

No Issue next week (October 3)
Next Issue — Reader's Anniversary
Guide to San Diego (October 10)

READER

San Diego's Weekly

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September 26 to October 9

A Good Irish Kid Goes Political



a maid"), she, like so many others of her graduating year, joined the Peace Corps right after graduation. "I was pretty apolitical all along. Oh, I remember in 1964 my sisters and I were Goldwater fanatics, but my ideas weren't really well thought-out then... Joining the Peace Corps after college fit in very well with my Catholic training. You know, you were taught that you had these God-given gifts, and that you had an obligation to society."

—John Martin—

In June 1968, the United States was at one of the peaks of its internal war over Vietnam. The Tet Offensive, the Martin Luther King and R.F. Kennedy assassinations, and the McCarthy candidacy had all filled the popular rhetoric with heavy moral color. The campuses, under the gun of Selective Service, were especially rife with such moralizing; the June 1968 *Time* Magazine described that June's graduating class as "the most conscious-stricken, moralistic... in U.S. academic history." And it was as part of that June graduating class that Colleen O'Connor emerged as a history major from San Diego State.

Colleen had been brought up as a thorough-going Catholic — elementary school at St. Vincent's (right around the corner from her present campaign headquarters in Mission Hills), Rosary High School ("I was student body president there") — and though her undergraduate years at State had left her without strong political feelings ("I was too busy — I was working my way through school as

The Peace Corps sent Colleen to Turkey. But she claims it wasn't so much the specific demands of Peace Corps life that transformed her Catholic altruism into liberal politics. Rather it was the spare time she had for reading and the exposure to other more cosmopolitan, liberal co-workers. "I had a lot of spare time. I began to read the international edition of *Time*. I began to read the *New York Herald Tribune*. Things are so different when you leave San Diego and the San Diego Union... In 1968 I was still a Nixon supporter. I must have been the only Peace Corps volunteer who was. The other volunteers were about ready to throw things at me... But things began to fall apart for me. I had bought the domino theory about Vietnam. Then with the invasion of Cambodia, that fell apart."

When Colleen returned to San Diego in 1970, she, like so many other Peace Corps returnees, had more trouble re-adjusting to the

U.S. than she had had originally adjusting to Turkey. Two years before. "It was primarily the wealth here, the waste." But with the feeling that she "couldn't do anything with a B.A.," and with the encouragement of her mentor, a S.D. State history professor who now works in her campaign, she began work at State on an M.A. in history. Though she had emphasized Queen Elizabeth I and Tudor-Stuart England when she was an undergraduate, she turned to recent American history and to Catholic socialist Dorothy Day.

"You know Dorothy Day? Oh, she's so great. She's wonderful. She spans the whole modern social movement in this country. She was fighting for justice back in the thirties, and she's been with Cesar Chavez in the '60's and '70's... I met her. She came to the Cardin Center, she came to Rosary High. This gentle, grey-haired woman, she's fantastic... I first found out about her when Father Dolan (liberal USD priest), now transferred to Poway) mentioned her on *Teletel* in a program on the Church's involvement in politics."

It was during her study of Dorothy Day in the '30's when Colleen finally decided she was a liberal Democrat. "I was reading the debates over Social Security in the '30's, and I began reading the Republican arguments and they were things like, 'You wouldn't want someone on Social Security to live next door to you, would you?' They were ridiculous. The same arguments they used against Medicare, the same arguments they use now... Then I heard Nixon was checking on people who were switching party registration, so I went out and changed parties."

None of Colleen O'Connor's photographs look as good as she does in person. Her hair is beautiful, long dark brown. With a nice print dress with a pleated skirt and stockings she looks demure and much younger than her campaign photographs. Her freckles, eyes, and warm smile remind you

of a million other Irish kids you met in a blue or brown Catholic school uniforms. And, for the most part, the words and phrases she chooses in her conversation reflect a fine liberal arts education.

The major theme of Colleen O'Connor's campaign is the connection she makes between Watergate corruption and our present inflation. Though she might find little company with this theme among professional economists, Colleen asserts that she finds a lot of company in San Diego. "The people are mad. I talk to them all the time. They're in a hanging mood... This isn't a budget-induced inflation. The 12 per cent inflation is directly attributable to the Russian wheat deal and the oil deals and the milk producers. There's over 5 pages of the *Congressional Record* filled with names of executives of oil companies who contributed to Nixon's campaign. There's a Phillips Oil Company executive named Bowen who wrote the law so oil companies could 'double dip' and charge us twice for gas... Ford is selling 100,000 tons of wheat to Egypt at 2 per cent interest and here we're paying 12 per cent interest."

This strident tone of candidate O'Connor's is accompanied by a rather acerbic cynicism — cynicism about which Democrat she favors for Presidential candidate ("None of 'em"), cynicism about the youth vote ("They never come through these days. They lopped off UCSD from Wilson's district, and I couldn't care less. Do you know how many students voted in the precincts at San Diego State and UCSD?").

But occasionally she calms down. With a little questioning she admits that much of our present inflation is caused by the Vietnam war. And she philosophizes that she is a Democrat because "the greatest social gains have come from them." When you ask her how she can be so singularly fiery in her mellow, apathetic '70's, she lights up again. "Oh, there's so much we

can do if we win in November. We can get rid of the congressional seniority system. Did you know that there's one congressman that's been there 40 years, there's one guy there that was born in eighteen ninety-one... I want to limit a congressman's service to ten terms. Do you know that ten of eleven of the most powerful committees are headed by Southern Dixiecrats?"

Colleen shows a good amount of political aplomb on the stump. In front of a group of some 20 shop stewards of the Amalgamated Clothing Workers on 19th Street, she is dressed neatly in a nice white dress... her hair is pulled back a little, and her manner is down-to-earth. She talks about pay raises for company and government executives. "That's another one of those fat little goodies they rip off." Pleading with the union stewards to go back to their shops and spread the word about her candidacy, she points out, "It's a lousy six weeks till the election."

And she manages to respond to matter-of-fact questions with polemical answers. One blue-collar worker: "Wilson, uh, he's the big defense dunder, isn't he?" Colleen: "Yes, well, he's on the Armed Services Committee. But he's so powerful he lost San Diego 59 million in defense spending this year."

Another worker, this one a Navy wife: "Do you support the program where they pay a Navy welder the same as a welder gets on the outside?" Colleen: "Yes, I support that. And we'd have more money for that if the money weren't concentrated on a heavy arms race. The F-111, for example. They spent millions on it, and now they don't want it."

Before she leaves the group she alludes to her all-important theme of Watergate-induced inflation. "You want to know why you're paying 75 cents a half gallon for milk... well, the cows didn't go out and ask for a coffee break. It was the dairy executives and the Nixon Administration." □

Folk Festival in Your Own Home

If you prefer the traditional banjo tunes played on the mouth harp by Sam Hinton, you may think the rendition of Peggy Seeger's feminist "I'm Gonna Be an Engineer" out of place at a folk festival.

Anne Hutchinson

For those of you who weren't able to make it to the Eighth Annual San Diego Folk Festival this spring at San Diego State, the people at KPHN have put out an album with some of the highlights. It's not a gaudy production by any means, as it states on the jacket, it is the combined effort of volunteer labor, including that of the artists, who will receive no royalties. All proceeds go to "benefit non-commercial public broadcasting in San Diego and to further its support of such community cultural events as the San Diego Folk Festival."

Laudable, I'm sure you will agree. And it's not a bad record at all. But there are still some problems inherent in this kind of record. In the first place, the audience for it tends to be fairly limited; the performers are all good at what they do, but what they do is not only an acquired taste but also covers a very broad spectrum of style and material. If, for instance, you like Johnnie Walker's music,

when he laughs about them. He's proud. The British songwriters Johnnie Walker and Frankie Armstrong finish up the first side roughly, and I must confess that this side appeals to me most.

Side two is a little more patchy, it seems to me, of less uniform quality and interest. Kenny Hall does "Roll On, Little Dargie, Roll On," but the tune is so familiar (as "My Bonnie Lies Over the Ocean," if not under the other name) that it's something more original than the simple nasal performance he gives. This is easily the least interesting cut on the album.

Sam Chatmon is a particular example of specialized interests. Southern blues in a voice roughened by age takes much practice to love, but it's very good of its kind. Chatmon is represented only by "Blues to See My Baby," and it's little enough to judge by. Martin Henry has a light, clear baritone, and a peculiar sense of humor that gives him the nerve to sing an old Rudy Valley song to devotees of Child ballads, but it's true that "Hello, Hawaii (How Are You)," a folk culture too, and purists can be too narrow.

Utah Phillips shows more variety than any of the others. "Hobo's Last Ride" is a genre song that is difficult to enjoy if you aren't fond of the genre. You can hear examples of it on any country-western station any time; it's a story song with a twist that comes to light as it unfolds. His love song, "Touch Me," is awkward, the rhymes and rhythms stumbling a little. The idea is nice, but it's too much prose to be sung. "Kid's Liberation Song" is fine though, easy to identify with, and fitting in rhythm.

As a sample of the festival then, it seems like most of what was available has been represented. The work is of high quality. Whether or not you will like it depends on your interest in the immensely broad area of "folk music."

Straight from the Hip



—Matthew Alice—

Dear Matthew Alice,

My brother just came back from a summer in Baja, California. He's been feeding me some far-fetched story about a Russian community there. Should I believe him? Why would Russians settle in Mexico? Max Gordon East San Diego

For the same reason the Mormons settled in a Salt Lake. In Russia in the late 1800's there were several reform religious sects which held beliefs contrary to the Greek-Orthodox Church and to the official bureaucracy. In 1876 the Czar persuaded these undesirable to settle in the Kars, part of the cold barren Armenian highlands. His methods were not of the subtlest sort, and the ungrateful wretches didn't appreciate the conditions of their new life. They escaped to Canada by the thousands.

Unfortunately, freedom does not necessarily imply warmth. Upon realizing that Canadian snow was approximately the same temperature as the Russian variety, one sect, the Malakans, traveled south. Settlements were formed in Fresno, Glendale, and the largest, in Los Angeles. By World War I there were twenty-five thousand Malakans living on the "Flats" east of the Los Angeles river, near east 4th Street. The climate was warm and pleasant, but it wasn't quite the place for peasant farmers to raise vast fields of crop. All those silly buildings in the way. They looked south again, this time to Guatemala. One hundred families banded together. They bought 13,000 acres, settled in 1905 and began to grow wheat. They did very well harvesting up to 90% of the grain in the north of Baja California.

By the 1930's, however, the settlement was breaking up. Many of the young people were attracted by the bright lights of Los Angeles and left the homestead. An influx of Mexican landowners around 1911 had brought about intermarriage, and the old Russian traditions were weakened. Now, there are only fifty people of Russian descent left living in Guatemala. Although references are still made to La Colonia Rusa, there is no longer any close knit community.

Dear Matthew,

While driving north the other day I realized that San Onofre (and its nuclear power plant) is pretty close to San Diego. Is that thing safe? Dorothy Handley Coronado

The nuclear reactor at San Onofre has been licensed and inspected by the Atomic Energy Commission, and it is as safe as any other nuclear power plant in the country. Which means that, at the very least, we are all in this together; don't limit your concern to San Diego, madam.

The chances are very good that the reactor won't blow up, but there are two dangers within the realm of probability. The first is the problem of the Emergency Core Cooling System (ECCS). When energy is being produced in a reactor, the uranium core heats up to thousands of degrees. The reactor shell is prevented from melting by a liquid coolant which is pumped through the core. If this primary cooling system should break down, the ECCS must flood the core within seconds or else the radioactive mass will melt through the reactor and seep into our earth and air (an unpleasant occurrence for as animate objects).

Using a nine inch scale model of a reactor core, the ECCS was tested six times in the autumn of 1970. The system failed all six tests. Since then little work has been done to improve it. The emphasis and most of the research money have not been concerned with back-up equipment out with building high quality machinery in the first place. Definitely enough to make you wish the guys in Washington could do two things at once, no?

The second problem is that of radioactive wastes. Ninety-seven percent of the uranium at San Onofre can be recycled once it is used. The other three percent is too weak to yield a sufficient amount of energy for reactor use. It has to be carefully sealed up and left untouched for over 1000 years. Right now the wastes are solidified, sealed and sent to the Atomic Energy Commission which installs the containers in temporary quarters. A suitable permanent depository — far from mad scientists, earth quakes and other diversions — has yet to be found. All things considered, it's worth losing sleep over until those containers are safely stashed away.

Matthew Alice will dole out answers to your questions if you'll just send them to him at the following address: Matthew Alice c/o Reader, Box 80803, San Diego, Ca. 92138

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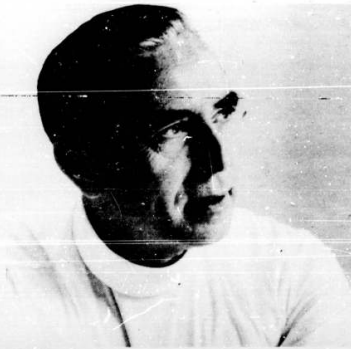
The La Jolla Chamber Orchestra gave its first concert of the season last week. This was also the orchestra's first performance under the powerful new conductor, Rafael Druian, and it boasted in addition the collaboration of pianist Rudolf Firkusny. The program consisted of a Corelli concerto grosso, an early symphony by Haydn, the chamber orchestra version of Copland's *Appalachian Spring*, and the Mozart Piano Concerto in B-flat, K. 450, in which Mr. Firkusny was soloist.

The piano, as everyone knows, is a percussive instrument, but since its invention it has been the aim of most pianists to make the listener forget this fact. They have done this by shaping melodic lines with subtle shades of loud and soft, and by striving for tones in which the percussive intuition is softened by finger touch and pedaling. Vocal tones and singing lines are actually impossible on a piano, but the great pianists know how to give the illusion that they are making their instrument sing. Rudolf Firkusny is a master of this illusion: his impish, blossoming tone and the exquisitely modulated ebbs and flows of dynamics within each phrase convince you that you are listening to something very like that most expressive of instruments, the human voice. Nothing could be more appropriate for Mozart, whose ideal is always vocal, and much of Mr. Firkusny's performance of the Mozart B-flat Concerto lacked only words to make it sound like a series of marvellously sung operatic arias, now comic, now tender, now heroic.

Like a good singer, he is also master of an endlessly pliable yet always meticulously contoured rhythm, the almost imperceptible slowing down or speeding up, the delicate hesitation, the slight lingering, the infinitesimal an-

The Singing Piano and the Pickup Group

Vocal tones and singing lines are actually impossible on a piano, but the great pianists know how to give the illusion that they are making their instrument sing.



tipication, that make music a living, breathing, human expression, rather than a metrical mechanism. Mr. Firkusny's tone, his shading, his rhythmic nuance, all have the aim of expressiveness, and once again this is just the right way to play Mozart, in whom sentiment is the core of musical meaning. With some pianists, of course, there is a point at which sentiment becomes sentimentality, a point where the blossoming tone becomes lush, the shades excessively emotional, the *rubato* a self-indulgent indulgence. Some listeners might feel that Mr. Firkusny goes too far in emphasizing the emotional expressiveness of Mozart's music; they might be happier with a cooler, more matter-of-fact, more "classical" approach. I myself feel that Mr. Firkusny's type of performance shows us the real Mozart, and that the expressiveness he uncovers in the music never reaches the point of distorting the musical shape or interfering with the sense of graceful proportion that is also an essential aspect of Mozart and of eighteenth-century style in general. If Mr. Firkusny's makes us forget that the piano is a percussive

instrument, he also arouses the strong conviction that Mozart himself must have played the B-flat Concerto the way Rudolf Firkusny would sound good on it. Some occasional technical weaknesses, such as a lack of evenness and of clearly articulated pulse in a run now and then, did little to diminish the splendor of last week's performance.

Rafael Druian once again exhibited the qualities that made his summer concerts with the UCSD student orchestra so memorable. His minute attention to accurate

and expressive phrasing, his sensitivity to orchestral balances and to timbral effects, his propulsive rhythmic vitality, his feeling for proportion both in the large structure of a movement and in the expressive devices of the briefest passage—these stamped themselves on the performance like a signature. Whether the signature was reproduced with complete fidelity is another question. Rudolf Firkusny would sound good on a baritone piano, but one naturally prefers to hear him play a Steinway. Similarly, it must be said

that Mr. Druian's orchestra was not capable of responding fully to his vision of the music and to his directions for realizing that vision. The La Jolla Chamber Orchestra in past years has not by any means rivalled the Academy of Saint Martin-in-the-Field, but it has been a respectable, small orchestra, gradually getting better. The present orchestra, though it bears the same name, is in fact another organization entirely. When conductor John Garvey and manager Joan Brown left the La Jolla Chamber Orchestra last year to found the new La Jolla Sinfonia (its first concert will take place at Sherwood Hall this Saturday), they took most of the musicians with them. Mr. Druian's orchestra, substantially put together before he appeared on the scene, consists of a few holdovers (including the ab-concertmistress, Nancy Garvey), some players from the summer orchestra, some from the San Diego Symphony, and a few other local musicians. In short, it is not an orchestra but a pickup group, one that has never played together before, and most of whose members have never played under Mr. Druian. It will take some time before he can make them into a real ensemble, and particularly into an ensemble fully responsive to what he asks of them.

There are other flaws in the new group, however, that time alone will not cure. The technique and musicianship of a number of the players, with the wind and string sections, seem on the basis of last week's concert—inadequate for the kind of chamber orchestra San Diego needs, and Rafael Druian deserves. A considerable increase in rehearsal time and some radical personnel changes appear to be in order, if the La Jolla Chamber Orchestra is to become an instrument worthy of Mr. Druian's talents.

EVENTS

SEPTEMBER 26 TO OCTOBER 9

THEATRE

BUTLEY, comedy-drama, Casella Carter Centre Stage, Balboa Park, Tuesdays through Sundays, through October 27, at 8:30 p.m. 239-2255.

LUMP, a play written and directed by D. Ray Turner, Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach, Every Friday, Saturday and Sunday, evening through November 3. Show starts at 8:30 p.m. 488-8001.

BARFOOT IN THE PARK, comedy dinner-show, Uncle John's Dinner Theatre, 5766 El Cajon Blvd., Show is at 8 p.m., Fridays and Saturdays, 7 p.m. on Sundays. Open run, 483-2013.

MAN WITH A LOAD OF MISCHIEF, a musical drama, Experimental Theatre, SDSU, Thursday, September 26, through Saturday, September 28, at 8 p.m. 286-6884.

ENDGAME, Samuel Beckett's drama, will be presented at UCSD's Mathews Campus Theatre, Thursday and Friday, September 26 and 27, at 8 p.m. and Saturday, September 28, at 8 and 11 p.m. 453-2000.

FRAGILE, HANDLE WITH CARE, Shirley Coates and Vera Shout, two Broadway actresses, will examine today's and yesterday's women in all her roles discussed through the viewpoints of Oscar Wilde, Sylvia Plath, Jules Feiffer and others. Part of the *Calendars of the Creative Performing Artists*, series. Fine Arts Recital Hall, Grossmont College, Friday, September 27, at 8 p.m. 465-1700, ext. 321.

DON JUAN IN HELL, a dramatic reading performed by USD faculty and students, Salomon Lecture Hall, USD, Friday and Saturday, September 27 and 28, at 8:30 p.m., and Sunday, September 29, at 4:30 p.m. 291-6480, ext. 354.

THE DOCTOR DESPITE HIMSELF, spoof on Moliere's comedy, Dramatic Arts Theatre, SDSU, Friday and Saturday, October 4 and 5 and Wednesday, October 9, through Saturday, October 12, at 8 p.m. 286-6884.

EVERYTHING IN THE GARDEN, a drama by Edward Albee, Actors' Quarter, 480 Elm St., Friday and Saturday through October 12, at 8:30 p.m. 239-9609.

ZALABIA, a musical for children by Bessie Collins, Actors' Quarter, Thursday, 480 Elm St., Friday and Saturday through October 13, at 2 p.m. 239-9609.

SPORTS

ROLLER GAMES: Thunderbirds, San Diego Sports Arena, Friday, September 27, at 8 p.m. 224-4170.

SOCCER: Aztec vs. Fullerton State U., Aztec Bowl, SDSU, Saturday, September 26, at 2 p.m.

FOOTBALL: San Diego Chargers vs. Miami Dolphins, San Diego Stadium, Sunday, September 29, at 1 p.m. 260-2111.

HOCKEY: Mariners vs. Vancouver, Tuesday, October 1, Mariners vs. Oakland, Saturday, October 5, S.D. Sports Arena. Both games at 7:30 p.m. 224-4170.

TENNIS: Second annual Leo Smoliar Jr. Tournament, singletown for advanced and intermediate divisions, SDSU, all day Saturday and Sunday, October 5 and 6, 239-9609.

DIABETES BIKE-A-THON: Loop of ten miles, ridden for charity benefit. Sponsor sheets and instructions at local McDonald's restaurants or phone Diabetes Association of Southern California, Sunday, October 6, 9 a.m. to 5 p.m. 232-7573.

FOOTBALL: San Diego Chargers vs. Philadelphia Eagles, San Diego Stadium, Sunday, October 5, at 1 p.m. 260-2111.

LECTURES & TALKS

DR. S. I. HAYAKAWA will give a lecture on current affairs, Mayan Hall, Southwestern College, Thursday, September 26, at 8 p.m. 420-1331.

HISTORY OF NAVIGATION DURING THE SIXTEENTH CENTURY will be the subject of a historical seminar, celebrating the discovery of California by Juan Rodriguez Cabrillo. Visitors Center, Cabrillo National Monument, Point Loma, Friday, September 27, from 1 to 4:30 p.m. 232-3101.

WHAT SOCIALISTS STAND FOR, a lecture by Dan Syron of the Socialist Workers Party, candidate for the U.S. Senate, The Midland Forum, 4555 El Cajon Blvd., Friday, September 27, at 8 p.m. 280-1293.

FOUQ FARHAKHAN, minister and national spokesman for the nation of Islam, will speak at Lincoln Hall, School, 45th and Imperial, San Diego, Saturday, September 28, at 6 p.m. Sponsored by Muhammad's Temple 48, 239-6738.

WATER WORKSHOP, for the people of the San Diego Region, funded by the U.S. Environmental Protection Agency, and sponsored by Citizens Coordinate Chapter 3 to encourage public participation to achieve water quality standards, Salomon Lecture Hall, USD, Saturday, September 28, all day. Tel. 724-4253 or 732-7196 for reservations.

THE ROLE OF THE PERFORMING ARTS, a lecture by Craig Noz, director of the Old Globe Theatre, Part of the "Performing Arts and the Community" series, Room 2622, Undergraduate Science Bldg., Revelle Campus, UCSD, Wednesday, October 2, at 7 p.m. \$4.50 453-3400.

MUSEUMS & GALLERIES

GRAVEN IMAGES, acrylic paintings by Alice Marquis, Triad Gallery, 3701 India St., Friday, September 13, through Thursday, October 3, 299-6043.

CAROL JABLONSKI, oils, lithographs and etchings, Old Town Circle Gallery, 2501 San Diego Ave., Monday through Friday, 9:30 a.m. to 5:30 p.m., and 10:30 a.m. to 5:30 p.m. on weekends. 296-2596.

ARMAN: SELECTED WORKS 1958-1974, first museum retrospective exhibition to be held in the U.S. La Jolla Museum of Contemporary Art, 700 Prospect St., La Jolla, Opens Sunday, September 15, through Tuesday, September 29, 454-0183.

BRUCE McCRAKEN, one man show, San Diego Art Institute Gallery, Balboa Park, through Sunday, September 28, 224-5846.

KEN FRIEDMAN, artist and writer of conceptual art, performance pieces and multimedia in a one-man show, Graphics Gallery, 5721 La Jolla Blvd., through October 2, 454-8897.

DEL CASTILLO paintings and jewelry with demonstrations in jewelry making by Del and each Saturday, The Del Castillo, 1022 Prospect, La Jolla, Open daily 10 a.m. to 6 p.m. Closed Sunday. 459-0442.

ADGES IN THE SUN, photographic essay from California Historical Society, 1950, Aiala Park, through Saturday, October 5, 291-6840 ext. 154.

MARJORIE REED AND CHARLES SULTAN will exhibit paintings, drawings and watercolors, A. Hune's Gallery, 6210 San Diego, through October, Tuesday through Saturday, 10 a.m. to 5 p.m. 296-1522.

BEYOND REALISM, a show of highly photographic paintings and prints in a two-man show, Arden Co-operative, 3141-B Sports Arena Blvd., through October 23.

VIEW OF THE FAMOUS PLACES IN THE 60 QDP PROVINCES, by Hirochige, wood block prints by one of Japan's master craftsmen of the 19th century, Fine Arts Gallery, Balboa Park, through mid-October, 232-7931.

MARY ELEN LONG, serigraphs, and LEO WARD, hand-drawn prints in a two-man show, Arden Co-operative, 3141-B Sports Arena, Tel. 3141-B, Sunday, October 1 through Sunday, October 20, 296-0200.

LA JOLLA SINFONIA with pianist Mona Golobek and John Garvey, conductor, Sherwood Hall, 700 Prospect St., La Jolla, September 28 at 8 p.m. 454-0183.

LEE RYAN, classical guitarist and member of SDSU music faculty, and GARY SHERRIN, flutist, will perform various works from the Renaissance and two pieces by Villa-Lobos, among others, French Piano, Founders Hall, USD, Sunday, September 29, at 8 p.m. 291-6480, ext. 354.

SAN DIEGO SYMPHONY ORCHESTRA, Peter Erskine conducting Strauss' "Don Juan", Brahms' "Symphony #1", C minor, at 3 p.m. and 8 p.m. Civic Theatre, 202 Civic Center, Friday, September 29 and 4 at 8 p.m. 236-6310.

ZINA SCHIFF, the violinist, will perform at the Dramatic Arts Theatre, SDSU, Sunday, October 6 at 8 p.m. 286-6947.

ROBERT TURNER, pianist and senior lecturer in music at UCSD, will perform works by Scriabin and Debussy, part of the San Diego Mini-Concerts, Grand Salon, Civic Theatre, 202 Civic Center, Sunday, October 7 at noon and 12:30 p.m. 459-7351.

DANCE

GEORGE WILLIS, the dancer in a solo performance, Montezuma Hall, SDSU, Friday, September 27 at 8 p.m.

MARY LOU BLANKENBURG, an evening examining energy in dance, The Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach, Friday, September 27 through Sunday, September 29, 488-8001 or 583-3034.

THREE'S COMPANY, a new professional dance company consisting of Jean Isaacs, Patrick Nolet and Betz Roe will present "Valse Triste," "River," and excerpts from "Carmina Burana," a debut performance, Dance Studio, Women's P.E. Bldg., SDSU, Saturday and Sunday, October 5 and 6 at 8 p.m. 291-9371.

ALBUQUERQUE, African dances directed by Ayo Sharpe, part of San Diego's first season of modern and ethnic dance, Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach, Friday, October 4, through Sunday, October 6, Call 488-6001 or 583-3034 for reservations.

FILMS

THE TENTH ANNUAL SAN DIEGO UNDERWATER FILM FESTIVAL, the emcees will be Ron and Viki Taylor, of Blue Water, White Death, and syndicated TV series "I, Swam in from Australia for the occasion. A different show each night will also include films by local and national producers. Civic Theatre, 202 Civic Center, Friday and Saturday, September 27 and 28 at 8 p.m. Call Lee at 295-1000, ext. 262, 487-7247 for more details.

JUNG FILM, containing some very unusual material about the man and his work, thoughts and paintings, and a dialogue with Dr. Jung himself, Unicorn Cinema, 7455 La Jolla Village, La Jolla, Sunday, September 29 at 12:30, 2:30, and 4:30 p.m. Purchase tickets at box-office from noon on Sunday. 459-1864.

DR. LEAKEY AND THE DAWN OF MAN, filmed in Africa, Ordway, George Museum of Man, Balboa Park, Sunday, September 29 at 1, 2 and 3 p.m. 239-2001.

4-BUTTE: A LESSON IN ARCHEOLOGY, a film on the excavation of Mesa Indian Village in California's Sacramento Valley, Museum of Man, Balboa Park, Sunday, October 1, 12:30 p.m. 239-2001.

THE HARVEST OF THE SEASONS AND THE GRAIN IN THE STONE, two films, part of the series "The Ascent of Man," presented in memory of Dr. Jacob Bronowski, its producer, La Jolla Museum of Contemporary Art, 700 Prospect St., La Jolla, Wednesday, October 2 at 7:30 p.m. Free. 454-0183.

THE HIDDEN STRUCTURE AND THE MUSIC OF THE SPHERES, two films, part of "The Ascent of Man" series, La Jolla Museum of Contemporary Art, 700 Prospect St., La Jolla, Wednesday, October 9 at 7:30 p.m. 454-0183.

SPECIAL EVENTS

SCRIPPS INSTITUTE TOUR of the 22 tank aquarium, including a visit to the pier, generally closed to the public. Carpool from the Natural History Museum, Ravenna Lot, Balboa Park, Saturday, September 28 at 9:30 a.m. Call 232-3821, ext. 22 for reservations.

MISSION BAY PHOTO FESTIVAL, tenth annual event with more than 100 models posing for photographers, Vacation Village, Mission Bay Park, Saturday, September 28, 10 a.m. to 4 p.m. 276-8200.

EL CAJON AIR SHOW, ninth annual, with parachutists, skydivers, wing-walkers and more, Saturday and Sunday, September 28 and 29. Displays open from 10 a.m. to 5 p.m. Air show from 1 to 3:50 p.m. 422-9251.

SAN SALVADOR, a replica of Cabrillo's original vessel, will sail into San Diego harbor on Sunday, September 29 at 10:30 a.m. and will end up on Shelter Island where Portuguese dancers and singers will perform.

TENTH ANNUAL FIESTA DE LA LUNA, carnival and other festivities and a Spanish Western parade down Fourth Ave. in Chula Vista on Saturday, Saturday, October 5, Wednesday, October 7 through Sunday, October 9, 10 a.m. to 5 p.m. 454-0183.

SAN DIEGO ORCHID SOCIETY SHOW, with unusual varieties of blooms, Macchia Room, Tavares Plaza, Balboa Park, Saturday, October 5 from 11 a.m. to 5 p.m. and Sunday, October 6 from 10:30 a.m. to 5 p.m. 295-3626.

THE BLUE ANGELS will perform aerial acrobatics in cooperation of the U.S. Navy's 19th Air Force, Saturday and Sunday, September 28 and 29, 10 a.m. to 5 p.m. 271-3512, 3513.

CHILDREN'S FESTIVAL, in celebration of the last of St. Francis, patron of Children's Hospital, many events including Indian and Mexican dances are planned. Mission San Antonio, 1st and Park, Sunday, October 6 from 11 a.m. to 6 p.m. 734-3313.

200 FOUNDER DAY, 25th anniversary of the founding of the city of San Diego, 19th Air Force, Monday, October 7, 10 a.m. to 5 p.m. 454-0183.

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A Movie with Heavy Eyelids

In *California Split*, Altman appears to be adrift, just passing through, and rubbing elbows with the committed, or smitten, gambling crowd.

Duncan Shepherd—

It can hardly be disputed that Robert Altman possesses a certain navigational knack for finding his way to the most *au courant* watering places for the connoisseurs of American Gothic culture. Without being in the slightest degree at the forefront of fashion in his travels to these zones, without being a taste-maker or map-maker (he is not one, apparently, to risk blundering into an area that would, in order to "catch on," demand promotion and persuasion), he manages nonetheless to seem considerably swifter, surer, canner than most of his fellow Americans. In *California Split*, he has planned his moves and breezed through them with a minimum of noise and stir and sweat, he turns on each season with a record of a trip to an enviable "in" spot. Among these scenic cultural attractions are, coming forward in time: the Astrodome, a monument to

modern technological enterprise, pavements, lawn care, in Houston, Texas (Brewster McCloud); a tacky frontier town, cursed by drizzle and snow, on the verge of blossoming, by way of warehouses and gambling dens, into metropolitan prosperity (McCabe and Mrs. Miller); Raymond Chandler's Southern California, brought up-to-date so as to loosen the morals and tighten the smog (The Long Goodbye); William Faulkner's South, during the deepest sag of the Depression (Thieves Like Us, which was somehow skipped over in the selection of movies for San Diego theaters, and remains, with *Mean Streets*, one of the widest gaps in local movie distribution). At present in *California Split*, he is on the professional gambler's circuit, Santa Anita to Tijuana to Reno, and promised next, he will be around the milling, congested sound effects generated a distinct feeling of first-things-in-the-morning grogginess and stumbling around in a relaxed way by Paul Lohmann's

others) are wedging through to the lead in the international film sweepstakes (specifically in the perennial possession of the Golden Palm award at the Cannes Festival, Altman lets his nationality fly high. Yet, in spite of the aptness of the places Altman picks to visit, he regularly returns with so little to show (some postcards, some curios from the souvenir counter) that there is no forbidding reason others ought to be discouraged from following in his dust. When Altman takes up a scrabble, he just nibbles at corners, scratches at the surface.

His relationship to the milieu he frequents in *California Split* is curiously like that of a tourist. He appears to be rather vacant-eyed, adrift, just passing through, and rubbing elbows with the committed, or smitten, gambling crowd. It is as if he was on the advertised weekend fling in Vegas (three days and two nights for only thirty-four dollars), and he was spending it meandering through the casinos, swimming through layers of dislocated sounds, voices, slots, chips, and not passing long enough to penetrate the mysteries of the games' rules or the players' passions.

To be sure, Altman's characteristic slushy soundtrack has acquired by now the dignity of a long-standing and personal trademark, even though his disinclination to isolate sounds suggests, in these circumstances, a dull-witted disability to pay attention to the game in progress. The perpetual drifting, slowly, this way and that, of Vilmos Zsigmond's camerawork in recent Altman films (such as *3 Women*) and the stifling, mulling, congested sound effects generated a distinct feeling of first-things-in-the-morning grogginess and stumbling around in a relaxed way by Paul Lohmann's

camerawork, more torpid; and the feeling of grogginess and stumbling around has wound down further yet, and is replaced by a feeling of bench-sitting weariness and passivity, while time, sounds, events pass by.

There is, overall, a dearth of detail about gambling, and only a drop or two of drama. It is rarely, if ever, clear where the bet is placed and which way the game is going. And the involvement in the game is approximately what comes out of the sports reports on the very-hour-on-the-hour news broadcast: Who won? And How much?

In *California Split*, an advance in one direction or other from his other movies, Altman succeeds in converting everything, performance, laugh lines, scenery, into throwaway material. The team spirit on this project, a spirit whose likeness is often found on intransigent softball teams, is in the area of Who-gives-a-damn-as-long-as-we're-having-fun? Screwing around, in a mandatory, and screwing-up is no matter.

The throwaway manner has the one solid advantage, even as it discourages as well all sense of focus and comprehensibility in the action, of muffling the vulgarity of the concepts, simply by not drawing attention to them. Altman seems willing to accommodate nearly any stray off-the-cuff inspiration, his own, his scriptwriter's, his actors', into a scene. Each of these inspirations is almost, certain to be an artifact of Low Camp taste (a Hawaiian sportshirt, a paper parrot from Epcot, a four-armed high stuffed animal, Fruit Loops cereal), and Altman's achievement is to chuck and stifle the guffawing that must go on in story conferences and around the set, and to substitute blasé yawns, ho-hums, shrugs, and mumbles, and in this one by Paul Lohmann's

this one more than any, possibly the most poised exhibition of job appeal in current movies. It is made-to-order for the entrenched believers in the lax, heavy-eyed, contentments of fooling around, shooting the breeze, sitting the benches.

Last week saw a full raft of movies sail through here and plunge over the waterfall, perhaps never to be seen again, perhaps to bob up again later. Between them, they have a few interesting points. I would not like to let *The Intermittent Project*, a fastidious timetable suspense plot which encourages you to irritability over the least little delay and irregularity, pass from memory without noting the impeccably modulated, muted colors in the photography of Goutfrey Unsworth (2001, Zardoz, Cabaret).

In *Christina*, Barbara Parkins, who enunciates *s's* and *f's* delectably and is thrilling when she is required to say things like "silly," and "so lovely," makes repeated appearance in various V-necklines that pape from shoulders to waist and that seem to beseech an appraisal; confronted so insistently with this open plea, it would not be polite to refrain from remarking (as long as the remark can be made in earnest) that her torso is impressively shapely, truly.

And in *Gold Digger*, Charles Bronson, as well, displays an impressive torso of his own, one of another standard, through a snug-fitting t-shirt. And finally, in the here-and-gone group, there is Jean Eustache's *The Mother and the Whore*, which warrants a fuller discussion than the above movies (this, I am not prepared to give at the moment) and which I do not hesitate to mention in the same breath, nevertheless.

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THE ANCIENT MARINER: BRENTWOOD PONY. Wednesday through Sunday, and ROU BRUDDER, Monday and Tuesday, 2725 Shelter Island Dr. 224-8242.

ASPEN YACHT CLUB: STARSHOCK. Thursday through Saturday and LAST CHANCE. Sunday and Monday, 4258 W. Point Loma Blvd. 222-1111.

ATLANTIS RESTAURANT: R.B. PEOPLE MOVERS. Tuesday through Saturday, 2595 Ingraham, Mission Beach. 224-2434.

BACK DOOR: SUPERSAX. Friday, 27 Aztec Center, SDSU. 286-3652.

BALBOA STADIUM: STAGE COACH, TRICKS, LISTEN, and HUMMINGBIRD from Los Angeles Saturday, September 26 at 1 p.m. Balboa Park Bowl. 236-6500.

BLUE RIDGE MUSIC: HIGH COUNTRY BLUEGRASS, JACK TEMPOHIN and THE PENDLETON PICKERS. Thursday, October 3 at 7:30 and 10 p.m. La Paloma Theatre, 1st and D. Encinitas. 753-1775.

BOATHOUSE: REEF CODY. Wednesday through Saturday through October 14, 2040 Harbor Island Dr. 291-8011.

BOOM TRENCHARD'S: THE HATFIELDS. Sunday and Monday, DAN MURPHY. Tuesday and Saturday, 2888 Pacific Highway. 291-5555.

BOYFORD'S OLD PLACE: COUNTER POINT. Tuesday through Saturday, 2025 Prospect, La Jolla. 459-8682.

CINNAMON CINDER: DON COOPER and THE CAVALIERS. Friday and Saturday, 7578 El Cajon Blvd. La Mesa. 463-9883.

CIVIC THEATRE: FREDDIE HUBBARD and STANLEY TURRENTINE. Sunday, September 29 at 7:30 p.m. 202 S. St. 236-6510.

CONCEPTION BAY FISH CO.: FOUR AND MORE. Tuesday through Saturday, 2808 Shelter Island Dr. 224-3611.

THE DEN: ACT OF JOY. Saturday, September 28, CRANE. Sunday and Monday, September 29 and 30, HOMEBODY. Tuesday through Saturday, September 3, 202 S. St. El Cajon. 441-4511.

EL CORTEZ HOTEL: DOC & MERLE WATSON. NEW GRASS REVIVAL. Tuesday, October 8 at 8 p.m. 7th and Ash St. 283-1881.

FISH HOUSE WEST: SQUATTERS RITES. Friday and Saturday, 2633 S. Highway 101, Cardiff. 753-6438.

FOLK ARTS: JOHNNY WALKER, REED MORAN, MISSISSIPPI SAM and THE THUNDERBOLT. Thursday, September 28, SANDY O'ROURKE and CAIN. Friday and Saturday, October 4 and 5, 3743 5th Ave. 291-1766.

GOLDEN HALL: JACKSON BROWNE. Thursday, October 3, at 7:30 p.m. Community Concourse, 202 S. St. 236-6500.

IRON HORSE: THUNDERBOLT THE WONDERBOLT. Wednesday through Sunday, 8238 Parkway Dr., La Mesa. 465-7663.

JAMAICA JOE'S: SAGA. Tuesday through Sunday, 3505 Sports Arena Blvd. 226-1251.

J&B URBANO LU: Thursday, September 28, RAVENLOFT. Friday and Saturday, ALPINE. Sunday, FOMUS. Thursday, October 3, RAVENLOFT. Friday and Saturday, MESA. Sunday, October 6, 402E Pacific Highway. 296-3655.

LEDBETTER'S: HARD TIMES. Thursday through Saturday, September 28, LIP SERVICE. Sunday and Monday, JIMBALAYA. Tuesday through Saturday, October 5, 5524 El Cajon Blvd. 583-4524.

LOST KNIGHT: KATHY COLLINS. Friday and Saturday, 4873 N. Harbor Island Dr. 223-3632.

MANDOLIN WIND: DARRYL RAY. Wednesday through Saturday, 308 University, Hillcrest. 297-3030.

MOM'S: WEST COAST PROMISE. Tuesday through Sunday, October 6, 943 Garnet, Pacific Beach. 276-4653.

PARK PLACE LOUNGE: WESTWIND. Monday and Tuesday, BERT TORRES and THE CHAPELDES. Wednesday through Tuesday, 1260 Fletcher Dr. El Cajon. 448-4444.

PETERSON GYM: GEORGE CARLIN, TRAVIS SHOCK, and CLUB WOW. San Diego State. Sunday, October 6, 8 p.m. 286-4847.

PURPLE TURTLE: TY HUGHES. Ramada Inn, 2151 House Circle S., Mission Valley. 291-6500.

SPORTS ARENA: TRAFFIC. Saturday, September 28 at 8 p.m. 224-4176.

SPORTSMAN: THE NEW DYNAMICS. Thursday through Saturday, 5079 Logan. 202-0797.

SPRINGFIELD WAGON WORKS: HOMESPUN. Sunday through Tuesday and DOUG and SUZANNE. Wednesday through Saturday, 5255 Kearny Villa Rd., Kearny Mesa. 525-2292.

SEA WORLD: with GRASS ROOTS and regular Sea World attractions. Saturday, September 28, 7:30 p.m. to 1 a.m. 1720 S. Shores Rd., Mission Bay. 222-6503.

TOM HAM'S LIGHTHOUSE: WINCHESTER CATHEDRAL. Wednesday through Sunday, October 6, 2150 Harbor Island Dr. 291-9110.

UCSD GYM: ELECTRIC FLAG and MOBY GRAPE. Sunday, October 6 at 8 p.m. UCSD, La Jolla. 453-2000.

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