question is, what's ap! The rumor mill has been oiled for rumor mill has been olded for years on stories of a possible La folla Mcseum shirt to downtown San Diego. Denials come down from up the coast, but it will be curious to see how events and relations unfold, what with funding woes, the departure of Lefty Adler, and the premature closing of the San Diego Art Genter's temporate sonce at Horton. temporary space at Horton Plaza, not to mention the looming bartle between the center's backers who want to transform the old Balboa Theater into a competitive modern art museum and (continued on page 17, col. 2)



'86 Trombones

The band was to line up, with the drums centered on the fifty-yard line. Opposite stood fifty-gard line. Opposite stood the trophy case, framing the gleaming cup that the winning school would capture. All eyes were on the drums as players wated for the cadence that was the signal to begin marching. A deep breath from the trumper player, then the thunderous roll of the drums spun the band strumbers use and leadnessed. members into well-rehearsed patterns. Proud as peacocks in our costumery, we strode forth to a Sousa-inspired arrangement, the most difficult we knew. This was

competition, and the judges hovered alongside, ready to tick off points for any infraction. Each step was perfectly timed and coordinated with the field hash marks. Out toward the middle of the ten, a sharp right-face to the five, turn on heel, and.... Wait a minute, where the five? Bump. Stagger, Egad!

up on the forty-five-yard line?
The brassy resonance of the school band is as much a part of autumn as the smoky aroma of burning leaves and that last barbecue. While miscues like the one that befell me do happen, long afternoons of

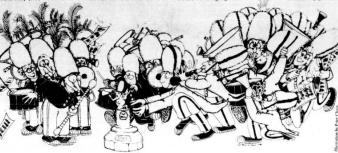
called it boot camp) and after school practice somehow do coalesce the wrong notes and wrong turns into something that approaches precision and harmony. But while the collective skills of the musicians are honed by practice, the

football crowd is never too

Invitational Tournament of

enty-three bands and drill teams, for a total of nearly 3000 students on Saturday, October 25. as every past and present band member knows, comes from competing against other bands. San Diego County's largest high school band competition, the tenth annual Mt. Carmel

There is a pecking order to start of the school year, find the



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Dance

English Country Dancing to live music takes place today. Thursday, October 23, 7:30 p.m., Hall of Nations, Balboa Park Beginners are welcome. Call 488-2617 or 481-11974 for more information.

Traditional African Dance Classes are held each Thursda 7-30 p.m., 526 Market Street, downtown, Fridays, 6 p.m., 230 Birmingham Drive, Cardiff, and Saundays, 3 p.m., 528 Firth Avenue, downtown, For more information, call 457-5185.

Square-Dance Lessons, couples of all ages are invited to participate in a beginning sware-fance class sponsored by as U.C. Saws Square Dance Colo every Thursday, 7 to p.m., Landbergh Blementary School, 4535 Meant Albertine Avenue, Clairemont. Call 560-5861 for more information.

Scottish Country Dancing as held each Friday, 7 p.m. to 10 p.m., Pacitis Beach Women's Club, 1221 Homblend Street, Pacific Beach, Clauses are also held on Wednesdays at 7-30 p.m., 7776 Eads Avenue, i.a Jolla, Formore information, phone 454-5191.

The Balfroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10-45 p.m. ar the Balboa Park Club building in Balboa Park. Sunday eventing practice classes (also 7 p.m. to 10 p.m.) are free. This month the walft; and rumba are the featured dances. For more information on the nonprofit club, phone 483-4860 or 278-8445.

Irish Dance, it's "Three Cheers for the Irish" on Friday, Liftey Folk and Champton Irish Dances and the Des Regars band cake the stage at St. Mars Magalalene Carboite Church, 1945 Illion Street, Clairemont. Proceeds benefit The Sounds of The Champton of the Champton Additional Company of the Champton Additional Company of the Champton Champton of the Champton of the Champton for the Champton of the Champton of the Champton for the Champton of the Champton of the Champton for the Champton of the Champton of the Champton of the Champton for the Champton of the Champton

Mexican Dance, Los Freddys provide the music for an evening of norrento dancing, Friday, October 24, 8 p.m., Golden Hall, Crix Center, 202 C Street, downtown. Tickets are available at the door. 236-6502. "Dance Jam," create your own dance style in an evening of freeform expression and recreational dancing every Friday.

freeform expression and recreational dancing every Friday, 9 p.m., 3255 Firth Avenue, Hillcrost, 239-1713. Square-daveing, Ken Reid and Don Pforer call the do-si-dos and

Hillcrest. 299-7113.
Square-da-veing, Ken Rend and Don Prister call the dos-sdos and allemandes. Saturday. Comber 25, 73-8 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mussion Village Shopping Center. 565-2727.

The San Diego Swing Dance Club meets each Surday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valler, A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Round Dance, a reginning round-dance class takes place every Sunday, 4-30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diegs, No prior dance

469-9325 for details.

Indian Dance, the Raya and Radha Reddy dance ensemble performs Sunday, October 26, 8-30 p.m., Tituana Cultural Center, Zona Rio Tijuana, Call 706-684-1111 for more

More Scottish Dancing takes place each Monday, 7 p.m., toor 202. Casa Del Prado, Balboa Park, More classes are held Tuesdays and Fridays, 7:50 p.m., at the same location, Interested? Call 549-4257, 276-7064, or

International Folk Dancing takes place each Monday, 6-45 p.m. for beginners, 8-15 p.m. for intermediate-level dancers, MiraCosta College, Ninth Street and Stratford Court, Del Mar. No partners necessary, 475-2776.

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takes place every Monday, 7 p.m., Casa Del Prado, Bulboa Park. Both events are free. Call 549-4257 for further details.

"Circle Dancing," Sufi dancing continues on Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

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, La Jolla, 457-3030.

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group

GET READY FOR

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SKI LESSONS

meets at 7:30 p.m. in the Balbon Park Club, Balbon 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.

More International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For derails phone 569-4955 or 422-5540.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m.,

WHY WAIT FOR SNOW?

Gramercy Drive, Mission Village Shopping Center. Call 565-2727 for more information.

Film

Hungarian Filmmaker Pal Schiffer, who uses a dramatic documentary style to tell the stories of people who live on the fringes of society, screens four of his films beginning Friday, October 24, and continuing through next Thursday, October 30. The Model Gardener, about a farmer who struggles to maintain his ideals while working to save his farm, will be shown Friday, October 24, 3 p.m., room 210, Media Center, An aged tural must decide whether to stay in Budapes or return to his village, screens Tuesday, October 28.
8 p.m., Mandewille Center Auditorium. A lecture by Schuffer titled "Documentary Approaches to Social Problems" follows at 9.30 p.m. The last film of the series, Cockroy, the story of four young men and a woman who try to husband a herd of cows in a arable section of Hungary will be shown next Thursday, October 30, 7 p.m., room 201, Media Center, All screenings take place on the UCSD campus Call 534-0234 for more

Political Film Service enerable series, sponsored by the Committee for World creens three short Committee for World Democracy, serven in an Democracy, serven in an Nearquan The Second Revolution, a documentary about Sandinista women's struggles to combar machines and gain equality after the overthrow of Thus, a the story of the young woman whose image, that of a napalmed young qirl nunning magons down a road, came to structure of serven in the committee of serven in the committee of th conflict. This documentary follows her attempts to overcome the effects of that tragedy. Women Under Stege documents the lives of six Palestinian who live six miles from the Israeli border. These films screen Friday,

"The Art of Healing" by Dr. Tom Johnson Saturday, October 25 · 9:30 am-1:30 pm · \$15 Tom Johnson teaches that

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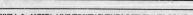
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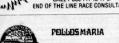
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October 24, 7 p.m., room 107, Third Lecture Hall, UCSD. Free 534-2016.

"Amazing Surf Steries," the world greniere of director Scott Ditruch's eighth feature-length surfing film, featuring the action does filmed on the Sorth Shore does filmed on the Sorth Shore champion Tom Curren, takes place Findly, "Crobber 24,8 pm., Strand Theatre, 4950 Newport Avenue, Cean Beach, The film, "Crobber 30, at the Strand as well as at La Paloma Beach, The strand Sortest, Encintus, Amazing Sort Sorties, Streen and Ditretts, Encintus, Amazing Sort Sorties, Services one time only Sort Sorties, Streen and Ditretts, Encintus, Amazing Sort Sorties, Services one time only Sorties, Sor Coronado. Except where noted, all showings begin at 7 p.m. and

9 p.m. Call 233-3141 for more

Dinosaus Movies, in conjunction with the "Return of the "Tenum of the Crinosaus" schibt, the Natural History Museum hoats a series of the Crinosaus schibt, the Crinosaus schibt, the Crinosaus schibt, and the Crinosaus schibt,

"Le Jour Se Leve" (Daybreak), a 1939 "poetic melodrama" by Marcel Carne screens Monday, October 27, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Memories of Monet," and Picasso: The Saltimbanques, to art documentary films, screen under the aegis of the "You Have Senionty" series, Tuesday, October 28, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Call 454-0267 for

Street, La Jolla, Call 454-026; details,
"Ventana Latina" (Latin Window) screens films about contemporary Latin America. The next films are My Aunt Nora, the story of two women Nora, the story of two women torn between the securities of the past and the temptations of the future, and Ligas Elena, a carroon based on a song by Ruben Blades. These films screen Tuesday, October 28, 730 p.m., room 130, Hepner Hall, SDSU, Free. 265-6685.

0

"Massa.husetts," a film about that great New England state, is the next Cinema 55 selection, Wednesslay, October 29, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 336-4280.

On the Wings are all and a state of the Wings and the Wing "International Film Series," film by French "newwave" director Alan Reants are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary. Are the Jolla Museum of Contemporary Are the Series of the Series

TO LOCAL EVENTS

11:40 a.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 8 p.m. There is no 11:40 a.m. show or Mondays. An extra 11:30 a.m. show is added on Saturdays. The alternate features, Grand Canson

— The Hidden Secrets and The
Halley Chronicle, screen at 1 p.m.
and 4 p.m. daily. Call 238-1233
for details.

Laserium, in addition to On the Wing and Grand Carvon features, the Reuben H. Fleet Space Theater and Science Center in Balvon Fark hosts a series of Laserium laser-light shows, Liter mellow gate sounds of Far Metheney, the Manhattan Transfer, and others, screen Thursdays and Fridays at 9.15 pm., and Saturday and Suddeys at 6 pm. The schedule for Laserniak, which features

selections by Peter Gabriel, INXS, Van Halen, and ZZ Top, is Saturday through Wednesday 9-15 p.m., and Friday and Saturday, 10:15 p.m. Each performance is created live and projected onto the Omnimax

"We Are Born of the Stars" and Skyward, two new Omnimax films are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the Omnimax first 3-D film in the Omnimax formar and is comprised entirely of computer-generated graphics. Seyaurd follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film includes the first cel-animation sequences in this format, ay well as dramatic footage of the Canadian armed

Music

"Tuba Week," the fourth annual "Tuba Week," the fourth annual week of performances fearuring the much-maligned instrument is capped by two concerts. The first concert, by tuba virtuous Romald Bishop, principal tuba player for the Cleveland Symphony Orchestra, takes place today, Thuruday, October 23, 7 p.m., Main Stage Theatre, Dramatic Arts building, SDSU. The Ground Zero Tuba Ensemble and Friday, October 24, 7 p.m., Recital Hall, SDSU, Call 265-6031 for complete

Recorder Workshop, the twelfth annual music workshop, featuring classes in Renatssance, barreque, and contemporary styles of recorder music, takes place Friday, October 24, 7:30 p.m., and Saturdav October 25, 9 a.m., room B-152, Mandeville Center, UCSD. For, more information, phone 222-4666 or 226-8226.

"The Evolution of Gospel Music," the first of three concert straing the toots of gospel music, from early spirituals to contemporary styles, takes place Friday, October 24, 8 p.m., Metropolitan Community Church, 4333 Thiritest Street,

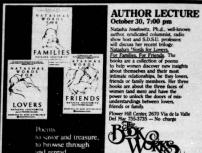
narratorfaccompanist Ken Caton, singers Karin Holloway, Sylkie Green, and the bluegrass/country Sons of Thunder of Goopel Quarter, For details call 280-4333.

Del Mar Jazz, the Joe Azarello Jazz Duo performs Friday, October 24, the BookWorks, 2670 Via de la Valle, Del Mar. Solo Jazz punist Tom Finklez plays Saturday, October 25, Both shows begin at 8 p.m. Free. 755-8735.

Just in time for Halloween SPECIAL EFFECTS MAKEUP WORKSHOP Monday, October 27 6:30-9:00 pm At the Hollday Inn in Mission Valley

Spend an eerie evening with Ron Hinderstein the professional makeup man responsible for the gore of today's horror movies! This workshop is for professional and nonprofessional makeup artists — anyone interested in creating frightful features! Preregistration required. \$5 fee. Call 296-2373

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October 30, 7:00 pm Nataha Josefowa, Ph.d., well-known auther, ondicated columnia; radio show host and S.D.El. professor, will discuss her recent triloge. Nataha Verdie for Leman. For Jamins, For Therash. For Jamins, For Therash. The Company of the Company of the Activity of the Company of the Indiana Company of the Company indiana Company of the Co Flower Hill Center, 2670 Via de la Valle Del Mar 755-3735 — No charge



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READER'S GUIDE TO LOCAL EVENTS

Bands, Saturday, October 25, noon to 8:30 p.m., Mount Carmel High School, 9550 Carmel Mountain Road, Rancho Penasquitos. Free. For more information, call 592-8272. Also, see the "everts highlight" on page one of this section.

Crech Pianise Jana Kasparova, a Crech Planist Jana Kasparova, a graduate of the Prague Conservatory and the Academy of Performing Arts, performs works by Chopin, Smetana, Czerny, Martinu, and Slavicky, Saturday, October 25, 7 p.m., Smith Recital Hall, SDSU. Phone 265-6031 for ticket information.

"Norma," the second production of the San Diego Opera's '86-'87 season is Bellini's adaptation of Louis Alexandre Soumer's tragic story of a Druid priestess's betrayal by a Roman proconsul. Cristina Deutekom sings the lead tole. The operating performance is Saturday, October 25, 8 p.m.,

downtown. Offer performance downtown. Offer performance dates are Tuesday, October 28, 7 p.m., Friday, October 31, 8 p.m., and Sunday, November 2, 2:30 p.m. Tickets are available at the Civic Center box office and by calling 236-6510 or 232-0800.

Paraguayan Harpist Ed Lange, accompanied by guitarist Enrique Rivers, plays and discusses the music of that South American country, Saturday, October 25, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for ticket information.

Klezmer Music, the Zmiros Klezmer Band performs Saturday Sizemer Dand performs Saturday, October 25, 8 p.m., room 220, Fine Arts Recital Hall, Grossmont College, 8800 Grossmont College Drive, El Cajon, Call 465-1700 x254 for ticket information.

"Musical Sundays," the La Jolla Village Square shopping center hosts a series of afternoon performances. This week solo

violinist Jim Zagami performs Sunday, October 26, 1 p.m., upper level, La Jolla Village Square, 8657 La Jolla Village Drive, La Jolla, Free, 455-7550.

All-Mears Concert, while the supplement and the municians run out a new contract, the full supplement and the municians run out a new contract, the full supplement will be playing selected dates around the country. The first features Matthew Garbart conducting Tax Mage Flate, Sanday, October 16, 130 p.m., First Unitarian Church, 4300 Front Street, Hillcrest. The solosin include Dowl Fleet (claimet), Dennis Michel Gausson), John Burtill-Hall (Burle, Call 128-9978 for ticket information. Southwestern College Pope Southwestern College Pops Concert, a cafe-style concert, the program ranging from harbenhop harmonies to par and show tunes and featuring the Southwestern Jazz Ensemble, the Concert Choir, and Chamber Singers, takes place Sunday, October 26, 4 p.m., Student Union East, Southwestern Union East, Southwestern College, 900 Oray Lakes Road, Chula Vista. Tickets are availab at the Mayan Hall ticket office. Call 421-6700 x340 for details.

New-Age Composer and Pianist Jim Kurtaman performs music inspired by trips along the California coast on Sunday, October 26, 7 p.m., Ocean Song Gallery, 1438 Cammo del Mar, Del Mar. 755-7664. Cellist Jeffrey Levinson and pianist Karen Follingstad perform works by Bach, Kodaly, Schumann, and De Falla, Sunday, October 26, 4 p.m., College Park Presbyterian Church, 5075 Campanile Drive, college area, 582-8480. SDSU Sunday Concerts, the music department at SDSU hosts a series of concerts each Sunday. The next artist to appear is

"Vesper Concert Series," the "Vesper Concert Series," the first concert of this series features San Diego civic organist Robert Plimpton, who performs weekly at the Spreckels organ in Balboa Park. Plimpton is performance, featuring music honoring the Reformation, rakes place Sunday, Reformation, rakes place Sunday, control of the property of the property of the Clairemont Mess Boulevard, Clairemont Mess Boulevard, Clairemont 273-7423.

"An Adventure in Chinese Song and Dances," seven boys and eight girls from Taiwan give an 'idealistic and energetic introduction to Chinese culture," Sunday, October 26, 7:30 p.m., Montenuma Hall, SDSU, Free, 265-5258.

Sax Battle, celebrity judges and special guest jams highlight the second annual "Battle of the Saxes," which continues every



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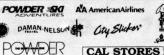
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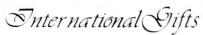


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Sunday through November 9, 8 p.m., Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. This week the Ducktail Revue is the host band. For more information, call 272-4642.

Flutist Damian Burfill-Hall performs Monday, October 27, noon, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-5872.

Twentieth-Century Music, alto saxophonist Arthur Woodbury, who has played with David Tudor and John Cage and is a founding member of the New Mesic member of the New Music Ensemble of California, along with pianns Robert Helps, performs Luciano Berio's Supernas 18% per sussepino contraino. Florent Schmitt's Lagende, Sonata No. 3 by Roger Sessions, Epoche by Greg Sessions, Epoche by Greg Stemke, Robert Helps's Three Homages, and Arthur Woodbury, Between Categories, Monday, Cercher 27, 1 pm., Smith Recutal Hall, SISSU, Free. 265-5204.

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Clarinetist David Peck and pianist Edith Orloff perform works by Mendelssohn, Schumann, Chopin, Berg, Brahms, and von Weber Monday, October 27, 8 p.m., jewish Community Center, 4079 Fifty-fourth Street, college area. Call 583-3300 x29 for ticket

Musical Potpourri, Words and Music hosts a free evening of varied musical delights Monday, October 27, 7 pm., 3805 Fourth Avenue, Hilterst. The scheduler musicant/octyteller Sun Hinton, soprano Debesta Davis performing works by Mozart and Brahms, pannet Howard Wells interpreting Chopin and Debussy; and Roy Haye playing contemporary Renaissance music. 298–6011.

Soprano Cathy Radke will sing arias by Puccini and Burber; pianist Tabari Ibarra plays works by Debussy, Beethoven, and

Chopin; and the Merrie Windes Ensemble performs medieval and Ensemble performs medieval and baroque instrumental music at the October meeting of the Music Makers Club, Monday, October 27, 7:30 p.m., San Diego Women's Club, 2557 Third Avenue, Hillcrest. The public is invited. Call 276-6067 for details.

"Autumn Jazz Equipoise," a benefit concert featuring Gary Pack and the Prime Mover Band, Mosqui and Martin Lund, the Joe Martin Lund, the Joe James Overn, and the Dave Millard Ersemble takes place Tuesday, Oxfober 28, 7:30 p.m., All Hallows Carbolic Church, 6590 La Jolda Sernic Drive, Mount Soledad, For oaker information, call 459/2071.

The Soviet Classical Music In e soviet Classical Music Quartet Vilnius performs Tuesday, October 28, 8-30 p.m., Performing Arts Theater, Tijuana Cultural Center, Zona Rio Tijuana. Call 706-684-1111 for ticket information. Opera Auditions, the SDSU
Opera Workshop presents "An
Evening of Opera" in March,
1987. Prelimirary auditions take
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SDSU, Participants are required
to sing two contrasting selections.
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265-6031.

Lectures

"A New Look at the United Nations," the Humanist Fellowship of San Diego hosts a

Writers' Workshops, Writers' Boolstore and Haven hous several different series of workshops and goar lectured from Carlon leaks a workshop from Depart Rectured from Carlon leaks a workshop beginning writers starting. Sarunday, October 25, 1 pm., Writers' Bookstoor and Haven, 3141 Adams Avenue, Normal Heights. Call 222-3363 for a complete schedule of events.

complete schedule of events.

Historical and Environmental Interpretation Workshop, the border chapter of the Western Interpreters Association housts a workshop on presenting interpretive information for park rangers, guides, and other interested participants Sarurday, October 25, 1 p.m. to 4 p.m.,

Park Ranger/Photographer Phil Rouard present a slide-illustrated lecture on Yellowstone National

Park in winter, Friday, October 24, 7:30 p.m., lecture hall, Natural History Museum. 459-8159.



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TO LOCAL EVENTS

Los Peñasquitos Canyon Pres Call 942-0211 for complete

information.

"Symposium on AIDS," in an effort to heighten public and the second of t

Test Ban Discussion, Dan Kripke, candidate for the congressional seaf from the Fortyfine District, and retried Vice fine District, and retried Vice whether the United States should accept the Soviet Union's offer of a verifiable nuclear weapons to a verifiable nuclear weapons to 3:30 p.m., Grace Courtroom, USD Law School. For more information, cal 260-4590.

Sanctuary Forum, Jim Turnage, district director of the San Diego branch of the immigration and properties of the sanctuary of the sanctuary for political refuges from regimes backed by the U.S. government, Monday, October 27, 7:30 p.m., First Lutheran Church, 1420 Third Avenue, downtown, 234-6149.

"Irish Houses and Castles,"
Desmond Guinness presents a
slide-illustrated lecture on the
development of Irish architectur
during the Georgian period,
Monday, October 27, 7:30 p.m., auditorium, San Diego Gas and Electric Building, 101 Ash Stree downtown. Call 232-6203 for

"What's Ahead for Chile," the "What's Ahead for Chile," the San Diego Forum hosts a lecture by Cecilia Ubilla-Arenas on Monday, October 27, 7:30 p.m., Old Town Education Center, 2445 San Diego Avenue, Old Town. For details call 452-9108. "Travelog Series," the next presentation in the Grossmont College series is "The Great, Great Lakes" by Frank Carney, Tuesday, October 28, 2 p.m. and 739 p.m., Ear County Performing Arts Center, 210 East Main Street, El Cajon. For further information, call 440-0372.

Architect Ted Smith discusses the current trends in city planning that contribute to San Diego County's urban sprawl in a lecture titled "The Corporate Factory Town; Architecture for Sale," Tuesday, October 28, 7 p.m., Wa Memorial Building, Balboa Park, Call 429-6000 for more

"The Country Team," place:
U.S. Embassy, Bighdad, Iraq.
Timer Now. Situation: Bad. The
United States calls on its
"country team" — the experts
the government uses to evaluate
conditions of a host country — to
help the president decide what

action to take. The Rancho Bernardo chapter of the World Affairs Council hosts a re-enactment of this scenario using a team comprising former officials from the State Daymment, nay-trustay, October 18, 7130 mm, Oaks North Community Center, 12578 Oaks North Drive, Rancho Bernardo. Call 285-1138 for more information.

"New Views of Women," Sinda Oregory, professor of English and comparative literature at SDSU, speaks on "Gertrude Stein and the Hierarchy of American Literature," Wednesday, October 29, 3 p.m., room 221, Hepner Hall, SDSU, Free. Call 265-6524 for more information.

"Exploring AIDS: Our Fears of the Known and Unknown," Ronald Bayer, associate director of policy studies at the Hastings Center, and Paul Volberding, chief of AIDS activities at San Francisco General Hospital, discuss AIDS and the

ramifications of addressing the topic as a social concern. Wednesday, October 29, 7:30 p.m., La Jolla Marriott Hotel, 4240 La Jolla Viliage Drive, L. joila, Free, Call 457-6756 for reservations.

"Ultimate Industrialization of the Solar System," Robert Criswell, professor of philosophy, space physics, and astronomy, as well as consultant to NASA and Laboratory, speaks on the possibilities of building factories in space, Wednesday, October 29, "34) p.m., Reuben H. Fleet Space Theater and Science Center, Balboo Park, Free, 236-1233.

American Playwright Edward Albee, author of Who's Afraid of Virgins Woolf, among others, is the second speaker in the Balboa Series, next Thursday, October 30, 730 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. Call 232-7931 for ticket information.

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Saturday, October 25, 2:00 pm John Casablancas Model Center John Casablancas Model Cente 409 Carnino Del Rio South. "203, Miss Call 296-2373 for more informa-



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Chargers vs. Chiefs November 2, 1:00 pm Chargers vs. Cowboys November 16, 1:00 pm Chargers vs. Raiders November 20, 5:00 pm

Chargers vs. Oilers December 7, 1:00 pm Chargers vs. Seahawks December 14, 1:00 pm

OTHER EVENTS:

Day Cruise to Mexico B St. Pier

Gilbert & Sullivan Floradora Feb. 20 & 21 8 pm Feb. 22, 2:30 pm

San Diego
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 USA Men's Volleyball vs. Brazil Nov. 19, 7:30 pm Peterson Gym SDSU

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Radio/TV

San Diego Bay Pollution, Ted

Wagner," Richard Burton, in

Industrial Designer Raymond Industrial Designer Raymond Loewy, who streamlined the design of everything from the Concorde arliner to refigerators pencil sharpeners, and sewing machines, is the subject of a documentary airing Friday, October 24, 10 p.m., KPBS-TV, Channel 13.

"Psycho II." Norman Bates ii Psycho II. Norman Bates is released from the psycho ward, and guess what happens! Tony Perkins directed this more than adequate sequel to the Hirchcock classe, which airs Sarurday, October 25, 9 p.m., KFMB-TV, Channel 8.

Chargers versus Philadelphia, the march from Soldiers Field airs Sunday, October 26, 10 a.m., KCST-TV, Channel 39.

Ballot '86, KPBS-TV's series of debates concerning the upcoming elections continues Sunday. October 26, 6 p.m., when California Western School of Law professors Marilyn Ireland and Lloyd Cohen debate the reconfirmation of Chief Justice Rose Bird. Following at

October 29, 10:30 p.m., the debrates contraine when Proposition 63, the initiative to make English the official language of the State of California, is discussed. Following, at 11 p.m., Judy Woodraff hosts a program on the issues affecting the 1986 races. All programs are on KPBS-TV, Channel 15.

"The Glass Menagerie," Tennessee Williams's classic stor of a dominating mother and her browbeaten children is given a

"Baja Lagoon," the abundant life below and above the waters in a lagoon on the western coast of the Baja California peninsula se-camined in the next episode of Native, Sunday, October 26, 8 p.m., and Monday, October 27, norn, KPBS-TV, Channel 15. Rose Brd. Following at 6:30 p.m., the pros and cons of Proposition 64, the so-called "LaRouche Initiative," which may lead to the quarantine of all AIDS settims, are debated by Congressman William Congression William Damenteer and a representative from the health professions. Those two debates report next. Thursday, October 30, 1 pm. The condidates for the beny-third free condidates for the beny-third Avers, Joseph Chura, and Ren Pakanti — debate the issues at 7 pm. Duncan Hunter, Lee Schwartz, and Hewitt Ryan discuss the issues of the control of the contro

"High School Confidential," sive talk, drag races, and Mamie Van Doren strutting her stuff across a mair shop to the accompaniment of a Jerry Lee Lewis tune are enough to make this Grade B errough to make this Orace B juventile-delinquent movice about an undercover narc (played by Russ Tamblyn) a true camp classic. This 1958 black-and-white teen-exploitation flick airs Wednesday, October 29, midnight, KUSI, Channel 51.

Moriarty, and Joanna Miles. This 1973 made-for-TV adaptation airs Sunday, October 26, 8 p.m., XETV, Channel 6.

Sports

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. October 18, 7:30 p.m., San Diego Velodrome, Morley Field, Balboa Park. 483-3274.

"Swiftest Business 10K,"

San Diego chapter of the American Heart Association, Satunday, October 25, 8 a.m., General Dynamics, 5001 Kearny Villa Ruad, Kearny Mesa. Prites will be awarded for the best costume, the not-soswift, and best dressed. An "Oktoberfest" and a health Clinic take place after the run. Call \$73,9921 for details.

Power Boat Racing, more than ninety entries in twelve classes—inbeard and outboard by-draplanes, outboard performance carfs, and stock outboards—are expected to take par in the 1996. Aloha Regatra, Saturday, October 25, and Sunday, October 26, 10 am. to 4 p.m., Ski Beach, Eart Vacation Island, Mission Bay, Free, Free details call 444-2521 or 275-4411.

Artec Football, the Artecs have a chance to add to their lead in the Western Althletic Conference when they face the Air Force Academy Falcons, Saturday, October 25, 7 p.m., San Diego Stadum. Tukers are available at the stadium box office.

the stadium box office.

"Community Challenge 8K," an eight-kilometer race benefiting he Crime Victims Fund takes place Sunday, October 26, 8 a.m., North County Fair mall.

North County Fair mall.

TAC-sanctoned, mostly flat course a TAC-sanctoned, mostly flat course that winds through Kit Camon Park before returning to the North County Fair. Call 433-3551 for entry indemnation.

Basketball Leagues, itching to do more than just shoot a few hoops? Thursday-night A-league play begins October 30. Interested teams should call the La Jolla YMCA, 8355 Cliffridge Avenu La Jolla, at 453-3483 for more

In Person

7.15 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735

755-715 Funnyman Mark Schiff appears today, Thursday, October 23, through Sunday, October 26, Dennis Blair opens Tuesday, October 28, and continues through November 2, Show timely and Sunday, 8 pm. and 10-30 pm. Sunday at 8 pm. and 10-30 pm. Sunday at 8 pm. and 1 Tuesday and Weshnesday at 8 30 pm. The Improv is located at 83 Quarter Avenue, Pacific and Tuesday and Students of the Students of the

1833-720. Comedians Jeff Wayne, Felecia Michaels, and Ollie Joe Prater share the stage at the Comedy Store today, Thursday, October 23, through Sunday, October 26, through Sunday, October 26, through Sunday, 8 pm. and 10:30 pm. on Friday and Sururday, The Comedy Store is located at 216 Feat Street in La Jolia. 434-9118.

TO LOCAL EVENTS

One-Acts, Lanch and Dessert, two comedies about dating and relationships in the Eighties, are presented Friday, October 24, and Saturday, October 25, 7:30 p.m., West Coase Production Company, 1845 Hancock Street, downtown, Call 295-3724 for trepresented.

Performance Artist, the Village Voice says Karen Finley's monologues are "never just a litany of four-letter expletives but an attempt to express emotions for which there are perhaps no words." The performances take place Friday, October 24, and Saturday, October 25, Sushi, 852 Eighth Avenue, downtown. 235-8466.

Air Guitar Tryouts, Pattin' On the Hits, the nationally syndicated TV program featuring lip synce, and as a guitar performers, holds auditions Santondry, October 26, 2 p.m., Center Court, Plaze 12, 252 El Camino Real, 1252 El Camino Real, 1252 El Camino Real, con the "events highlight" on page one of this section.

Section. "86: Our Prospects for the Future," four prominent community leaders — Republican activate Carol Bentley, former City Councilman Floyd Morrow, Irma Munot, chairwoman of the San Diego County Democrate, and Robert Schuman, chairman Republicans — wetwo the November 1986 ballot and its Proposition initiative, Sunday,

October 26, 7:30 p.m. Bard Hall, First Unitarian Church, 4190 Front Street, Hillcrest. Free. 222-9477.

Acting Classes, the Studio for Performing Arts conducts two classes every Monday. The first, an acting class for teen-agers, begins at 4 p.m. The care auditio classes follow at 5:30 p.m. The Studio is at 3735 Adams Avenu Kensington. To register call 283-0446.

San Franciscan Poet Jack Hirschman reads from his work Wednesday, October 29, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 534-2533.

San Diego Noveliat Sherley Anne Williams reads from her best-selling novel Dessa Rose Wednesday, October 29, 7:30 p.m., Warwick's Books, 7812 Girard Avenue, La Jolla. Free. Call 454-0347 for more information.

Zen Priest Soiku Shigematsu, professor of American literature at Shizuoka University and a priest at the Shogen Zen Temple, discusses Zen poetry and reads from his work, next Thursday, October 30, 3:30 p.m., Scripps Cottage, SDSU. Free. 265-5443.

Special

"Out on a Whim," Jacquie Lowell's improvisational ensemble performs Monday, October 27, 8 p.m., Espresso Gallery, 500 Fourth Avenue, downtown, 239-0511.

6 p.m. to 9 p.m., 1405 Diam Street, Pacific Beach, Call 569-5968 or 272-6812 for more Halloween Fun, the spooks

Birder Bill McCausland leads a Birder Bill McCausland leads a trek in search of wintering waterfowl and shorebirds along the San Diego River flood control channel, Saturday, October 25, 8/90 a.m., one hundred yant past the entrance to Sea World on Friars Road, Mission Valley, Call 280-7710 for more information.

Threshing Bee, demonstrations of log sawing, blacksmirthing, quiltang, butter churring, cider making, in addition to musical entertrainment, square-dancing, take place Saturday, October 26, 9 a.m. to 4:30 p.m., Antique Gas and Sunday, October 26, 9 a.m. to 4:30 p.m., Antique Gas and Seam Engine Museum, 2040 North Santa & Avenue, Vista. 941-1791 or 922-5045.

Gem Show, the San Diego County Rockhound Gemboree takes place Saturday, October 25, 10 a.m. to 8 p.m., and Sunday, October 26, 10 a.m. to 5 p.m., Bing Crosby Hall, Del Mar Fairgrounds, Del Mar, Call 733-3586 or 434-3151.

"Peace Arta Festival," the San Diego chapter of the United Nationa Association hosts a festival in celebration of the International Year of Peace, Saturday, October 25, 10 a.m. to 4 p.m., United Nations Building, Balboa Park. Free. 233-3970.

"Melody of Dolls," the fourteenth annual doll show and

sale sponsored by the Doll Guild of San Diego takes place Saturday, October 25, 10 a.m. to 4 p.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley.

Back to the 1880s, slip back in time Saturday, October 25. 11 a.m. to 3 p.m., when Old Town State Park (2645 Town State Park (2645 San Diego Avenue, Old Town) horst Living History Days. A free guided tour leaves every hour on the hour, or you may wander among the attisans giving demonstrations or the military encampment of the First Dragoons. Call 295-3900 for more details.

Art Tours, Spectrum Gallery hosts guided tours of downtown San Diego's contemporary art galleries, Saturday, October 25, 11:30 a.m., and 1:30 p.m., 744 G Street, downtown. Call 232-9743 for reservations.

"Car Club Classics," th San Diego Automotive Museum diplays "special vehicles" at the Oktoberfest, Saturday, October 25, noon to 5 p.m., Deer Park Winery, 29013 Champagne Boulevard, Escondido. 231-2886.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offen guided toun every Sunday, 10 am. and 1:30 p.m., Silverwood Preserve, five and a half milee sart of Lakestide on Wildcar Canyon Road, Free Call 443-2998 for details.

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Halloween Scavenger Hunt, you don't need a fast car, just one that runs, as well as a keen sense of direction and "tested humor" to take part in the Halloween Car Rally and Walkabout, Sunday, October 26, 6 p.m., 3655 Sports Astena Boulevard, Point Loma. Call 446-5035 for more

Chess Club, the College Branch of the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifty-fourth Street, East San Diego. 583-3300.

Pumpkin-Carving Contest, the Espresso Gallery invites all "artists and ghostly creatures" to carve a pumpkin for an exhibit, Wednesday, October 29, 2 p.m. to 5 p.m., 500 Fourth Avenue, downtown. For registration information, call 239-0511.

Tide Pool Walk, a naturalist from the Scripps Institution of Oceanography leads a beach walk along a little-known tide pool in La Jolla, Sunday, November 2,

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For Kids

Puppet Show, Marie Hitchcock hosts a Halloween Marionette Part Friday, October 24, 10:30 a.m., Friday, October 24, 10:30 a.m Saturday, October 25, and Sunday, October 26, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. 466-7128.

and Sunday, October 26, 1 pm.
and 3 pm., community foom,
La Jolla Village Square mall,
8657 Villa La Jolla Drive,
La Jolla, For details phone
450-0768. Pumpkins will be
provided at a pumpkin-decorating
fext Tuesday, October 28, La Jolla
Branch Library, 1000 Wall
Street, La Jolla, Free, Call
459-5174 for reservations. Kids' Halloween Fun, a free Kids 'Halloween Fun, a free jumpkin-carring class takes place Saruday, October 25, and Surday, October 26, moon to 2 p.m., at the Pinery Tree Farms Pumpkin Patches, 12450 Highland Valley Road, Escondido, and 110d El Nopal, details. Children are encouraged to diess in their Halloween costumes for a class titled

Saturday Storytimes, Barbara Gartner conducts a storytime for preschoolers every Saturday, 9-45 a.m., Clairemont Public Library, 2920 Burgener Boulevard, Clairemont. Free. 276-0090.

"Spooky Kooky Castle," Saturday, October 25, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. Call

Road, Mission Bay. Call 226-3903 for reservations. The Children's Museum of San Diego hosts free mask-making classes for ages six through twelve, Saturday, October 25, noon and 2 p.m., and Sunday, October 26, 1 p.m.

Spanish Storyhour, an hour of

every Saturday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free, 438-5614.

Saturday Plays, the Saturday Morning, each Saturday in October, 12:30 p.m., Take One Studios, 2400 Kettner Boulevard downtown. Call 238-1235 for

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, Balbon Park, Call 581-0582 or 585-0401 for details.

More Storytime, preschoolers, accompanied by an adult, are

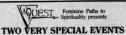
and films every wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Prec. 350-4260. Wednesday Storytimes, two-to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlibad City Library, 1250 Elm Avenue, Carlibad, 438-5614. Also, the National City Public Library, 220 East Twelfith Street, National Active Mattonal City Robin Charles, and Street, National Company, and films every of stories, compa, and films every Wednesday, 10 a.m. 316-4280. Both events are free.

Galleries

"Robotiana," the Gallery of Weird New Art's inaugural exhibit is sculptor Drew Wayland's first showing of new work since he forsook metal naturalistic sculpture and began

the single sourmet.



Luisah Teish:
Author of Jambalava, shamanist, priestess
Workshop: Ancestral Journey
Sunday, Nov. 2, 11 am-5 pm
Preregistration required by Oct. 30 - \$45.00

Laura Aljonquin Buker:
A Rainbow Wenan: co-facilitator Maniyn Moran
Medicine Wheel Retreat:
Dancing the Sacred Hoop
Priday Nov. 7, 6 m through Sunday, Nov. 9, 1 m
Preregistration required
by Nov. 3: 1975.00
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working with "lefrover technology" to create statues and bas-relief of robots. This "naturalism for the future" goes on exhibit Friday, October 24, 18 Gaslamp Court, 139 Fifth Avenue, downtown. Gallery hours are Tuesday through Friday, 10 a.m. to 3 p.m.; Steurdays, 11 a.m. to 4 p.m.

Basque Sculptor Eduardo
Chillida exhibits twenty-seven
sculptures, including several
monumental steel pieces
beginning Saturday, October 25,
and continuing through
December 20, Tasende Callery,
820 Prospect Street, La Jolla,
Gallery hours are Tuesdays,
through Saturdays, 10 a.m. to
6 pm. 454-456.

o p.m. 394-3091.

"You Can't Get There from Here," sculptor Katherine Hart exhibits constructed wall reliefs combining wood, paint, and found materials that explore "uproctedness, stability, and changing directions," through December 6, Natalie Bush Collery, houn are Wednesday, through Saturday, I p.m. to



TO LOCAL EVENTS

544-020.

"Parameters 8," in an effort to get a tochold in the downtown art scene, the La Jold Museum of Contemporary Art has opened a new exhibition pages are 721 Eighth Street, downtown. The fine exhibit is a selection of San Diego artists from the museum's permanent collection. Gallery hours are daily, 11 am. happing the property of the property

Alumni Show, fifty-seven alumni of Southwestern College's art program exhibit their works through Friday, October 24, Southwestern College Gallery, 900 Oray Lakes Road,

Maurice,

ANDRE

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CHAMBER SYMPHONY

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Friday, October 31, 1986 8:00 pm

Chula Vista. Gallery hours are Monday, Tuesday, and Friday, 10 a.m. to 2 p.m.; Wednesdays and Thursdays, 6 p.m. to 9 p.m. 421-0394.

"Aftermath," Ron Carlson and Ron Williams share assemblage as common searing point for their work, but from there, their styles teagots from call-go that slowly moved toward creating poderal-mounted sculptures. Williams control with the styles of the sty

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Abstract Impressionist Lynette Heitman's and watercolorist Karen Buell's exhibit, "A Different Place to Be," continues through October 31, Art Ste, 921 E Street, downtown. Call 272-0561 for gallery hours.

"At Odds," a photographic installation by Marsha Red Bailer that explores the concept of figure versus field, the relationship between language and photography, and other issues, is on exhibit at the Grossmont College Art Gallery,

Recent Works by Myra Bocker-Woodward and Juanita Lowe are on exhibit through November 1, Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

"Cowgirls," Marlene Alt presents her "irreverent look" at the Western heroine, using

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Art Institute Juried Exhibition, Charles Arnoldi selected ninety-

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12:30 p.m. to 5 p.m. 234-5946.

"San Diega Artista Guild Open Juried Exhibition." William Peterone, editor and cofounder of Artspace magazine, presents his "select, conciene, and othe beat comprehensive surveice, and the properties of the beat comprehensive surveice, and Diego Museum of Art. Ballson Park. The gallery is open Tuesday through Sunday, 10 a.m. to 4 p.m. COSTUMES

"Deception and Revolution: The Art of the Mask," more than one hundred mask certed by twenty-too contemporary artists and tribal artists from such places as Malt, Nigerta, Nepul, and tribal artists from such places as Malt, Nigerta, Nepul, and tribal artists from such beat of the literational Callery, 643 O Street, downtown. The exhibit at the International Callery, 643 O Street, downtown. The exhibit continues through Nevember 7. Gallery thour are Monday. 4 p.m., Sundays, 11:30 a.m. to 3 p.m. 25-8255.

"Chile: A Current View," forty-two black and white photo by San Diegan Robert Service, depicting everyday life in Chile, as well as recent demonstrations against the military junta led by General Augusto Pinochet, are on exhibit until November 8, Service, downtown. Call 235-8466 for gallery hours.

"1492," Deborah Small presents an installation comprised of two groups of paintings. The first set includes black-and-white



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adeptations of sixteenth-century emparing that depite the deviatation of the Indies during the early years of European colonitation. The second group-vivilly colored, explores the familiar story of Columbu's "discovery and conquest." The exhibit continues through November 3, Annulas Callette, November 3, Annulas Callette, and the Colorest Callette hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 231-6652. ne items (fourteen from name items (fourteen from San Diego-area residents) from the 1021 works submitted from throughout the nation. The thirty-second annual San Diego Art Instrute juried exhibition continues through November 2, son Diego Art Instrute Callery, Balbou Park. Caller hours are 10 a.m. to 5 p.m.; Sundays, 12:30 p.m. to 5 p.m. 234-5946.

10 a.m. to 5 p.m. 231-6032.

"Sirens of Light," photographer Richard Peterson and artist Sydney Kowac collaborated to create "ominous, collagelike, black-and-white images" that were inspired "by the bad things poing on in the world." The exhibit continues through November 5, Java, 857 G Street, downcoards - 6, Java,

"Photography: Suggestion and Fact," photographs by Ann Chamberlin, Donigan Cumming, and Nic Nicosia are on exhibit through November 12, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, neon to 5 p.m. 534-2864.

"The Gustalupe Meander: A
Refugie for San Jose," the
Gustalupe River bucers the city
of San Jose, California. Newton
Harrison and Helen MayerHarrison combine poetry, aerial
photocognish, Planneri draming,
for an urban refugie in that city's
redevelepment district, which is
on display through November 14,
Boehm Galler, Palomar College,
San Marco. Gallery hours are
Treadays through Fridays, 10 and
4 p.m. 744-1150.

Photography Awards Exhibit, the thirty-two winners of the Sixth Photography Awards, selected by James Alinder of the Friends of Photography, are on

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"The Dream Sleep," pencil, charcoal, and gousche drawings by Cary Hansmann are on exhibit through November 15, Aceveeds Gallery, 4010 Goldfrich Street, Musion Hills. Callery hours are 10 a.m. to 5 p.m. 296-6748.

Painted Constructions by Frank Cole and recent paintings by Lesile Letner continue on exhibit through November 15, Quint Gallery, 664 Ninth Avenue, downtown. Call 239-8592 for gallery hours.

gallery hours.

"Actual Photographs,"
San Diego native Bord Rice, called "the king of noise" by some and "the Marcel Duchamp of contemporary culture" by others, displays a collection of "found" photographs, Pink and Pearl Callery, 711 Eighth Street, downtown. The exhibit continues downtown. The exhibit continues 236-0284 for gallery hours.

"210 Years without End," the Minger International Museum of World Folk Art opens an exhibit of American design that spans, well, 210 years. More than 200 items, from Shaker furniture to items, from Shaker furniture to quilts and weather vanes to fiber art and contemporary ceramics, remain on exhibit through November 15. The museum is located in University Towne Centre, 4405 La Jolla Village Drive, La Jolla, 453-5300.

New York Artists Hunt Slonem who shares his loft with more who shares his loft with more than seventy rare and exotic birds, which he includes in his paintings of lush jungle settings, and photographer Katherine Fishman, who uses the Fishman, who uses the photographic negative the way some artists use drawings as the basis for paintings, share an exhibit that runs through November 29, Paris Green Gallery, 1852. Fay Avenue, La Jolla. Gallery hours are Tuesdays through Saturdays, 10 a.m. to 6 p.m. 456-3737.

10 a.m. to 6 p.m. 456-3737.

"Fine Tuning Sailing Design
Today," a selection of drawing,
photographs, videotapes, as well
as the sailing wacht Sains & Seripes
35, document how and design
texhibit continues through
November 30, La Jolla Muneum
of Contemporary Art, 700
Prospect Street, La Jolla The
museum is open Tuesdays
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TO LOCAL EVENTS

nuseum is open until 9 p.m. For dditional information, call

"Figurative Sculpture,"
T.J. Dickson exhibits a series of
"literal and realistic" tetra-cotta
works through December 11,
Founders Gallery, USD. Callery
bours are Monday through Friday
noon to 5 p.m. 260-4682.

Auditions

ASSESSED AND A CONTROLLED AND A CONTROLL

stuations. I speak from experience.

The other day, I was driving to work on Highway 94. The radio was blasting "Won't Get Fooled Again," an evergreen by the Who. I glanned over to the next lane and noticied a threepiece type driving a conservative sedan who apparently had his radio tuned to the same station. He was banging on hirsteering wheel in an approximation of Keith Moon's rolls and fills. This particular morning, the first rain of the season had fallen, rain of the season had failen, and every bozo was intent on some lemming wish to be in the same place at the same time. I glanced over to the next lane as the Who came crashing out of the most boring synthesizer sold in recorded history with a dozer or so ringing power chords, and he was making like Pete

or at Ingging power circuss, and Troughing power circuss, and Townsends, weeping his arm across an air guitar with wide windmill stroked! His car hit the speed bumps. I resisted the uge to brake. We trouched door to door. He righted himself and speed away, heaving a hidding speed away, heaving a hidding speed away for the property of the property o themselves submerged in t welter of their noncelebrityhood. In fact

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to tap the hidden potential in all of us. Me. I took us. Me. I took us. Me. I took us. Me. I took where I learned how to duckwalk and play air guitar "like ringing a beil." Other classes include a "Remedial Barba Streisand" workshop for both males and females and special group class where members learn the ustraint appeal and the street members learn the forms, the Four Tops, and Little Anthony and the Imperials. Only by facing this otherwise natural urge can we hope to live safe, peaceful lives. Shows like Patture On the Hirs and called Patture On the Hirs and called and under the street of the st

information. - Orlando Ramire

La Jolla

(continued from page 1)
preservationists who hope to

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restore the theater to its former grandeur as a performance house. In the interim (and very quietly), La Jolla has come to town — whether for a nine-month gestation or to spend the NEA grant and run is their

business. Included in this small inaugural exhibition are works by twelve San Diego artists from the La Jolla Museum's permanent collection, which comprise an eclectic show that comprise an eclectic show that is representative of the many fine works the museum has neither the apace nor the regular programming to accommodate. Artists include Iralo Scanga, Emest Silva, Manny Farber, Roy McMakin, Robin Bright, Faiya Fredman, Reesey Shaw, Musell Forester, John Budessen, John Rogen, which was not to be a superior of the control of the control

Trombones

(continued from page 1) orchestras in their early stages of development — the student who is destined to find that

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READER'S GUIDE TO LOCAL EVENTS

Bee" is not quite his calling has yet to be weeded out. However, by late October, the chaff has pretty much fallen away, and begin. The Mt. Carmel invitational is generally the first of these held in Southern California. Consequently, the large turnout includes most of

marchers, this year featuring such aggregations as Los Angeles area schools Los Altos, Arcadia, Loara, and Magnolia, as well as last year's winner — Poway High School's 230-member Emerald Brigade.

The bands are entered into various categories, determined by the size of the ensemble and the level of experience. Group size this year will range from

the forty-member squad from Serra High School to
Los Altos's 285-member unit.
There are also two facets to the

competition: the parade march and the field show. The parade portion of the event begins at noon, with the judges' stand on Paseo Montalban, just south of Carmel Mountain Road. Some million dollars' worth of

field in ascending order (based on size), so by evening, the most spectacular arrangements will be unveiled, followed by performances by the hose bands. There will be plenty of food on hand, and presumably, the fifty-yard line will be clearly marked. For more information, phone Otto Talle during evening hours at 487-0984.

- David Scroggy

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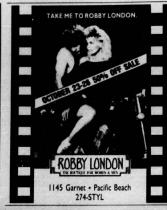
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between noon and 1:45 p.m. The field show competition,

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ALL TIE WAY HOME.

The South Coast Repertory Theater is staging the Talletter Prize wroning is staging the Talletter Prize wroning to staging the Talletter Prize wroning to promote IA Death in the Faintilla, by James Agne. Be in untall fornesses in 1915, the play traces the many particular to the staden death of their young husband the six separated bent to their young husband the prize to the prize of the prize the prize to the prize of the prize the prize the prize the prize of the prize the p

ALONE TOGETHER
The Fiesta Dinner Theatre is staging the cornedy by Lawrence Roman (author of Under the Yum-Yum Thee) about an older couple who are finally alone together after having just sent their youngest son

off to college. Pandemonium ensues, however, when the oldest son cornes back home. then the second eidest, and finally the youngest, with his girlfriend. Herman Frank has directed this comedy about the relationship between parents and their grown children (Sm.)

comedy about the relationship between parents and their grown children. (Sm.) Flesta Dinner Theatre, through November 30, Wednesday through Saturday, dinner at 6:30 pm, curtain at 8:15 pm. Sunday, dinner 4:30 pm. curtain at 7:15 pm. Matines Saturday and Sunday, buffer buncheon at noon, curtain at 1:15 pm.

ARBENIC AND OLD LACE
The Pine Hills Players present the
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season with End Regnotife series
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comparison with a very sinister past,
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Prazizin has directed the su reclade
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applied exsual stereotypes: Jules Aaron has directed the production Cast members include Charley Lung, Jense Wilson, Pett Johns, Lung, Jense Wilson, Pett Johns, Lenser Parker, and Cert Regigardo. Cliff Faultime is the scenic designer Shigners Visji the costume designer. Paulae Jensins the lighting designed directed of Shirt. South Coast Repetroly Theatre, through October 26: Thursday through Southody at 8:30 pm. Southogs at 8:00 pm. National Sharlong and Southey at 5:00 pm.

Saturday and Surviday at 300 pm.
DON VICTOR 6 PRIENDS.
The Bowery Theatre is hosting
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A FLEA IN HER EAR

Georges Feydeau. Set in turn-of-the-century Paris, the cornedy recolves around mistaken identities and the question of marital fidelity — or infidelity. Jeg. F. Fields has directed the production. Cast members include. Jeff Wolf, Therese L. Reichert, Eris Kelly, Sean Leenard, Larry Sulani, Sean O'Shea. include Jeff Wolf. Therese Leonard, Larry Sudan, Seam Shea, Leonard, Larry Sudan, Seam Shea, Leonard, Larry Sudan, Seam Shea, Charles, Seam Shea, Leonard, Larry Sudan, Cape Roberts, and Joseph Seam Cape States, and Joseph States, Seam Cape States, San Diego State Chivernity, Man Sang Theater, Hough Cholor 25 Thursday through Saturiday at 840 Jpm.

Thursday through Saturday at 8000 pm.

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12-00 pm.
HIGH BUTTON SHOES
The Lawrince Well Village Theatre presents the musical comedy—
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John Crzesiak. Dee Ann Johnston is the choreographer. Don Ertel is the scenic designer. and Christopher Hardt at the lighting designer. (SIM3) Lawrence Welk Villager Theatre, through Nowember 23. Tuesday, and Thursday through Saturday at 800 pm. Matiries Tuesday through Thursday, and Sunday at 145 pm.

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For two entrings only, Suikh
presents New York's notorious
performance artist Namen Finley
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The Villager Voice has said. On
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Asturday, October 25, at 800 pm.

ANDOCAPE OF THE 800°
The San Deep City College Dicrea
Department presents John Guare's
provocative study of the American
Dream gore sour, 450 ps Sauda
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LIGHT UP THE SIX

THE FAILES SIX

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Theater Directory MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-72121 x236

PALOMAR COLLEGE Palomar College Theatre 744 8860

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE

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SAN DIEGO ACTORS THEATRE 311 Eighth Avenue: downtown 268-4494

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746 6669

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heigi

THE BOWERY THEATRE 480 Elm Street, San Diego 232 4088

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440 2277

PIESTA DINNER THEATRE
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SAN DIEGUITO PLAYHOUSE 742 Genevieve Street, Solana Beach 755-7358

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 NORTH PARK THEATRE 2891 University Avenue, San Diego 692 0220 SCRIPPS RANCH COMMUNITY THEATRE m Junior High School

Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7561 SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423,0082

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboa Park
239-2255 SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Crula Vista 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR SOSHI GALLERY 852 Eighth Avenue, downtown 235 8466

TRITERIA (located above) La Maison Restaurant 3681 Fifth Avenue, Hillcrest

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Weiss Center for the Performing Arts 534-4574

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CIVIC THEATRE

Sat., Oct. 25, 8:00 pm Tues., Oct. 28, 7:00 pm Fri., Oct. 31, 8:00 pm Sun., Nov. 2, 2:30 pm

Tickets available at Civic Centre Box Office • 202 C St. At May Company and Mad Jack's \$42, \$35, \$25, \$18, \$10 Charge by phone: 236-5510/232-0800



READER'S GUIDE TO THE THEATER

400 East Elder, Fallbrook, Friday, October 24, through November 9; Friday and Saturday at 8:00 pm. Matinee Sunday, November 2, and Sunday, November 9, at 3:00 pm. For information call 728-0998.

the cornedy-farce by Ray Cooney and John Chapman about the antics that take place in a very elegant top-floor flat in London. Fifteen years of marriage seem just about undone in this comedy, which covers everything from Philip's business deals with Bow-Wow books.

THE NORMAL HEART

Inaugural

Play Discovery

Festival



Cast members from Broadway, TV & film
 Share your ideas with the director, playwright,

JOIN US AS WE LEAP

FROM PAGE TO STAGE!

and cast	following e	each	perform	ance	
• Be a par	t in shapin	g 3	exciting	new	plays!

Performances	Friday 8 p.m.	Saturday 8 p.m.	Sunday 2 p.m.	Sunday 8 p.m.		
MESMER	10/24	10/25	10/26	10/26		
BOILER ROOM	10/31	11/1	11/2	11/2		
GENTLEMEN	11/7	11/8	11/9	11/9		

Ticket prices \$7 and \$9 Tickets/Charge It! 239-2255









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through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, November 16, at 2:00 p.m.

OKLAHOMA RIGGS Reviewed this issue. Lamb's Players Theatre, through November 15; Tuesday through Saturday at 8:00 pm. Matinee Saturday at 2:00 pm.

Saturday et 2:00 pm.
THE OPEN STACE EXPERIMENT
Take One Studios Theatre is
offering a place where saipting
professionals can do lie progress
work before a live sudience. Every
Sunday et 7:00 pm. the stage is
available for "audition pieces.
available for "audition pieces.
improvisation, music, comedy,
improvisation, and improvisation,
improvisatio

evening arrive by 6:30 pm. to sign up (Sm.) Take One Studios Theatre, No. 12, 2400 Kettner Boulevard (one block south of Laurel, second floor), San Diego, Sundays at 7:00 pm. For information call 238-1235.

PLAY DISCOVERY FESTIVAL: THE GENTLEMEN OF FIFTH AMENUE As part of its inaugural Play Discovery Festival, the Old Globe Theatre is presenting a reading of James Pensi's first full-length play The reclusive Collyer brothers are different with lear and nostility.
Old Globe associate director Davi
McClendon has staged the readin.
The Gentlemen of Fifth Avenue wis
be presented in a workshop
production November 7-9. (Sm.)
Cassius Carter Centre Stage.
Tuesday, October 28, at 8:00 p.m.

PLAY DISCOVERY FESTIVAL: MESMER The Old Globe Theatre presents a

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A DELIGHTFUL WORLD PREMIERE OKLAHOMA RIGS A warm and bright by David McFadzean Directed by Robert Smyth TAMBSEVALES THEATE Tue-Sal. 8 p.m. Saruday Malines 2 p.m. through November 15 Tue-Sal. 8 p.m. through November 15 Tue-Sal.

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Mandell Weiss Center for the Performing Arts

READER'S GUIDE TO THE THEATER

ma about Viennese physician Anton Mesmer as he explores use of hypnotism in developin theory of "animal magnetism." hance develops between tharismatic physician and a spilind patient that

SAN DIEGO THEATER CRITICS CIRCLE AWARDS
On Sunday, October 26, at the Reuben E. Lee restaurant, the San Diego Theater Critics Circle will hold its third annual awards ceremony and will announce the winners from fourteen entercoins the

WEST SIDE STORY WEST SIDE STORY
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Visual Arts opens its new season
with the Tony Award-winning
musical that places the story of
Romeo and Juliet in the

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Friday, November 7 Plain of Prayer "Temptations of the Moon" The Rite of Spring



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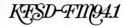
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READER'S GUIDE TO THE MUSIC SCENE

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

BY JOHN D'AGOSTINO

Once you get past their cover version of what ranks as one of the the most insipid radio hits of the Sixties/Seventies cusp of the Sixties/Seventies cusp
Norman Greenbaums 'Spirit in
the Sky' — Doctor and the
Medics start looking and
sounding pretty damn good.
For me, getting past that
obstacle took some doing. The
facts that Greenhaum's tune
each it is effect on number these made it as far as number three

nach that Greenhaum's ture made it as far a number three on the American charts in a sumber three on the American charts in recent rendition actually made it to the top of the British charts can be submitted as incontroverible evidence that I should never, ever be given a job in the A&R department of a major record fighted in the A&R department of a major record spirel, in the A&R department of a major record spirel, in the A&R department of a major record spirel, in the A&R department of a major record spirel, and in the A&R department of a major record to spirel as a sough biscuit of a tune that sounds like had Canned Heat brough issued to with an avuil riding on the turntable's tone arm. Contrary to its title, the song is as spiritless and innare a piece of entire the contract to "frequent rotation" on radio playists. It's worse than bubblegum that appires to "rock" with its use of cheeny guitar distortion and a loging. guitar distortion and a loping all-together-now rhythm that



Turns out of gas after a few seconds. If the good Doctor had solicited my opinion of his chances of scoring a major hit by reheating this bloody chunk bed stand a better chance of being seated next to Ed Koch in the Russian Tea Room wearing his neopy-heddleigarb and mud-sculpture hairds. Shows you how much I knows the standard his change that had been seen to be seen to b

Open Air Theatre

Avadoro

terrible song. I paid the Medics themselves scant notice until I listened to their long-playing I.R.S. Records debut, Laughfing the Records debut, Laughfing the album rises above the subternanean level of its opening track like a lovely mist from a putrid swamp. Building on a foundation on a foundation that until last year was their only caling card Medics shovel on Sixties grit in Medics shovel on Sixties grit in

the form of Byrds-Who vocal harmonies; guitar tones that cover the spectrum from proto-Seventhes distorto-mondo to upper-neck. Eighthes clarg; eighthes clarg; eighthes clarg; eighthes charged in the control of the payoff of a catchy refrain, kitchen-sink production appointments reminiscent of the more baroque excesses of late-Sixties pop bands (quick swipes at harpichords and the liber; and a peppy drum track that recalls the days when you

of a snare drum on a record i.e., before record producers

onsoles).

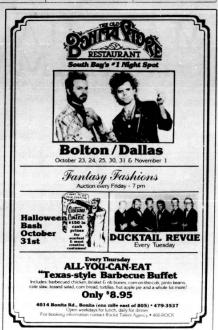
Laughing at the Pieces is consoles).

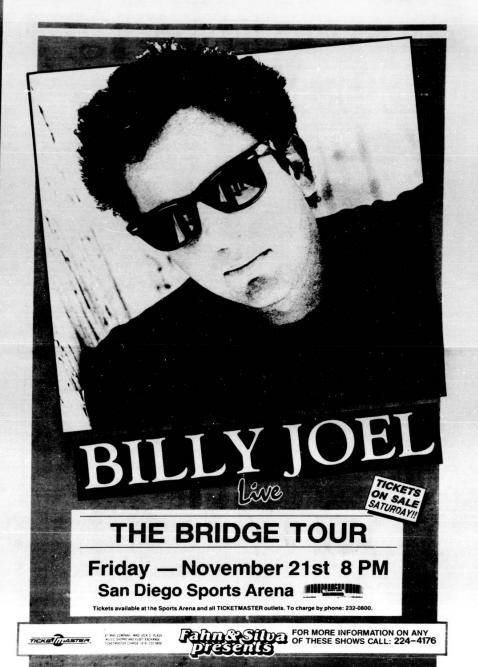
Laughing at the Pieces is eccentric, grab-bag rock at its least gating and most season and the season of the season

featuring Beach Boy-style wocal "woo-woos."

There's so much on today's music scene to grouse about that a band that car simultaneously rock and bring a grin to one's face is especially welcome — even when that grin occasionally wintides into a grimace. An informed source tells me that the next tune the constant of page 20 constant on page 20







For advance concert information call: AVALON CONCERTLINE (213) 976-2ROC

THIS BUD'S FOR YOU.

(continued from page 22) band is planning to cover is ABBA's 1974 hit, "Waterloo."

That song has much the same flouncey rhythm as 'Spirit in the Sky," which means that it could fit nicely into the soundtrack of one of those soundtrack of one of those Saturday morning, action-cartoon programs. The fact that the British sexter should choose to do it, rather than a superior ABBA tune such as "S.O.S." attests to their slightly campy inclinations, most of which will no doubt be in substrace. Fortun solds when the which will no doubt be in evidence Friday night when the mascarased Doctor (a.k.a. Clive Jackson) and the Medics are joined at the Spirit by Sex and Free Beer and Mojo Nixon.

Free Beer and Mojo Name.
In other concerts this week,
the great bloes oncerts this week,
the great bloes oncerts this week,
the great bloes once the state of the

and the week closes
Wednesday with two shows at
the Fiesta Dinner Theatre
featuring the double bill of
Kris Kristofferson and Billy
"I Can Help" Swann.

CONCERTS

Paul Butterfield and the Jacks:

Doctor and the Medics, Sex and Free Beer, and Mojo Nixon: Spirit, Friday, October 24, 9 p.m., 1130 Buenos Avenue, 276-3993.

Crystal Gayle and the KCBQ Flatbed Band: Del Mar Fairgrounds Grandstand, Saturday, October 25, 7:30 p.m., 1-5 at Via de la Valle, Del Mar. 286-1170.

The Mentors, Prowler, Soldiers of Fortune, Social Spit, and the Scumlords: Spirit, Saturday. October 25, 9 p.m. 1130 Buenos Avenue, 276-3593.

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

Roy Buchanan: Bacchanal, Sunday, October 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Uriah Heep: Bacchanal. Tuesday. October 28, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022

Kris Kristofferson and Billy Swan: Fiesta Dinner Theatre, Wednesday, October 29, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977.

Jack Mack and the Heart Attack: Belly Up Tavern. Thursday, October 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

New Order and the Pall: SDSU's Open-Air Theatre, Friday. October 31, 8 p.m., San Diego State University campus 232-0800 or 483-6339.

Matt "Guitar" Murphy: McDick's Pub. Friday. October 31, 9:45 p.m.,

1921 Bacon Street, Ocean Beach. 222-6822

E.L.P.: SDSU's Open-Air Theatre Saturday, November 1, 8 p.m., San Diego State University campus, 232-0800.

Specimen and Faces of Drama: -Saigon Palace, Saturday, November 1, time to be aurounced, Fifth Avenue and Martin Luther King Way

Country Joe McDonald: McDick's, Saturday, November 1, 10 p.m. and 11:30 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.

The Trebels, Big Express, and the Fan Club: Normal Heights Community Center (Adams Avenu Post), Saturday, November 1, 7:30 p.m. 4649 Hawley, Normal Heights, 295-8914.

Midnight Star: Sports Arena Saturday, November 8, 8 p.m.

Gil Scott-Heron: Bacchanal. Sunday. November 9, 8 p.m. 8022 Clairemont Mesa Boulevard. 560-8022

Stanley Clarke: Bacchanal, Tuesday, November II. 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

David Sanborn: Civic Theatre, Wednesday, November 12, 8 p.m., 202 C Street, downtown, 236-6510.

Leon Russell and Edgar Winter: Bacchanal, Wednesday, November 12, 8 p.m., 8022 Clairemont Mesa Boulevard.

British Invasion Tour '86, featuring Gerry and the Pacenakers, Freddie and the Dreamers, Chad and Jeremy, the Mindhenders, and the Searchers: Golden Hall. Thursday, November 13, 8 p.m., Community Concourse, downtown, 232,0800.

Dwight Yoakam and the Lonesome Strangers: Bacchanal Sunday, November 16, 8 p.m., 8022 Clairemont Mesa Boulevard 560-8022

Molly Hatchet: Bacchanal. Tuesday, November 18, 8 p.m., 8022 Clairemont Mesa Boulevard. 567-8022.

The Smithereens: Bacchanal. Wednesday, November 19, p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Restless Heart: Bacchanal, Monday, November 24, 8 p.m., 8022 Clairemont Mesa Boulevard 560-8022.

Shriekback: Buccharal, Tuesday, November 25, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

BoDeans: Bacchanal, Wednesday, November 26, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

CLUBS

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Alask contemporary and country, Friday

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff. 942-1108: The Most Valuable Players, Sazz. Thursday; Peter Sprague and Kevyn Lettau and the Dance of the Universe Orchestra, Isazz, Friday and Saturday; Kat's Caravan, rhythm

and blues and soul music, 4-8 p.m., Sunday: Gene Perry's Afro Rumba, Latin jazz and salsa, Wednesday: live jazz is featured during the Sunday brunch also.

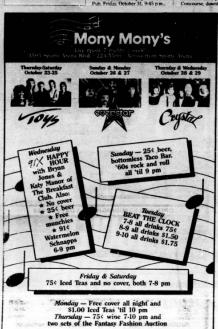
Belly Up Tavern, 143 South Cedins Annue. Solana Bleach 443-0402: The Jual Bitterfield Blues Band, blace and righthm and blaces and the Band. Soland Soland Thursday. For the Soland Soland House Peters, Soland Soland House Peters, Soland Soland and the Crocolides 5 ska blace, and nock, Saturday Kenny Rankin, singer-sing-price; Soudar: the Mar-Deix, visinger soland soland soland face, Soland Soland Soland Soland Soland Soland Soland Annue musik, Wednesday. Afternoon Concerts: Tohacco Road, Visinger sair and song. 5-306 p.m.; Foland; Bonder Toen, visitage sair and song. 5-306 p.m.; Foland; Bonder Toen, visitage sair and song.

BookWorks/Pannikin Coffeebouse, Flower Hill Center, 2670 Via de la Valle, Del Mar 755-3735: The Joe Azarelio Duo, piano and bass jazz. 8 p.m. Friday: Tom Flinklea, solo jazz piano, 8 p.m., Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

Coffee-by-the-Sea, 1953 San Ellio, Cardiff-by-the-Sea, 436-1231: CIC: Porter, guitarist and singer, Friday and Sunday evenings: Friday: Pegg Shannon, folk. Saturday, Mark and Sarah Schlebecker, classical guitar duo, Sundaw home.

The Country Side Nestaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday: Buckshot. country, Monday and Tuesday.







SALE ENDS OCTOBER 29



HULA HOOP CONTEST



ROCKIN' WEEKEND

KIFM@98,1 JAZZ HAPPY HOUR

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Friday & Saturday, October 24 & 25 FOUR EYES

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MONDAY

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NEW YORK GIANTS vs. WASHINGTON REDSKIN Drink specials, carved roast beef sandwiches 754 Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, October 28 & 29 ipso facto

\$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

sion Avenue, Oceanside, 7757: Live Afro-Cuban and in music, Thursday through day, call club for information

El Comal, 523 Encinitas Boulevard, Encinitas. 944-1575: Wavy Gravy, dance music, rhythm and blues. Latin, jazz, and Top 40. Friday and Saturday.

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

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

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

The Grove, 3232 Mission Avenue. Oceanside. 757-7711: Sound

Harbor Lights, 264 Harbor Drive Oceanside. 722-4855: Don Tennison, country and contemporary, 8:30 p.m., Monday and Tuesday.

and tuesaay.

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
and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Rondeaux Brothers, contemporary, Thursday through Saturday.

Treland's Oven, 556 First Street, Encintas 944-0233: Sean McVicker Irish music and contemporary songs, Thursday: Sean McVicker, Paul Dunn, and Miles Tyre; Irish and contemporary, Friday and Saturday, Barbara Linnan McCarty, Irish music, Sunday.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo. 485-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Friday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Forecast, jazz, contemporary, and rhythm and blues, Wednesday through

Saturday,

Kypling's, 927 First Street (in the
Lumberyard Shopping Mall),
Encinitas, 942-8181: Aubrey Fay,
Fran Loskota, and Scott Von
Ravensbeng, jazz, Wednesday
through Saturday; live music,
Sunday through Tuesday, call club
for information.

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 beginning at

Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 744-4120: Gregg Coad an Holy Cow country, Wednesday through Sunday. Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038; Steppin' Out, country rock, Tuesday through Saturday.

Mille Fleurs, rather Land Rancho Santa Fe. 756-3085; Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through

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Friday, October 31 · Midnight Pacific Beach Costume Contest

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Wednesday, October 29
Cafe Diego's Halloween Party ists will be selected from our costume for the finals held in Pacific Beach Midnight, October 31.





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Mission Inn, 502 East Mission, San Marcos. 471-2909: The Bekin Boys, vintage rock, Thursday through Saturday; the Sunday Edition (Harry Paul and Tom Connors), country light rock, and Fifties music, Sunday through Thursday.

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

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Twice As Nice, variety music from country rock to rock to Top 40, 4-7 p.m., Wednesday through Saturday.

Oakvale Lodge, 14900 Oakva Road. Escondido. 749-3193: 5 Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday

Old Del Mar Cafe, 2730 Via de la Revue, vintage rock, Sunday; Everett King's Modern Rhythm, blues and rhythm and blues, Monday and Tuesday; the Heroes,

Old Time Cafe, 1464 North Halphary RJ, Lescala, 3:58-400; Halphary RJ, Lescala, 3:58-400; Lennifer Jeffries, 6M, 7:39 pm., Throwday, the Robin Flower Band, Saturing, Chrystal Recess, 16th. histograms, and gazzonic, 1 and 9 pm., Friday, San Hinton, follometer and followest: 7 and Note 16th, 7 ann. Study, Colif rises, 5-4 pm., Study, Colif rises, 16th, 7 ann. Study, Colif rises, 16th, 7 ann. Study, 16th, 16th Old Time Cafe, 1464 North

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

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Darci Daniels and Flashback, contemporary. Tuesday through Saturday: the Rod Craditt Band, oldies music. Sunday

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; The Agents, rock, Thursday, Messenger, rock, Friday and

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

San Luis Rey Dowas Golf
Course Country Club, 31474 Golf
Colorse Country Club, 31474 Golf
Club Drive, Bonsall, 738-3762;
Dan Connor, Oddies country, and
contemporary, Tuesday through
Thurnday; 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

Teepee Room, 1270 Main Street, Ramona. 789-3755: Key Largo, contemporary rock, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171: John and Julie Moore, bluegrass, Saturday.

The Top Spia, 205 Laurine Lanc. Pallbrook. 728-9108: Quad Mirage. rock, Thursday through Sunday: Strider, rock, Wednesday.







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GIL SCOTT-HERON
Tuesday, Nov. 18
Monday, Nov. 24
Monday, Nov. 24
RESTLESS HEART
Tuesday, Nov. 25
Wednesday, Nov. 26
BODEANS

All tickets available at movement and the Bacchanal

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-4797. Crossover, country, Thursday through Saturday. Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Room: The Agents, rock, Friday and Saturday: audition night with Private Session, rock, Wednesday.

Saturday: Jon Kendrick and Company, country, Monday and Tuesday: clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Ipso Facto, rock, Thursday through Saturday; the Erge, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

Winner's Circle Resort, Marvin's, 550 Via de la Valle, Del Mar. 755-7955: Don Tennison, country

and contemporary, 10 p.m.-1:30 a.m. (after dinner theater), Thursday through Sunday

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Reflectors, nock, Thursday through Saturday, the Procrastinators, nock, Sunday and Monday, Four Eyes, rock, Tuesday and Wednesday, with the Jacks, nock, Tuesday, Secrets plays jazz, 5:30 p.m. to 7:30 p.m., Friday. Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Fundi and Company. Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Richie Garry and Sundown, country, Wednesday through Saturday, with singer Gail Lee, Friday and Saturday, Jon Kendrick and

Wednesday and Thursday evening Wednesday and Thursday evening and 2-6 p.m., Sunday afternoon, Theresa and James Hinton, Irish music, Monday: Chuck Perrin, contemporary, Tuesday evening: live music on all other days, call club for information.

Hilton Hotel, Carso Bar. 1775 Bast Mission Bay Drive, Mission Bay 276-4010: The People Movers, contemporary, Wednesday through Saturday: Triple Play, rany Sunday through

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611. Ocean Terrace Lounge: The

Every Thursday & Friday





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

Casa de Joma

Point Loma 224-3925

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, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: The Rockaways, contemporary music for dancing, Friday and Saturday.

Babia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Zaaji, Jazz, Thursday; the Clue, rock, Friday through Monday; the Mar Dels, vintage rock, Tuesday; Hollis Gentry's Neon, jazz, Wednesday; Chula Vista Room: Bob MacLeod, piano variety, Sunday and Monday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300: Evenstar, rock, Thursday through Saturday; the Beat Club, rock, Sunday through Tuesday; Indoor Fireworks, rock, Wednesday

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170; Robert Windolph, new-wave pop, Thursday through Saturday; the Sar Maker Machiners, recorded audio and visico audience participation presentation, Sunday through Thesday; the Hypnotic Revew with Karl Santos, Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village. 223-8061: The Hypnotic Revue with Karl Santos, Thursday: recorded music with D.J. Drew, Friday and Saturday: Star Winds, contemporary rock, Sunday and Monday: Robert Windolph, new wave pop, Tuesday: G.C. and the Lap of Luxury, Fifties and Sixties surf rock, Wednesday.

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

Ché Café, Revelle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla. 534-2311: Acoustic music night featuring performers from the UCSD school of music, Thursday: Cornerstone, reggae, 8 p.m., Friday.

Chuck's Steak House, 1250 Prospect Street, La Jolia. 454-5325: New Shooz, jazz Wednesday through Saturday: the Joe Marillo Quartet, jazz, Sundar



RES and FAITH and COLORED RAIN



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PROWLER and SOLDIERS OF FORTUNE plus SOCIAL SPIT and

THE SCUMLORDS opens the show, or whatever you call it, at 8pm sharp. If you've a glutton for punishment, if you can take this, you can take anything!

TUESDAY, OCTOBER 28
KONIVX with THIN ICE and STEAL FISH plus
CASS & ME opens at 9pm

WEDNESDAY, OCTOBER 29
WAIT 4 with DROP CONTROL and
THE UNCALLED 4 plus LIQUID RHYTHM aposs

TOMORROWS Oct 20th: THE SURPACE G sets, THE HITTERS, and THE HITTERS and THE HITTERS AND A SETS of the Abditioners Steen For Rick with THE ARCH SEA 2 sets, pine BECKY CHITTS, MOD NIXON & SKIND FOR A SETS of the Abdition of the Archivele from a major trace FUTKETS, and IMAGE RICKETS and IMAGE RICKETS and IMAGE RICKETS and IMAGE RICKETS AND A SETS OF THE ACCURATE A SET OF T

POVING EYE MUSIC REPORTS Was said to get last this week so the Doctor A: the Medica (Friday) and The Mentors (Saturday) shows would have mough space to show you just who the hell they are, But, we'll get them next week folls. You can count on that, Thanks All?

Elements, contemporary, Tuesday through Saturday, tea dance with the Variations, contemporary, 2-20-5-30 p.m., Sunday: "Mr. Luckey, Painst, Repforms at 9 p.m., Sunday evening, Croom Room: Doug Ulrich, painst, and Saturday from 6-10 p.m. Palm. Sunday expendig at 5 p.m., Jimmy Monday, Ron Singer, painst, and Monday, Ron Singer, painst, Tuesday through Thursday.

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

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832: The Bobby Gordon Quartet, iazz, 2-4:30 p.m., Sunday: the Billy Mintz Quartet, jazz, 7:30 p.m., Monday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Private Domain, rock, Thursday through Saturday, the Beat Clah rock, Sunday and Monday: the Reflectors, rock, Thesday and Wednesday. The Bloomle Druce Band retaining the Control of the Control of the Bound of the Contr

Judson's, 3111 Sports Arena Boulevard. 225-9090: Twogether, a variety including Top 40 and oldies, Wednesday through

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Coronado. 435-6262: The Jame Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

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

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

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

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: Hot Mix, rock, Thursday; Luke and the Locomotives, rock, Friday and Saturday; open jam session, 6 p.m., Sunday.

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 Saturdas. Piano bar: Randy Beecher, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Toss, rock, Thursday through Saturday: Evenstar, rock, Sunday and Monday: Crystal, rock. besday and Wednesday.

Mulvanev's, 1031 Orange Avenue. Coronado. 435-4660: Brian Stevens, contemporary, Friday and Saturday; Bing Cosey hosts talent

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach
270-7522: Holls Gentry's Neon,
iazz, Thursday through Saturday,
Everett King's Modern Bythum,
blaces and rhythm and blues,
Sunday, the Siers Horders, rock,
Monday and Tuesday; King Biscuit
Blues, blues and rhythm and blues,
wellnesday.

Paradise Bay, 1935 Quivira Ro Marina Village, Mission Bay Park. 223-2335: The Reflectors, rock. Thursday through Saturday: Scarlet, rock, Wednesday.

Pax Bar and Grill, 1025 Fraspect Street, La Jolla. 454-9711: Mel Goot, solo jazz piano, Thursday: the Mel Goot Trio, with vocalist azz, 4-8 p.m., Sunday, Carl Evans Ir., solo jazz piano, Wednesday

Rocky's Balboa, 4626 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. The Abilene Country Sa

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Rockola, Beatles music and oldie Tuesday through Saturday; the Most Valuable Players, danceable The Salmon rlouse, 1970 Quis 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

Silver Fox Lounge, 1833 Carnet Avenue, Pacific Beach, 270-1343: The Dan Connor Band, country, uddies, and contemporary, Friday

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

Stage Door, 4500 Ocean Boulevard, Pacific Beach, 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday: Christic Peak, oldies, everything and anything else, Sunday and Monday.

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 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.

11:10 pm., Friday and Saintrája; Texas Haabouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Thursday; the Sadevinders, block. Thursday; the Sadevinders, block. and country, tock. Friday and the Graffed Dead, Sunday; the Hitters, folk rock, and Van Orbitson, folk, Monday; Fred Heath and the Sildevinders. beospie and blues. Taesday; the Hitters, folk rock, Wolfresdaje.

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

Tuba Man's, 5049 Newport, Ocean Beach. 222-6686: Live music, Saturday, call club for information.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday

Vic's Bar and Restaurant, 7825
Fay Avenue, La Jolla, 456-3789:
The Don Glaser Tho, jazz,
Wednesday and Thursday: the
Bobby Jones Trio, featuring
wocalist Lial Brown, jazz, Friday
and Saturday.

Victor's, 1403 Rosecrans Street Point Loma. 226-1871. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday, Unstairs (Victor's Decki: Gary Jennings. contemporary ballads. Thursday through Sunday evenings.

W.D. Pabst and Co., 2901 N Boulevard at Rosecrans 224-3655 The Jets, featuring Kenny Morrill, vintage rock, Thursday through Saturday: Star Party, recorded music and video audience participation presentation and Wednesday.

San Diego North

Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Bramble, country, Tuesday through Saturday: Jim and Joe, country, Monday; country dance lessons, Tuesday through Thursday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: The Comertibles, vintage rock, Friday and Saturday: Roy Buchanan, blues and rock, Sunday: Uriah Heep, rock,

Tuesday: Bird and MacDonald, Xrated comedy and music. Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Cahir O'Doherty, Irish music, Wednesday through Sunday.

Bogey's, 5353 Mission Center Road. 297-8361: Windjammin' (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday happy hours.

Borel's, 5323 Mission Center Road, Mission Valley. 295-6600: Kevan Melton, pianist, 5-8 p.m.,

Monday through Friday

Bunbury's, 9906 Mira Mesa 3oulevard, Mira Mesa. 578-8666: P.M., oldies rock, Thursday through Saturday; the Procrastinators, rock, Wednesday

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



costume-wearers

945 Garnet Ave. Pacific Beach 276-4653

plus drink specials

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Shine It On, contemporary, Tuesday through

odfather, 7878 Clairemor oulevard, Kearny Mesa. 95: Scott Skinner, variety on the piano, Friday a Sunday evenings.

met Lounge/Town and stry Hotel, 500 Hotel Circle Mission Valley. 291-7131: on, singing with piano

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The California Transfer, contemporary, Tuesday through Saturday; The Aubrey Fay Quartet, jazz, Sunday and Monday Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday throug Sunday; the Flamenco Four, flamenco music, Tuesday.

Quartet, jazz, Sunday and Monday. Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Pisno Bar: Paul Gregg and Ipon Libbey, Monday through, Thursday 5-6, pm.; Craig! Orose, sing-along favorites, jazz, hallads, and a bit of country, Monday through Thursday, 6, pm. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

Bobby Gordon Trio, jazz, Friday

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: The Spud Brothers, swing. Motown, oldies, and modern standards, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino dei Rus South, Mission Valley. 299-2828: Four Eyes, rock. Thursday through Saturday with Robyn Banx, rock. Friday and Saturday: the Bill Shreeve Quartet plays jazz during the Sunday brunch, and on Sunday evening, rock bands perform in the New

Talent Showcase, call club for information; Ipso Facto, rock, Yuesday and Wednesday; Zzaji plays during the Friday happy hour.

Monk's, 10475 San Diego Missio Road, Mission Valley. 563-0060: Forward Motion, Top 40 dance music, Tuesday through Sunday; the Basement Blues Band, blues and rhythm and blues, Monday; live music is featured on all other nights, call club for information.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Live contemporary music, Tuesday through Saturday, call club for information; live country music,



4805 Convoy St., San Diego, 279-2444

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CHarpers H



monday

and we will give you a Heartbeat Buck

plus \$1.25 margaritas

Start out with Monday Night Football, \$1.00 draft and free hot dogs. See it to believe it after 9 pm

Tuesdey Wednesday Off-Campus Night Bring any school ID

Screamer's Night \$1.25 drink special and you call the special

Thursday

Join for the Grand Opening Corona Crave \$1.25 Coronas

Friday

Join Barrier and Rendy Miller Dusk the Grand Opening Dusk the Grand Opening Dusk the Grand State of the State of the Grand Stat

ONLY OPEN MONDAY THROUGH FRIDAY . CLOSED SATURDAY AND SUNDAY

Location: 6205 El Cajon Blvd. - Across from Campus Shopping Center (Near SDSU - In the heart of San Diego) · 287-7037

Sunday and Monday, call club for information.

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: Media, rock, Thursday and Friday; Indoor Fireworks, rock, Saturday; Kicks, rock, Sunday through Wednesday

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

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Precious Cargo (featuring Jon Sandoval and Lisa McDowell), contemporary. Tuesda

Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: Accent, Top 40 dance music and a little bit of everything else, Friday and Saturday, the California, Cabaret lets you be the star in an audience participation sing-along presentation, Wednesday.

Road Runner Inn, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza). Mira Mesa. 566-0970: David O and Life, featuring Gina Eckstine, Top 40 dance music, 8 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. Thesday and Wednesday.

Spirit, 1109 Benors Avenue, By Park, 276-3993: Colored Rain, music of the Grateful Dead throw selbs, Fath, nock, and the Jagures American Colored Biometer, and Concrete Biometer, nock, Sodilars of Fortune, Friday: the Menton, rock, Sodilers of Fortune, Friday: the Menton, rock, Sodilers of Fortune, Spirit Dead Colored Biometer, accusate rock, Sedlers of Fortune, Language, Laquid Rhythm, rock, the Uncalled 4, nock, Drop Control, Uncalled 4, nock, Drop Control,

rock, and Watt 4, rock, Wednesd

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

rhythm and blues, Tuesday and Wednesday

Tio Leo's/Mission Corge, 6333 Mission Corge Road, Mission Gorge, 280-9544: Dusty Best, contemporary, Tuesday through Thursday, First Effort, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday and Monday,

The Wellhouse, 10769 Tierrasanta Boulevard, Tierrasanta 560-6677: Ray and Lainie Correa, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Backstep, vintage rock, Friday and



ROCKOLA

CONTEMPORARY HITS TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30 FRIDAY & SATURDAY 9:00-1:30

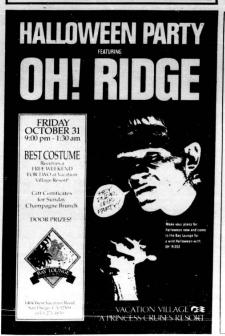
DANCING MOST VALUABLE **PLAYERS**

JAZZ FUSION SUNDAY & MONDAY 8:00-12:30

587-1886

ACROSS FROM UNIVERSITY TOWNE CENTRE 4340 LA JOLLA VILLAGE DRIVE







Saturday; Dan Connor, country and contemporary, Sunday and Monday.

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

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Awenue, Finicrest. 231-4779; Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday. (Wednesday local stars perform with Mike.)

Anchor Inn., 2222 San Diego

Burchard, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358; Chain Reaction, contemporary, Wednesday through Saturday New Shooz, jazz.

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

Bay Club Hotel, 2131 Shelter 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

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest piano. Monday and Wednesday evenings and Sunday brunch: Lori Bell, jozz. Sunday evening: classical piano music is featured during the weekday lunch times with Suc Palmer performing ragtime and boogle-woogle tunes, on Friday only, call club rori 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, Friday and Saturday:

Caravaddio's 1119 Sixth Avenue

downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: Joyce Rooks and the Zebra Club, rock, Wednesday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Live music, Friday and Saturday, call Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. The Ricky Wells Band, vintage rock, Tuesday through Saturday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Greggt.

Tuesday through Saturday, Patti Glenn, Sunday and Monday.

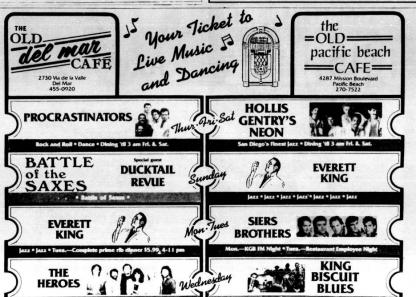
Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Sam Hinton, folk, Thursday: Fall Folk Festival, Friday, with Richard Click, finger-picking guitarist, 6:45 p.m., Maggie Wright and Pam 6.45 p.m., Maggie Wright and Pam Camm, novelby popular, and folk music, 7:20 p.m., Purple Mountain, popular, 60k, and topical music, folk, 9 p.m., Rick Saston and Mystery Guests, 60k folk, novelly, and original music, 9:45 p.m., and Harry Septimus, guitarist and Festival Part II, Sunday, with Tom Calhoon, popular and folk, 6:45 p.m., Cathy Curits, 60k and original music, 7:20 p.m., Marcia original music, 7:20 p.m., Marcia Churlie Holdasoy, folk and blues, Churlie Holdasoy, folk and blues,





HALLOWEEN PARTY \$100 for the best costume
\$50 runner-up
\$2) \$25 third prizes
\$2 ho cover charge if in costume

* \$50 runner-up * (2) \$25 third prizes



8-15 p.m., Mary Adams Rathbrm, international folk music on the harp with vocals 9 p.m., Chapped Lips, progressive folk, 9-45 p.m., Delia Charleker folk and blues. 10-30 p.m.; Old Time Hoot Night, Monday; Mary Adams Rathburn, international folk music on the harp with wests. Tuesday; Delia Charles Market and popular music, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: John Van Dyke and Nathan Frye, contemporary, jazz, and show tunes, Thursday through Sunday; Eddie Gold, contemporary, Monday; Barbara Casler, contemporary, Tuesday and

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz. Thursday through Saturday. On the patio: Paul Montesano's Tropical Jazz

Brazilian, and world beat music, 7-11 p.m., Sunday,

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing. Wednesday through Saturday.

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday InalEmbarcadero, Port Holida Lounge, 1355 North Harbor Drive, downtown, 223-386; Corda Thuet, Jazz wocalist, performs with the Bill Canton Tho with Hank Dobbs and Billy Mintzi, Tuesday, Fridag and Stuthay with the Joe Doron Tho with Biob Magnusson and Jim Planki, Thuraday, and with Peter Sprague, Biob Magnusson, and Im Planki (lots of samba music and Peter's originals). Wednesday,

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

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island, 224-3577. Piano bar: Michael Ronah Wednesday through Saturday evenings, Rick Rutti, Tuesday through Friday happy hours. Indoor stage: Hollis Centry's Neon, jazz, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 224-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday 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 nights.

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

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

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Live music, Saturday, call club for

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The Jacks, rock, and Joyce Rooks and the Zebra Club, rock, Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Sattriday; live music. Thesday, call club for information; the Becky

blues. Wednesday.

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

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Kenny Gars, contemporary, Thursday and Sunday: Terry and Pat, contemporary, Friday and Saturday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Shep Meyers Trio, jazz, Thursday, Birdie Carter and Ron Satterfield, jazz, Friday and Saturday, Lori Bell and Dave Mackay, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Greg Glover, keyboards and vocalist performing everything

NOW, YOU GET TO FACÉ THE MUSIC! SHINE IT ON



wery Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco. Meet "Shine it On" face to face and "Live" at Crystal T's in Mission Valley Crystal T's is changing and we don't mean just a face lift

Our continuous music concept features week after week of Top 40s, R&B, and Rock 'N' Roll dance music of Southern California's most outrageous stage groups. Join us after work or play for Happy Hour (4 to 7 p.m., Tues-Fri.). . . Cocktails and Hors d'oeuvres to enjoy, music and people, real "Live" people.

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Town & Country Hotel 500 Hotel Circle North, 294-9010

ATLAS HOTELS

HALLOWEEN PARTY October 31

Visit our Frights of Fancy Haunted House. We dare you to go through it twice.

Vednesday through Saturday

Patrick's II, 428 F Street. own, 233-3077; Fro. Brigham's Preservation Band, Dixieland jazz, early evening Thursday: the Imposters, vintag rock, Friday and Saturday: Ray and Company, oldies and contemporary, Tuesday: City Lights, contemporary, Wednesday

PJ.5 Warehouse Restaurant, 200 Fifth Avenue, downtown.
244-2200: Immy Cornaro and socialist Sharon Andrews, jazz.
5-8 p.m., Tesday through Friday, the Jimmy Corsaro Trio and socialistSharon Andrews, jazz.
9 p.m., Friday and Saturday, and hosting a jam session, 7 p.m., Stunday.

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Bryan Baines, contemporary music, Thur the Kitty Kieffer Duo,

Saturday: the Bop Tones, contemporary jazz, Wednesday,

San Diego Harbor Excursion. Harbor Drive and Broadway, downtown. 234-4111: David Watsor and the Gathering, contempora Friday and Saturday, the Aubre Fay Trio featuring vocalist Fran Loskota, jazz, Sunday brunch.

Loskota, jazz, Sunday brunch.
Sherann Harbor Island East,
Reflections, 1380 Harbor Island
Drive, Harbor Island and State
Prive, Harbor Island and State
Prive, Harbor Island
Drive, Harbor Island
Prive, Harbor Island
Revue, vintage rock, Thurady
haugy bourt, the Wanderers,
hour Sundowner Lounge: John
Austri Butsch, Classical and
contemporary piano. Tuesday
through Suturday, Sheppand's
Restaurant: Phil Beeber, classical
gaitat, Welcheadly, through
Suturday, Gall Dietriechts, classical
paira, Redenbag, through
Suturday, Gall Dietriechts, classical
happ. Resday.

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

dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday: live country music, Sunday, call for

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

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest. 255-2181: David Hart, pon and contemporary. Thursday; dance to the big-band swing sounds of the Al Thomas Orchestra, Friday and Saturday. Pegg Minalec, juzz, Sunday, John Van Dyke and Nathan Frye, jazz. Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Not Guilty, rock, Thursday through Saturday; Mel's Band, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426:

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855; Live music, Thursday through Saturday, call club for information.

U.S. Crant Hotel, 326 Broadway, downtown. 232-3121. Lobby: Peter Robberecht, tea time planist, performs from 24-30 p.m., Monday through Thursday, and Saturday, and from 2-8 p.m.. Friday.

Via Veneto Restaurant, 1745
India Street, downtown, 237-63/06.
Finday and Sutturaler, Luigi Lucrano and others sing pop Italian songia 3 your table accompanied by Ananti, pianist, after 10 pm., songia by Herman Salerno accompanied by Education, Salerno accompanied by Education, Salerno accompanied by Education, partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the partial properties of the Control of the Control of the Control of the partial properties of the Control of the Control of the Control of the partial properties of the Control of the Control of the Control of the partial properties of the Control of the Con

Redcoats, vintage rock, Wednesday and Friday.

and Friday.

Words and Music Bookstore,
3806 Fourth Amenue, Hillcrest,
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2804 HOII: Ed Lange plays and
discusses music for the Paraguson
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paraguson and the Common and the Common and
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stryteller, Deborah Durits,
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and Royalme, Howard Well,
performing (Dornal Deborah)
performing (Dornal Melha, pinnist)
performing (Dornal Deboxa)
and Roy Hayes, contemporary
Renaissance music, 749 p.m.

East County

Alpine Stage Depot, 2754 Alpine Boulevard. Alpine. 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Tony 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.

ico Billy's, 11377 Woodside ue, Santee. 448-8778: Coyote, try, Wednesday through

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

Camelot Inn, 887 San Marcos Boulevard, San Marcos 744-1332. George performs Scottish tunes on the accordion. Thursday, the Paradise Street Band, Irish music, 8 p.m., Friday, and 7:30 p.m., Sunday: Bryan Baines. contemporary and Irish tunes,

The

Trojan Horse

NOT GUILTY

Sun. & Wed., October 26 & 29

., October 30 & 31, No

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757: The Two Tones, rock, Thursday through Saturday: Robert Windolph, newwave pop, Sunday and Monday; the Cat-illacs, vintage rock, Wednesday.

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 Whittington, contemporary, Wednesday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258: Duke performs on the piano, Wednesda through Priday cereings, and 5-8 p.m., Saturday and Sunday, Carol Crasford, contemporary, Saturday through fluesday evenings; Don Miller plays piano, Monday through Friday happy

Don's East, 13321 Business Highway Eight at Los Coches. El Cajon. 443-2444: Ellon, J.R. and the Country Gold, country, Friday and Saturday.

Drive, La Mesa. 462-0533: Passage, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Live music, Saturday. call club for information

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Gerri Anderson, piano and vocals, Friday and Saturday.

Suntay.

Kelly's Pub, 6344 El Cajon
Boulevard, college area. 286-0400:
Brent Bowers, pop favorites on
acoustic guitar, Thursday. Ten
Yards, rock, Friday. Flashback,
oldies rock, Saturday: Brian
Whitaker, pop favorites on acoustic

Bill Wright at the piano

The Don Glaser Trio

Bobby Jones Trio

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 Saturday, and hosting a jam session Sunday.

Live Oal: Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Elvis Excitement starring Aaron Heart, Elvis Presley impersonator extraordinaire, Saturday.

Lorenzo's, 596 Broadway. El Cajon. 442-9696: Bogart, contemporary, Wednesday throug Saturday: New Shooz, jazz. Sunday: Gina Eckstine and Jinx, contemporary, Thesday.

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

Mother Murphy's, 177 West Parkway Plaza, El Cajon. 579-6600: Palace, Sixties, Seventies, and Eighties rock.

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

Ole Wagon Wheel, 8646 Mission Gorge Road, Santee 448-6240: E-Z Does II, Fifties and Sixties rock and country rock, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday; country and western dance lessons are offered on Thursday also.

The Outpost, 652 Crand Avenue Spring Valley. 464-9007: Laredo Drive, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alto and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Scat rock, Thursday through Saturday; Prime Suspect, rock, Sunday and

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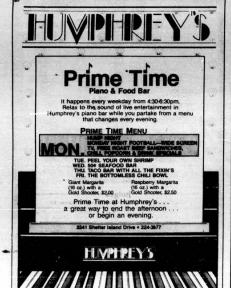
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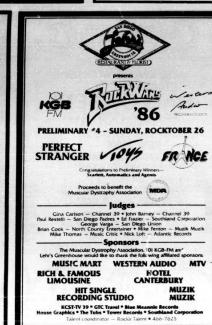




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Monday: Friends, rock, Tuesday and Wednesday Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Live music, Thursday, call Gub for information; Split Second, rock, Friday: Featherstone, pop rock from the Sixties, Seventies, and Eighties, Saturday; Mike Wilkes, light rock, Monday and

Pizza Pius, 764 Jamacha Road, El Cajon. 444-3300: The Belairs, vintage rock, Friday; Encore, contemporary, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The OzarkHillbillies, country, Friday

TNT Lounge, 63281 Imperial Avenue, Encanto. 263-2993: The Ted Picou Quartet, jazz, 7-11 p.m., Sunday; live music is featured on other days of the week, call club

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-6700; The Paul Montesano Tropical Jazz Dun, contemporary, Brazilian, 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

South Bay

Bonita. 267-7700: Circles. rock.

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Flyweil, rock, Thursday through

Brittle Heaven, rock, Monday; live rock, Tuesday and Wednesday, call club for information.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick Montana, contemporary, country, oldies, and Latin music, Thursday through Saturday; live music, Sunday through Wednesday, call club for information; jam session,

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldles, and

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Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday, free country dance lessons with Russell Maples, 7:30 p.m., Wednesday. Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

Saturday: Bill Somers, variety Sunday through Tuesday.

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast,

contemporary, Friday and Saturday,

2511 Sweetwater Road, National City. 475-7313: Four Star Country country, Friday and Saturday

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

Mariaol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy maio Lupes, Mexican cowboy maio (nortefiol, Thursday, Coloux, Latino music, Friday and Saturlay; 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. Thursday

through Sunday (live jam sessi Sunday at 8:30 p.m.); Midnight

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Bolton/Dallas, rock, Wednesday through Saturday; the Ducktail Revue, vintage rock,

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: The Marfil, Latin music, Friday through

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

Rock & Roll

The Agents: Fireside Lounge, Vista Entertainment Center, Red Coach Inn

PERFORMERS

Backstreet: The Wellhouse The Beat Club: Fireside Lounge, José Murphy's, Bullfrogs The Belair Boys: Henry's, the Mission Inn/San Marcos The Belairs: Pizza Plus Bolton/Dallas: Old Bonita Store Restaurents

Bolton/Dallas: Ode Bonton Some Restaurant Brittle Heaven: Durce Machine Roy Buchasan: Bacchanal The Cat-illass: Carlos Marphy Wossmont Center Circless: Bonto Casa Restaurant The Clue. Bisha Fold Colored Bain: Sym Competing: Win Cody's Salson The Competities: Bacchanal Crystal: Mony Mony's Doctor and the Medics: Spirit Doctor and the Medics: Spirit





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Navajo Inn Ipso Facto: Whiskey Flats, Lehr's

Greenhouse
The Jacks: Belly Up Tavern,
Haleyon, Mandolin Wind
The Jaguires: Spirit
The Jets, featuring Kenny
Morrill: W.D. Pabst and

Kicks: Navajo Inn, Tio Leo's/Mira Mesa Konvix: Spirit L.A.: Jolly Roger/Scaport Village David Lee's Spaghetti Western: Casey's Pub Liquid Rhythm: Spirit Luke and the Locomotives: McDick's Dub

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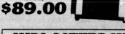
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The Ozark Hillbillies: Rodeo Roan
The Savery Brothers: Pomerado Club
Southern Express (with Carl
Simmons and Eddie King):
Alpine Slogo Depot
Steer Crasp: Wangle's Roost
Steephin Out Lis'
Don Tennison: Winner's Circle

Resort
White Horse: Bacchanal. Country

Folk/Ethnic

Marcia Bowman, Charlie Holdaway, and Tom Cahoon: Drowsy Maggie's Tom Cahoon: Drowsy Maggie's Eamon Carroll: Carnelot In Chapped Lips: Drowsy Maggie's Della Charlier: Drowsy Maggie's Colours Marios Tomy Cummins: Blarney Stone

Curly and Kate: Old Time Cafe

Wavy Gravy: El Comal/Encinita Brian Whitaker: Kelly's Pub Lee Whittington: Crown Room Mike Wilkes: Pelikan Pub

The Robin Flowers Band, featuring Chrystal Recees: Itin and Thereas Histons. Homesey's Sam Histon: Old Time Caft, Drougs Moggies', Mords and Maici Robatson: General Record Control Co

Cabir O'Doberty: Blarney Stone Pub Paradise Street Band: Caracho' from Care Perry's Afno Rumbar Bella 'So Russmand and Nightchib Paradise Stone Drowsy Magpic's Bled Sastone Drowsy Magpic's Maggie Wight and Pam Camus Old Time Cafe, Drowsy Maggie Wight and Pam Camus Maggie Wight and Pam Camus

Jazz

Sharon Andrews: P.I.'s Warehouse Restaurant The Joe Azarello Duo: Bookworks/Pannikin

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Rose Country
The Country

Grill
Birdie Carter and Ron
Satterfield: Our Place at
Miki-san's
Cheatham's Jazz Quartet:
Shoutime Dinner Theutre
Jimmy Corsaro: P.I.'s Warehouse

Restaurant Ed Ellis and Tapestry: Sandtrap

Lounge
Carl Evans Jr.: Pax Bar and Grill
Ambrey Fay, Fran Loskota, and
Scott Von Ravensberg:
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The Ambry Fay Quartet: Islands

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CURRENT MOVIES

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Allena – Lorally ALIEN in plural. Where the 1979 toteruner was guilty of being overproduced for the scool of being overproduced for the scool of the pulsees and minuses. With Signar Weaver, Michael Biehn, and Lance Henriksen: written and directed by James Cameron. 1986. "(Camino Cinema 4: Carousel Cinema 6: UA Glasshouse 6)

Back to School - Rodney Back to School - Roining - Department of the public and less and public and less and public and less and public and public and an advantage of the public and public and public and an advantage of the public and an advantage of the public and an advantage of the public and and the suppression of the public and the public and

Being There — Jerzy Kosirski is adaptation of his own novel atous is adaptation of his own novel atous it retarded gardener named Chance whose only adaptance with the word belyond his garden has personate for and who is sudderly burned out ret has word when his beinedolff or has word when his beinedolff or employer passes or. There would this premise and his plearedque which to the word way, for instance would burner.

the Wild Child from the reenvalue. Wasteland, but he doesn't meth so well with the rest of the cast. Of those who them have been so well with the rest of the cast. Of those who meth. Shinley MacLane is the standout as a sexually repressed socialite hardowney photographed by Caleo Deschares in variously structed. With Mellyn Douglass Jack Warden, and Richard Dysatt. directed by Hal Antby. 1979. (Ken. 10/29)

Big Trouble in Little China Big Trouble in Little China - ferritry containing action-conedy, set in and under San Fancacos's. Christown in You show what the ight on the properties of the properties and the second containing the properties of the properti though, provides several kinds of reassurance as a rough and ready. American bucker (1) was born ready), who takes at a consistently tanked-up volume, who leads with this slubbled offin, and who never loses conflicted in the lace of countless small deleast and flumonight 1986. (Century Vain, from 10(24)

Blue Velvet - David Lynch's

also enringly carry, makes this work on the fire Dismobly the pot is a madicinal detective story (with a described story) with a described story (with a described building the sor of soild, credible foundation would be enthritted and meaningly of the story of the s

love with a retard. It is just not done, and endeavors to "bring him out." He proves to be some special kind of boylifend, too.— a Superman to her Loss Lane (and to background music that parameters the "Carb undeavors to the Superman to her Loss Lane (and to background music state). The Spelberg influence is all over the place stitledly inatural" and forcetly "humbrous" domestic selents.

Theater 2: Jumpin' Jack Flesh Theater 3: Top Gurr

STATE UNIVERSITY

Theater 4. Call theater for program information. A011 Adoms Ave. (2013-500)8. Heat and Smot. through 10/25. The Water of Ca and The Secret Gentler 10/26. In the

Ace Drive In, 8000 Broadway, Lemon Grove (409-5309). From Beyond and a second feature, from 10/24

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Cinema 21, 1440 Hotel Circle North (291-2121) Site Vener

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* (Century Twin, from 10/24, Clairemont, Studio 3 Cinemas, UA Chula Vista 6; UA Escondido 8)

Children of a Lesser God — Strenuous uplift by way of Broad (the Mark Medoff play), about a

speech teacher of deaf eleventh-graders. We see little of the man's

Commando — Annold Schwalderengget expanding Immedia an anoto portings a devoted ling of a flushy permed morpher booken and anoto portings a devoted ling of a flushy permed morpher booken and anoto portings and anoto portings and anotoming But not to hand-feed a wild flavor laser her fattering and semining But not to hand-feed a wild flavor laser her flushing and semining But not to another laser to be made to be a semining but not to hand to be a semining but not not be a semining but not be a seminin Crocodile Dundee - Paul Hogan

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DOWNTOWN Aztec, 665 5th (239-9239) Call theaer for program information Bijou, 5th and G (235-6064) Recruits and Blacy Cat. from 10/24

Pashion Valley 4, 110 Fashion Valley (291-404). Thoses 1, Suigh Guyd. Theater 2, thick or hear trong 1004. Theater 3, Regoy Sue Got Marino. Theater 4, Sout Man, from 1004. Casing, 643 5th (232-8678)
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Cove, 7730 Girant, La Jolla (459-5-3 Men and a Cradle

3 Men and a Crade Lorna, 395 Rosection (204-3344) Children of a Leaser Good Sports Arms 6, 3364 Sports Arms Bhut (225-5330) Theater 1, Stand of Men Theater 3, Deatily Report Theater 5 From Septend from 1024 Theater 5 From Septend from 1024 Theater 6 Checkelle Junean

Strand, 4950 Newport, Ocean Beach (223-3141) Amazing Surf Stories, from 10/24 Ameng Suff Stone, from 1924

M. Gissehouse 9, 1956 Sports Ames Bird (220-546)

Theater 1 flow or Pear from 1924

Theater 2 Lies and Basic to School, from 1924

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Theater 5 Alemnia - Lies Flesh from 1924

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CLAIREMONT-KEARNY MESA-UNIVERSITY CITY Cairemont, 4140 Clairemont Mess Blvd (244-000) Ferris Assier's Day Off and The County Ferris Assier's Day Off and The County Ferris Assier's Day Off and Assistant Participation Information Lands Village Theories & Self-Villa Lands Dr. (443-7531) Feb. Johns of the Rose Theories of Lands Dr. (443-7531) Feb. Johns of the Rose Theories of Landson Lands False Theories of Landson Lands

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Center 3 Cinemas, 21th Communical Services

SOUTH BAY Fleeta Twin, 475 5th. Chufa Vista (42 Theatar 1: Weesend Altimors and a second feature, from 1024 Theater 2: Chufe Caryon and a second feature, from 1024

Herbor Drive In. 32nd and C. National City (471-1962) From Beyond and a second feature, from

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Secretaries 1 Processor 200 American Communication Communi

Village, 520 Drange Ave., Coronado (430-0101) Tough Guys and The Journey of Natly Gann, from 1924 Vogue, 226 3rd, Chuse Vests (425-1436) Legal English and a second feature from 10/24

NORTH COUNTY Ave, Vista Way (726-3040)
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La Paloma, 471 fat St. Encintas (436-7469) Amazing Surf Stores, from 10/24

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Star, 402 N. Hill. Consensed (722-2895) Sally Car and a second feature, from 10/24

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CURRENT MOVIES

knocked down the stairs by he knocked down the stars by het drunken father and pronounced "brain-dead". Et voils. BRIDE OF A TENAGE FRANKENSTEIN, She has blue eye shadow in complete corcles around her eye, is he holds each hand in a four-fingered "V" like Robin Williams's Mork, and she can (and does) throw a basketball at sufficient visionly to shafter a human head. As dull as it is silly. With Matthew Laborheaux and Kristy. Matthew Laborteaux and Kristy Swanson, directed by Wes Craven

Ferris Bueller's Day Off — Writer-director John Hughes offers another piece of candy to teenagets, in hopes that they it like him, maybe even tby nowly appoint him hororary lifetime member A day of opportunity to prove the superior cunning, free-sprinedness, aliveness.

and so forth, of youth over adults. And Hughes, for certain, is highly successful at showing the footish of foots — the haltingly stylized speech, for example, of a history, feacher who keeps trying to get hi veacher who kepts thyrig to get his students to compile the seriences for third ("Anyone" Anyone"). He yet as the seriences for third ("Anyone" Anyone"). He yet as the serience of the serien

The Fly — David Cronenberg's remake of the 1958 horror film must

A SERIOUSLY SEXY COMEDY

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story more palastable to a new generation. Those did enough to flave seen the original when it first properties are considered to the properties of a solerate public properties of the properti "A TOTAL ORIGINAL, A CONTINUAL DELIGHT."

From Beyond - A second

Area 6 from 1024)

The Gode Mart Be Crasy — A modest charmer from South Africa, whitten, produced, detected. "Illined chereid, and extended of all passing arpriame, lands in the modet of some "kalahari Bustimen, casaing unprescedented in the land of the chereid of the earth to get rid of "the earth of the earth of the dark to get rid of "the earth of the dark to get rid of "the earth of the dark to get rid of "the earth of the dark to get rid of "the chereid of the earth of the dark to get rid of "the chereid of the earth of the dark to get rid of "the chereid of the earth of the dark to get rid of the chereid of the chereid

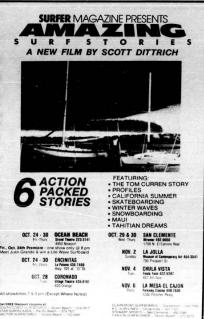
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on parsen and taking to hearest and the cart some to de that well with the cart some to de that well will be having as if she is front of a Carrege hell alleout, feller bed "bit"— latering to the Rolling Storest rote comment on the relatingbility of rock lyinds and their articulation. The plot oddy knowly, is enjoyable when the chief of the comment of the relatingbility of rock lyinds and their articulation. The plot expenses the comment of the relatingbility of the comment of the **GO HOME**

from 1024: U.A. Horton Piaza 7)
The Kanas Lid Ghr III — The resemblate of the Part III — The Par

and individual, blessedly free of the urge to generalize and summarize much less take sides, and always in service to the well-kind circle of main characters. With Peter Wang, Ketvin Han Lee, Li Qinigin, and Wang Xiao, directed by Peter Wang, 1986.

Could by County County Transcription in the County No. - In this previous mode by the Street Street

(New Valley Drive In: South Bay Drive In)

of any garrulous, sophisticated, bright, and dominating dinner guest, there is a virtual avalanche of knowing and amusing observation ("My wife's name was Kimberty," she

quotes her pseudonymous husband as saving "One of the very first Kimberlys"). On the other hand, the movie falls victim to the various sorts

move fails victim to the various softs of bindness and logsidedness that are apt to creep into any semi-autobographical chest-clearing. Nicholson's call-that-late-the canary performance, a little too self-

The Journey of Neithy Gann— Father and daughter who are all each other has a emplaration in each other has a emplaration of the second of the

One in It has somerning of the air of an informal dinner party air of an informal dinner party sophisticistic logific and somewhat snarty partity woman who feels set has a lot to get off her oriest. The who has written the screenplay of her work roman a feel and what she has sometimes of the control of the own roman a feel and what she has marriage to Wetenpale reporter Carl Bernstein (dagginaled by pseudorym, naturally, but further by the eithnic partitle really in production and solding Jack Nicholson in his place). Kiss of the Spider Woman — The basis situation is a combustible one. A policial prisoner named Valentin shares a cell with a homosexual pederast named Molina in an unnamed Lain American country. The homosexual, who is eventually revised to the late to how in the person of his also women information out of his cellinate, but by their has prison officials to worm information upon out of his cellinate but by their has been out of his cellinate but by their has been out of his cellinate but by their has been out of his cellinate has been out of his cellination of his Nichosom's authful-stell he canary committed or self-throat sating does nothing to other this But Mery Streep strives were hard not to take advantage of the butter again of the butter again of the butter again of the authful again of the authful again of the butter again of the authful again of the butter again of the authful again of the authful again of the again o exercises no pull of its own, is more a row of ee cubes than an onvusting river, a fipbook of stock situations and babeau like posess, hardy he to get back to after interruptions, as dull and station its own way as prison itself. With William Hurt, Rauf Julia and Sona Braga, directed by Hector Babenco. 1965. (Can Marcos Cinemas, from 10/24).

samost immediately lorgetable it is of Islandined even for a Dismy pickure, with several sceners you may pickure, with several sceners you may provide a proper several severa

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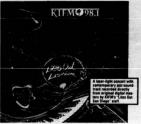
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Thomas Howell) tries to pass for tack in order to qualify for a college scholarship, directed by Steve Miner (Fashon Valley, Glossmont Mall.) Oceanside 8: Hancho Bernardo 6: Santee Village 8: South Bay Drive In: Sports Arena 6: Sweetwater 6: UA Escondido 8: University Towner Centre, Wegand Plaza 6: from 10/24)

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altogether suritive comedy, with come of the lippies into boordshress and buffornishness that marred such come of the lippies into boordshress and buffornishness that marred such the lippies of the lippies of the lippies severe lippies. The "life" borrided out superficially and exclusively that of the superficially and exclusively that of the lippies of the lippies of the lippies of the proposalities." This is like make no mastake as Blass Edwards knows it best faithfully photographed by commodous, loosely famed wide screen major. The six life make to be the lippies of the lippies of best faithfully photographed by commodous, loosely famed wide screen major. The lippies of best faithfully photographed by commodous, loosely famed wide screen major. The lippies of commodous loosely famed wide screen major and the lippies commodous loosely famed wide screen major. The lippies of commodous loosely famed wide screen major and the lippies looked lippies of commodous loosely famed wide screen major and processes of lippies of lippies of lippies and lippies of lippies of lippies of lippies of lippies lippies of lippies lippies of lippies lippies

dinner scene on birthday eve, with the entire clain gathered for the oscialon. There, the weblike lines of tension and ries of emotion woven across the table, and the well-timed

1986.
"" (Mira Mesa Cinemas, Vineyard Twirt; from 10/24) 3 Men and a Cradle — The premise, prefly much deducible from the title prefly much deducible from the title control of the con als unpromisingly insertice and also unpromisingly insertices and insertices are sufficient and insertices are sufficient and insertices are so of on a long deduction and an advantage are so of the sum of the

Each of the actors is an amenable buffore, and in the process tramples all over any budding joke. For some inscrudable reason the whole thing, or mout of it, has been obtained in a soft sepail spill opssibly more suitable to a misty reminiscence of the Direyfus scandid or something. Roland Gravid. Michel Boujenath. André Dissollier d'eccled by Coline Serrieux, 1985.

Top Gun — The title, we are told in a tersely written preemble in the sterility written preemble in the sterility written preemble in the sterility written preemble from the preemble of Nawa awards skep alwe the noble and of areal combat. In a sterility to seep alive the noble and of oncives about if This means that the novies about if This means that the MTV generation can identify with — someone who proves that by ou can be the togget proved that of and were more than the story of the sterility with the story of the s

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are led out of proton thirty years (age
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to Company
to Compan course it means there will be clerity of rock music in the background, and the sound effects will be resulting, and the issues will be resultinely pretified (wit strangely, prayly obscure, as it viewed through a froated window). It means also that Howard Hawks and William Wellman, who when flying as well as they knew firmaking, must be epinning in their graves. Maybe not over everything, son Skerff has a great manner and

Trick or Treat — Heavy-metal horror film, with Tony Fields and Gene Simmons, directed by Charles Martin Smith. (Camino Cinema 4, Eashon Valley, Mira Mesa Cinemas, New Valley Drive In; Plaza Bonita, Santee

Vamp — Visimpire fans can have few objections to the concept of the After Dark Club, where the strippers are all bloodsuchers and least on lonely, degenerate patrons whom no one will miss. (Or especially to the casting of Grace Jones as a nonverbal longer over such of vampires turning of (almost) at the poin. wings over some state as a second season of the committee of the committee

The Wizard of Oz - If the screen The Wizard of Oz — if the screen version of Fank. I Baum's santary children's story is noisely stamood, not only story in the story is noisely stamood, not only story in the story in the



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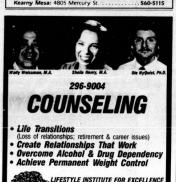
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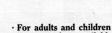
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OFF THE CUFF Tell us about the golden days of radio.



Howard Fried Teacher of Singing College Heights

I loved listening to opera on the radio. When you listen to opera, you conduct the whole scenario yourself. The sound on even the old radio was on even the old radio was cleaner than the TV sound, which is kind of mushy. Then there were the comedians, I think Fred Allen was the best. the educated to the not-so-educated. He was extremely intelligent; he could really excite your imagination. The mysteries on the radio, my God, they were much more scary than what you see on TV. You were in the middle of it, you were constrointly involved. you were emotionally involved. Even sports is more interesting if you're listening to it on the radio. I occasionally watch TV, buy I'm a strong believer in the ouy i m a strong betiever in the importance of the auditory sense. Radio makes you use your intelligence; when you watch TV, nothing is left to the



Marie Taylor Retired Bookkeeper College Area In the days of the radio

before television, you got a lot more done, you didn't sit in front of it and watch it all day front of it and watch it all day.

Of course I worked during the
day, but in the evening, I could
listen to the radio and still do
my ironing and clean house.

With TV, you sit in front of it
and maybe do a little
crocheting, or you have one
seehall trains to read the name. eyeball trying to read the paper and the other glued to the set. In the real heydey of radio, there were some shows we wouldn't miss — Fibber McGee and Molly, Amos and Andy, Jack Benny. Then there was The Shadow. "Who knows? Only the Shadow knows." And The Green Hornet. After those shows went off the air, it was interesting seeing who played the parts. They were never anything like you imagined them to be. I hardly ever listen to the radio anymore.



Jennifer Wells Realtor

I used to love to be sick when I was twelve or thirteen so I could stay home from school and listen to the soaps. I remember lying there in bed and turning on *Our Gal Friday*. She was a poor little girl from a mining town in the West who marries a rich and handsome lord from England. It was a great fantasy. I also liked Stella Dallas. I didn't have any Dallas. I didn't have any brothers or sisters, and my grandparents brought me up. Radio was a big part of our evenings. We had a housekeeper who always listened to Red Skelton, and sometimes I'd listen with her. If I was naughty at the dinner. If I was naughty at the dinner table, I was sent into the kitchen to finish eating, which was wonderful because I could finish listening to one of my favorite shows — Jack Armstrong. The All-American Boy. I hated being interrupted by dinner.



Retired Normal Heights

I can remember when radios first came out, we had an old battery-operated one. I came from a large family. We were raised on a ranch in New Mexico. In those days, radio wasn't too great in the day (we picked up a lot of static), but in the evening, the whole family would sit around and listen to some of the programs together There was Fibber McGee and Molly and, of course, Amos and Andy. We also liked to listen to the mysteries. In January of 1930, my husband and I moved here. We always talk programs — Roger
Hedgecock, Ken Kramer,
Larry Keen, Bruce Williams.
There was one show, All About
Cars, that they took off the air. Hike to know about cars because I drive. It was very informative. I wish they'd bring that one back.



Ru Lin Jakaru

Carl Berkowitz

God. I was kind of young my brothers and sister were all older. We'd all gather around the radio, and we would listen to the mystery show Arch Obler's Lights Out. Of course I Obler is in his eighties now. He was a science-fiction writer, and his things were so much scarier than the things you watch on TV, I guess, perhaps because you'd be using your imagination. There was nothing more terrifying than a radio show mystery. We thought television was the greatest thing when it came along, but looking back, I really miss those old radio shows. We recently got a tape of some of the old shows. Some were still enjoyable, but some weren't quite as good as I had remembered. Now I only listen to the radio when I'm in my

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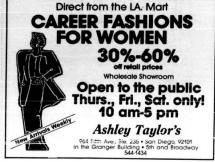
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formerly Second average, 234-3442. Lively feron rack inswin of warming and a complete bar that's clowded before and after cultural events contribute to the fersive atmospheric events contribute to the fersive atmospheric distances from heart of this restaurant, which is within walking distance from Horton Plaza the Crick Thesis, and to a lesser extent, Symphony Hall. One from a very process a second size for the contribution of the contributi from is very good, especially the sourbough bread, the country salad, the pasta dishes (the angel-hair pasta with capers tends to be salty, unless you ask to have the capers removed), and the spiendid fresh fish. Vegetables are

Outdoor dining on our terrace Tuesday-Friday 11 am-10 pm Saturday & Sunday 5 pm-10 pm

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OPERATED BY ATLAS HOTELS INC 326 BROADWAY, SAN DIEGO, CA 92101 - 232-3121 - MEMBER PREFERRED HOTELS WORLDWIDE

READER'S GUIDE TO RESTAURANTS

COMBINATION TACO & ENCHILADA MEXICAN DINNER FOR TWO



Complimentary pitcher of beer or half liter of wine Two combination dinner plates for \$12.95

Mexican Restaurant 1433 Garnet Ave., P.B. 581-9089 Mon.-Fri. II am-II pm Sat. & Sun. 9 am-II pm Breakfast served 'til I pm



PORK SPARERIB DINNER \$5.59





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CLAREMONT 4 KEARNY MESA

Gourmet Seafood Feast with Complimentary Margarita only \$11.75 and Cores through 0x1.31 feast Cores (the day of the local triplent of the seaforth amount of the handless (with a specific from makes (with a specific from makes (with a specific from makes) (with a specific from makes (with a specific from the in your mode at delivors unapprise or so that the process of some form of the specific from the in your mode at delivors unapprise or so the logic field of the specific from the specific fr

Dine with us in Halloween

2 for 1
on any nightly dinner special
(Limit one per person through 10/30/86)
sh catch of the day, Blackened Ahi, Shrimp (Tee
Grilled Garlic Chiesen, Barbeaued Shrimp,
pasta didnes, cappuccino bar, fresh juices,
muffins, offlees, losa, carrot cales, cheese cale, chocolate fudge cake. Saturday & Sunday Champagne Brunch served all day.

LA JOLLA SPICE CO.



7556 Fay Ave. La Jolla 454-4662



Dinner for two \$14.95

each valued at \$10 or less. Dinners include: soup or salad, potato, pasta or rice, and fresh vegetable (Does not include tax, tip, or beverage) Char-broiled steals, chicken, seafood, egetarian dishes, homemade soups & salads

4033 Avati Dr. • 270-6564 (at Morena, 4 mile south of the Price Club) Beer & wine Good through 11/6/86 with coupon please.

EATS FISH TACOS! How about you?

HEY, PAL! MIAMI VICE

THE SCENE:
SONNY:
Hey, Rico, whatta ya say we grab somethin' to eat at Rubio's Deli-Mex, Shore we nah that slimebag?
RICO:
Cood idea bro! I just happen to have my coupon right here

in my designer silk jacket.

SONNY: Just get in the car pal! When I get hungry, I get reeal

THE NEWEST CONCEPT IN MEXICAN FOOD EATERIES



Home of the Fish Taco

S.D.S.U. 5157 College Ave. Suite C (next to Jack in the Box) Mon.-Sat. 10 am-10 pm Sun. 11 am-9 pm 286-3844

PACIFIC BEACH
4504 E. Mission Bay Drive
(across from Pacific Datsun)
Mon.Thurs. 10 am-10 pm
Fri. & Sat. 10 am-11 pm
Sun. 11 am-10 pm
272-2801

------ANY COMBINATION DINNER JUST \$2 WITH COUPON

\$2.69.\$3.50 value. Choose from any of our 5 combinations (two items with beans and chips). Two dinners per coupon. One coupon per person.

GOOD AFTER 3 PM. EXPIRES NOV. 12, 1986
The offer not with any other coprons, specials or discounts.

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When life's a beach, relax!

margaritas and corona beers for \$1.00

all day friday! 11:30 am — 11:00 pm everyday — tuesday thru sunday 11:30 am — 6:00 pm closed mondays

fridays
carnitas taco grande plate — \$3.0
with rice, beans and guacamole



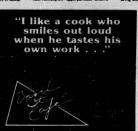
ocean view • patio dining lunch • dinner mesquite broiler • carnitas

coast walk 1298 prospect • la jolla (next to el crab catcher)

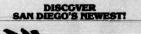
underground parking available ntrance opposite the cave on coast blvd



READER'S GUIDE TO RESTAURANTS







ITALIAN RESTAURANT



NOW SERVING BREAKFAST Monday-Friday from 7 am-11 am

ENJOY OUR CHAMPAGNE BRUNCHES

Saturday & Sunday from 10:30 am to 2:30 pm Eggs & caviar • Yankee Toast • Apple pancakes • Smoked mixed grill • Homemade desserts

Located in Mission Valley 911 Camino Del Rio South, south side of Interstate 8, just off of Mission Center Road exit. 692-0094



VEAL OSCAR: Tender veal cutlet, sautéed in butter and garnished with king crab meat, asparagus and bernaise sauce. Prepared by Chef Mial Parker.

For lunch, dinner and after-theatre dining. In the historic Harcourt Brace Jovanovich Building, 1250 Sixth Avenue. downtown. Evening parking validated at Allright Parking, corner of Sixth and "A". Call 544-0882.





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Marlboro



SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

No. 10 and 10 an

c Philip Morris Inc. 1986.