

READER

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SAN DIEGO'S WEEKLY

Run and Grow Sane



Photograph by Robert Harwood

... Maybe

Thaddeus Kostrubala was jogging when he had the vision. As a long-distance runner he was accustomed to hallucinations, but this one turned out to be rather significant. The psychiatrist was up in the Sierras of northern California when he saw an *extra* mountain, one not normally there.

(continued on page 8)

By Joannette DeWyze

City Lights

Prof Margins

College is back in session, but it isn't the ringing of the schoolhouse bell that calls local university students to class; it is the chime of the bookstore cash registers. The sale of college textbooks is big business in this town. Witness the Artee Bookshop at San Diego State, which last year sold \$1.2 million worth of course books, and the campus bookseller at UCSD, which sold textbooks last year valued at about \$1.5 million.

The average college student buys seven books a term at a cost of eighty-three dollars. Most of them accept the expense as necessary, but there are still specific complaints, one of the most frequent being about professors who assign texts written by either themselves or their department colleagues. Students often feel they are a captive audience for these professor-authors, shelling out as much as twenty-five dollars for a single volume.

Carl Hurley, course-book manager at the UCSD bookstore, defends professors on his campus who assign their own books, especially in the departments of psychology, mathematics, and sociology. "We have a lot of highly qualified authors teaching here whose books are used across the nation," Hurley says. He points to specific examples such as *Introduction to Contemporary Psychology* by Edmund Fantino and George Reynolds, which sell for \$18.75 and is used in Psychology I, *Calculus and Analytic Geometry* by Al Shenk, which costs \$24.95 and is used in Mathematics 2B, and *Macroeconomic Models and Solving Using PASCAL* by Kenneth Bowles, which is a paperback priced at \$9.80 and is used in Electrical Engineering/Computer Science 61.

At San Diego State, book department manager Jan Mak estimates only "two or three percent" of SDSU's professors assign their own books to their students (Hurley says that percentage is only slightly higher at UCSD). One professor at San Diego State who assigns his own book to his students is Darryl Milton, a professor in the school of business. His book, *Managerial Cloud*, a 232-page paperback that sells for \$7.95, is used in Milton's Business 721 course.

Milton says co-authors about professors who assign their own books are often valid. "It depends on the style of the professor," Milton says. "Some of them may read directly from the book while others use it as a point of departure to further explore the subject. In my own case, my book is untested. It was published in July and this will be the first semester it's been used."

The professors at UCSD



Jan Mak have total discretion to assign the books of their choosing. At San Diego State, tenured professors have that same discretion, but new instructors are frequently given suggestions by department chairmen so as not to deviate too greatly from department policy. This latter case is disturbing to students whose professors have little interest in the text they assign, even though the student has spent a substantial amount of money to purchase the book. (A new instructor in the San Diego State economics department assigned his students *Macroeconomic Models and Policy*, which costs \$22.95 and was written by department chairman Yiannis Venetis. What aroused the ire of several students was that the instructor later told the class that the expensive book was supplemental, and that everything the students needed to know would be covered in class lectures.)

Certainly, in many cases, it is advantageous for an instructor to adopt his own book for class use, so that the class and the text are complementary. But even in those situations, another problem arises, and that concerns successive editions of the same book, making previous editions obsolete.

This directly affects students who sell back their

books to the bookstore and those who would rather buy used books, because the bookstores rarely, if ever, buy back books that will not be used the following semester. (According to a survey commissioned in part by the National Association of College Stores, forty percent of all students intend to sell back their textbooks at the end of the term.)

One student, for instance, bought the standard text for purchasing the book. (A new instructor in the San Diego State economics department assigned his students *Macroeconomic Models and Policy*, which costs \$22.95 and was written by department chairman Yiannis Venetis. What aroused the ire of several students was that the instructor later told the class that the expensive book was supplemental, and that everything the students needed to know would be covered in class lectures.)

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division of Harcourt, Brace, Jovanovich, Incorporated, in San Diego denies this. "No book we publish is on less than a three-year revision schedule," says Keitha Seagren, administrative assistant to the deputy director. "The instructors who use our books demand a revision about every three years or they simply would refuse to use the book."

Seagren says a publisher stands to lose money by revising a textbook that does not need revision. "There is a certain amount of fixed costs involved in publishing a book," Seagren says. "It usually takes one to two years to make that money back. That's why everything is so expensive. After you've revised a textbook, you have the fixed costs all over again. It's not in the publisher's best interest to revise a book unnecessarily."

However, some booksellers are not convinced by such logic from the publishers. Paul Mares, the general manager of the bookstore at UCSD, says the reason a book is revised is very often a financial one—to undermine the used-book market. "I think the publishing firms are paranoid about the used-book market," Mares

says. "More so than they should be." The bookstore at San Diego State paid over \$247,000 last year to buy back used books from students. Students are given half the original price when returning a book, the used books are then sold for three-quarters of the original price. The twenty-five percent difference pays for the handling costs. "The bookstore does not make any money on used books," says SDSU's Jan Mak, "because the handling cost is so great. It's definitely a service we provide the students," but Carl Hurley says the used-book market at UCSD is not nearly as great as at SDSU. "Students at UCSD prefer new books," says Hurley. "I think that's because we have a more affluent student body than other local colleges and also because the students are encouraged by their professors to start their own libraries, and they don't want to use books that have been made in."

Professors are approached many times during the course of the school year by sales representatives from the various textbook publishing firms, who try to persuade the instructors to adopt a book on a specific firm's publishing list. The instructors are often given a free copy of the book in the hope the book will be used in class. That practice, though, is one of the factors in the continual increase in the price of textbooks. Seagren of

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Harcourt, Brace, Jovanovich explains. "There is a big market in professors selling back their free sample copies to bookstores and used-book companies. It becomes quite expensive [to the publisher] to give away textbooks that cost fifteen or twenty dollars. Lots of professors are not willing to accept the free books, they write to us and ask for them, then sell them on the side. It's like a second income for some of them. Publishers have to fit that into their budget, and the ultimate price is paid by the students who buy the books. When instructors complain to us about the high cost of books, it makes us livid."

The recent booksellers' survey estimates that seventy-seven percent of all professors do not resell sample books, but Seagren says the doubts that figure. Mares of the UCSD bookstore also thinks many more professors sell back their sample books. "I know," he says, "because we buy them."

Textbooks are increasing in price from year to year on the average of ten percent, according to Mak at SDSU. The increase can be attributed partly to such factors as the proliferation of sample copies as well as to general inflation. Apart from these reasons, though, it is obvious to even the casual browser that college textbooks are considerably more expensive than general-interest books of similar size and binding. "But that's comparing apples and oranges," says UCSD's Mak. "They're two very different ducks. One book, a novel, say, is filled with words. The other, a textbook, is filled with illustrations, photographs, and questions at the end of chapters. It's much easier to lay out a book of just words than one in which the words are interspersed with diagrams and such. And the indexing problems in a textbook are tremendous. All that adds to the extra cost."

Seagren attributes the highest cost of textbooks to the fact that not nearly as many are sold compared to general-interest books. "The market for a textbook may be very limited," Seagren says. "You can't make a large profit on a textbook. But I'm not going to mislead you. We're not going to charge a price that's going to lose money for us. Every publishing house in this business has to make a profit."

M.O.

Smart Guy, Eh?

Mitsumasa Shinohira will go to court tomorrow to explain why he was arrested two weeks ago. He figures his best bet will be to say simply, "I'm sorry, your honor. It'll never happen again." But Shinohira still is speaking through clenched teeth, because if he had it to do over again, he would probably do the same thing that landed him in the slammer in the first place.

Shinohira is a twenty-two-year-old graduate from the University of San Diego's business administration program. (He was born in the Los Angeles suburb of Gardena and has lived in San Diego for the last nine years.) This month he began, postgraduate studies at San Diego State, in preparation for a master's degree program in economics, and had just returned home from there early in the afternoon of Friday, September 19. He changed from his school clothes into gym shorts, a sweatshirt, and

held that day. "I just went there to relax," he recalls. "There's a really good view of the bay from that spot." There is also, however, no parking allowed on that side of the street, nearest the water.

Two police officers, Charles Webb and M.D. Daniels, parked their beach patrol jeep half a block away and were being charged with said the moped was not allowed to be parked on that side of the street. Then Daniels asked Shinohira for his driver's license. "He really got irritated when I said I didn't have one on me," Shinohira says. "Then he asked if I had a bicycle license, which you're supposed to have for mopeds, and I said I did. . . . I gave one." Daniels then asked Shinohira where he was from, and Shinohira, somewhat flippantly, asked Daniels where he was from. "I know I really shouldn't have done that," Shinohira says, "but the whole thing built up very quickly. From the start he was being very condescending toward me, and I didn't want to

sort of disgusting, actually, because he was yelling right in my face over such a piddly issue. There's no reason anyone should have to take that sort of treatment."

The officer wrote a ticket without asking Shinohira's name, and Shinohira says he was so upset he didn't even read the ticket to see what he was being charged with. Daniels walked back to the patrol vehicle and Webb lingered behind for a minute. "Webb was a pretty nice guy," says Shinohira. "He said the whole thing could have been avoided if I had parked on the other side of the street when I first asked me to. I told him I would after I finished my sandwich." Webb joined his partner in the jeep, and the officers parked about ten feet away from Shinohira, waiting for him to leave.

Shinohira finished his sandwich, then reluctantly got into the moped and drove it across the street. The policemen instantly followed him and confronted him on the

balcony. "I told him that wasn't my real name," Shinohira says. "Then his eyes lit up, even from behind his sunglasses. I figured I shouldn't have lied to him in the first place, but he was hassling me so much I just felt like I had to do something."

Daniels immediately handcuffed Shinohira and sat him down on the sidewalk while another police unit was called to take Shinohira to the downtown county jail. When the second police car arrived, there was a drunken man in the back seat who had defecated in his trousers. He, too, was under arrest, and Shinohira sat next to him as they were driven to jail.

Shinohira spent the next six and a half hours in the county jail before he was released, without posting bail, on his own recognizance. "All the time I was there," he says, "the cops and the guys in jail kept asking me why was I arrested, and they all laughed when I told them. They kept asking me who it was who



Shinohira

giggling shoes, then made himself a tuna sandwich on sourdough. Just after three o'clock, Shinohira left his rented Yosemite Street home in Pacific Beach, climbed onto his silver-gray Vespa Grande moped, and, with his tuna sandwich in tow, putted the five blocks to Crown Point Shores Drive near Ingraham Bay on that warm afternoon. Shinohira parked his moped on the sidewalk, unpacked his lunch, and watched the speed-bump competition being

have a parent-child relationship between us."

Daniels then repeated Webb's original comment that Shinohira was not allowed to park his moped where it was, but Shinohira explained, and will contend in court, that a moped is considered a bicycle when the engine is turned off, and so is exempt from motor-vehicle parking regulations. "We went back and forth on that for a while," says Shinohira, "and Daniels was flicking his pencil right in my face. I turned my head sideways so his pencil tip wouldn't be poking me in the face, and I guess he thought I was smirking. He asked me if I thought it was funny and I said no. I didn't. I thought it was

stupid. . . . Daniels said something to the effect that he had me now," says Shinohira.

He said he was going to write me for driving a motor vehicle without a driver's license in my possession. So he started to write me another ticket. He asked me my name, and that is where I made my mistake. I gave him a fake name. I did it because he wouldn't have even known I didn't have my license on me if he hadn't hassled me in the first place." Shinohira freely acknowledges that he hoped to skip out on the ticket by giving the officer false information.

Daniels finished filling out the traffic citation, then presented it to Shinohira for the young man's signature. Daniels admonished Shinohira that to sign the citation, if any of the information were false, would be perjury. Shinohira

arrested me, because it was such a stupid thing to get hassled for. The four charges against Shinohira—all misdemeanors—are no bicycle license, illegal parking, no driver's license in possession, and giving false information to an officer.

Even though his crimes were petty, Shinohira admits that, for his part, he didn't exactly play it smart. "But it felt good at the time," he says. "What with the hassle the cops were giving me, I'd never been arrested before, so it was interesting for me to see what jail's like inside, but I would advise anyone else to avoid jail at all costs. Besides, there was no TV in jail and I missed the last episode of *Shogun*."

M.O.

Mark Orsini



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Can They Wear Their Sheets?

We would sure like to see a picture of Jeanette DeWise and Eleanor Widmer. Please print one in your paper. We go to each issue. Also, please run a feature story on the Ku Klux Klan. Everyone would like to know more about this before the November election. They have a candid running for office. Hundreds of people would like to know about this candidate! *Susan Raman L. Mesa*

Safe Underwear

We know the word "critic" refers to criticism, but when anger and lust fall into the picture, scandalous and embarrassing moments may occur.

First, Steve Eamedina's anger toward respectable rock groups such as Fleetwood Mac, the incredible Bee Gees, and that much neglected 3 man, Peter Frampton, shows untimely aggression and a juvenile writing style. Even his typewriter shows sloppy handwriting! But, ah, Mr. Eamedina! We are now entering a touchy territory. In Victorian times, when we had to say "Pardon" when we ate a chicken, and schoolgirls put locks on their underwear instead of their lockers, men admired women with

their eyes only, not with their breath and their slipshod, "golden 35A cup" hands. So, in essence, we are saying: Hands off, Mr. Eamedina. The scandal is exposed. We are abreast of your antics; we have gotten the best out of you. However, we realize you are in the middle of a tight squeeze—but enough fondling old memories. Though we may die from the pillows or of syphilis, it will be only if we adopt your morals or your mistress.

This is no threat. We will not harm you, blow up your house, or even poison your dog. But if you are, of course, your time is precious and we shall terminate this letter immediately because your hands are full. *David Damiano Jeremy Solomon Chula Vista*

Acid, Disgusting, and Dyspeptic

I have for years enjoyed the felicitous writing style of your restaurant critic, Eleanor Widmer. To be sure, in addition to the entertaining style with references to history and genealogy, there is a measure of substance. We are informed of price range, quality of food and service with respect to the price range, and aspects of visual and auditory ambience. Occasionally she has commented

on less than satisfactory hygiene. She is not unkind of the health implications of certain culinary practices (e.g., the fact that excessive salt contributes to hypertension).

Letters

There remains a glaring scotoma in her outlook, however. Why is it that a restaurant's smacking (or smoke segregation) policy is virtually never mentioned? Tobacco or other smoke in the air can run an otherwise good meal as effectively as a breeze from an adjacent pig farm or fish oil processor. She correctly criticizes excessive salt, second-rate sauces, and the likes of maraschino cherries with piñat, but is at least editorially oblivious to the acid, disgusting, and dyspeptic intrusion of recreational combustion products on the palate, nose, eyes, hair, and clothing of the innocent and unwilling. Granted, some people actually enjoy the aroma of a fine cigar and I would be the last to deny them that pleasure, provided they indulge in it exclusively among consenting adults. Sharing of food and drink is fine. Eleanor does it with her friends and so do I with mine, but the gratuitous dissemination of

flavored and aromatic substances to those who do not wish to partake of them is inappropriate in any genteel establishment. Just as Eleanor would object to horseradish or tartar sauce in her cherries jubilee, I and the documented majority of Americans object to smoke in the air with almost any course of food or drink.

Could it be that Eleanor is a gustatory and olfactory cripple? Does she herself smoke one of the vile weeds? No matter? We can forget the pleasure of finding the smoke segregation policy or ventilation/exhaust system description woven artfully into the reviews if the comparable information were included in the introductory outlines which now include such other events! Information as the name of the restaurant, location and phone number, type of food, price range, and hours of operation. *Leonard J. Gonski, M.D. Pacific Beach*

Erratum

In a "City Lights" story on September 18 entitled "They Waged for Their Country," the location of Fort Memorial Park was incorrectly identified as Sorrento Valley. The correct location is Camell Valley, near Miramar. We regret the error. —Ed



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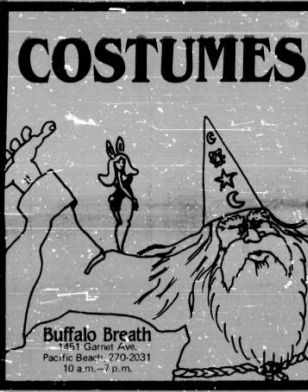
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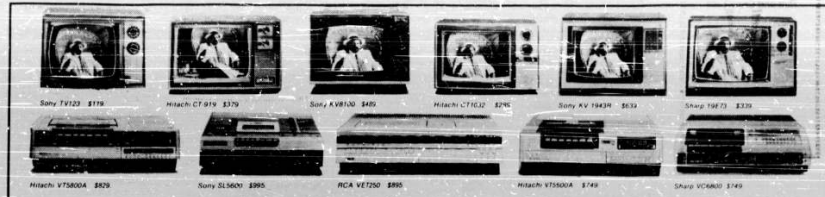
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I would like to know why I can't put a canoe on any of the lakes in San Diego County or in the San Diego River. I talked with someone from the county who said that canoes are prohibited because of health regulations. Come on, now, a canoe is just as safe as the fishing boats that are allowed on the lakes. Canoes would probably have an even smaller effect on the lakes than fishing boats do, since canoes are nonpolluting as opposed to the fishing boats with engines. As for stability, you can fall out of a rowboat as easily as a canoe. What's the real story?

Phil Roudland
San Diego

You are incorrect to say that the county refuses to allow canoes in "lakes," and therein lies the misunderstanding. Despite the names you read on maps, the recreational lakes are really reservoirs that come within the primary jurisdiction of the county health department, which lets the parks departments of the city and county use them under special conditions. One of these is that no unstable craft be allowed on the reservoirs, and unfortunately for your intentions, the canoe is considered unstable, as is the kayak and the rubber raft. And though it's true that a gasoline engine pollutes the water in a way that an overturned canoe does not, the health department fears that human emissions and diseases are less likely to be caught in the filtration plants of the reservoirs than an occasional spill of gasoline, or the fumes of gasoline settling on the water.

You may, however, use a canoe in the San Diego River and in any of the several estuaries in the county from the border to



Illustration by Rick Gray

Oceanside. For more information call John Melibourn of the health department at 236-4717. A rancorist himself, he informs boy Scouts of canoeing in this county.

I should note that the city and county would appear to profit from the policy against canoes, as the rental of a county-owned fishing boat is \$4.50 a day compared to a fee of \$3.25 for permission to use a boat of one's own. But a spokesman said the government makes more money on fees for private boats than it does on its own rentals. "For the difference of a dollar and a quarter, we have to pay the maintenance and insurance on our own boats," said Jim Brown, an administrator of the city-run lakes. "We're better off charging a fee for private boats on which we have no overhead."

Dear Matthew Alice:

For quite some time I have been trying to get a copy of the montage shown during station breaks of the Police Story series on television. The montage shows sketches of uniformed police officers in various situations. Any assistance would be greatly appreciated.

Peter E. Maguire
Bonita

As near as I can determine, the montage, or "bumper card" as it is known in the television trade, was created by a free-lance artist in Los Angeles whose name is Sandy Dvorn. He sold the work to Columbia Pictures Television, which will probably refuse to supply you with a reproduction, as the montage became the identifying feature of Police Story. If not

the legal trademark. I would write, however, to the company's public relations director, Doug Luisman, and explain exactly how you intend to use any reproduction of the montage. (Luisman told me on the phone that he would welcome your inquiry.) The address is Columbia Pictures, Columbia Square, Burbank, CA 91505.

Dear Matthew Alice:

My boss keeps telling me that setting a battery (automotive type) on concrete will cause it to discharge. Is this true?

Guy Russo
Bonsall

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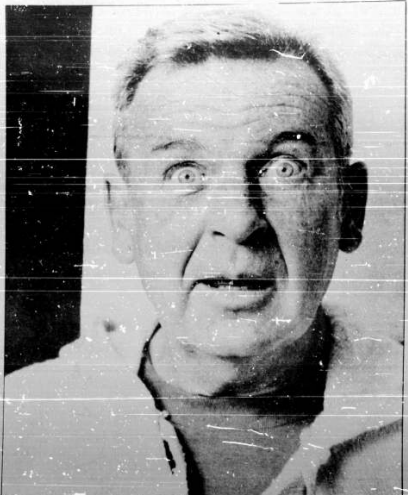
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OCTOBER 2, 1980 7

Run

(continued from page 1)
"Did I really see it?" he asks unemotionally. "Yes." In a moment, he also saw God, dressed as Moses, descended from the mountain and display a tablet inscribed with the commandment, "Thou shalt have a sense of humor." Then God went back up the mountain. Time passed. Finally God returned with a second commandment, but before Kostrohala could read it, God started chuckling. Soon Kostrohala was chuckling too, and then the two were belly-laughing, clutching their sides and rolling around on the dirt road. "You see, it was obvious that if you accepted the first commandment, then there couldn't be any other!" says Kostrohala. He becomes convulsed with mirth at the memory. "You couldn't take any other commandment seriously!"

This, then, is how Kostrohala explains why he has returned to his old jogging grounds in Del Mar to found an international organization of runners. Many San Diegans will recall Kostrohala as the original "running shrink," touted as a successor to Freud and Jung for his theories that running can cure mental illness; others will doubtless remember the headlines two years ago when Mercy Hospital announced it had fired Kostrohala as director of psychiatry for appearing in an *U.S.* magazine photograph which showed him hot-tubbing with his fiancée (now his fourth wife). After that debacle, Kostrohala fled to the mountains, where he continued to receive letters from readers of his 1976 book, *The Joy of Running*. He says it was one of those letters, from a former mental patient who had read the book and jogged his way to normality, that inspired him to develop an organization that would even more actively encourage runners. But he was afraid



Thaddeus Kostrohala

And then he had the vision. "That was the thing that released me. I had been holding back, but it was like, okay, now I can go." So he returned to San Diego and purchased a modern two-story house on Tenth Street just a block from the beach in Del Mar. It was not home not just to Kostrohala and his entourage, but also to the International As-

sociation of Running Therapies.

When he stands in the doorway, dressed in wrinkled yellow satin running shorts, a bulky turn-of-the-century sweater, and thongs, he seems taller than his five foot, eleven inches. Although his face has a pudginess which all the running in the world won't strip away, his light blue eyes are arrest-

ing, powerful. He has a special talent for putting people at ease; they uniformly call him Tad, rather than Dr. Kostrohala. He has a quick self-deprecating sense of humor, and a tendency to swear a lot. "It's from my Marine past," he says. "I think it's communicative."

Kostrohala's fifty-year-old body is lean. His legs, furry with blond hair, are muscled, and he retains just a trace of his former souch. It's very hard to imagine the body which used to be his: 230 pounds massed in a big belly, a fatty hump between his shoulder blades, and fleshy thighs, all topped by a face hidden behind a thick beard and mustache. That was ten years ago, and his corpulent, sedentary, alcoholic figure was a predictable result of the injurious life he had been leading.

For a model, Kostrohala had his father, a hard-driving, Camel-smoking Pole who immigrated to Chicago at the age of ten and who accumulated degrees first in dentistry, and then in medicine. Finally he settled on a career as one of the early developers of plastic surgery. Young Tad, born on the South Side, had a childhood marked by much movement (he went to eight different grammar schools and four different high schools) but little physical activity — high school tennis was his only sport.

Even that bit of exercise ceased when he entered Northwestern University, where Kostrohala buried himself in anthropological studies. "The whole study of man's origin and past was an obsession with me. I was terribly attracted to anthropology, Egyptology, and so on." But before he had a chance to develop that fascination into a career, the Korean War interrupted. Kostrohala joined the Marines and soon began to think of becoming a career military officer. Pure chance swerved him off that course when Kostrohala's orders to fight in Korea were suddenly changed. Instead he was sent to Virginia, where he began taking pre-med courses at night and eventually went to medical school at the University of Virginia. Repulsed by what the life of a surgeon had

done to his father (who had a heart attack at sixty-five and then died of cancer a year later), Kostrohala chose psychiatry. He returned to Chicago in 1959 at the age of twenty-nine, did his residency work, and by the early Sixties his practice had begun to thrive.

At one point he maintained five separate offices; then he cut back on his private practice in 1963 when he became director of mental health for the city of Chicago. He set up mental health clinics for ghetto residents, became an outpatient and highly publicized critic of Timothy Leary's advocacy of hallucinogens, counseled Chicago cops and radicals bent on bashing in each other's heads. And as his professional reputation gathered weight, so did his body. He also indulged himself materially. He drove a red Jaguar XKE roadster; worked on the fourteenth floor of the building at 8 South Michigan Avenue, in an office overlooking the prestigious Chicago Yacht Club, where he maintained

a thirty-four-foot Morgan sloop. "It was big-city time," he recalls. "I was into leather coats and all that crap."

Finally, at thirty-nine, newly married to his third wife, Ann, "tired of all the bullshit," he fled to Portland, Maine, where he established a community psychiatric program. Again his practice flourished, but "there wasn't any meaning to it," Kostrohala recalls. With "the express purpose of engineering a change," the family sailed the sloop to the Bahamas, but the voyage failed to fill Kostrohala's sense of emptiness. One day, stuck in the snow in his enormous driveway, "I said to myself, 'I'm crazy to be here!' I looked at the fuckin' map and I said 'I'm going to get the hell out of here. I put my finger on San Diego, and said, 'That's where I'm going to go.'"

At a national psychiatric convention in Washington, D.C., a few months later, Kostrohala, who hadn't yet acted on his impulse to move, met Dr. Stuart Brown,

then the director of psychiatry at Mercy Hospital. From him Kostrohala learned that Mercy was looking for someone to expand the hospital's mental health services. The former Chicagoan secured the position easily and in September of 1971 he and his wife moved into a home on Oriana Road, up the hill from the Coast Highway in Del Mar. Once again he began producing brilliant professional sparks; he established departments of out-patient mental health services and two hospital-sponsored education programs. But all the sparkle in his personal life had dulled. "Somehow I was a failure and I knew it," he recalls in his book. "Discontent, self-loathing came up from below. Some soul-saving grace, some guardian angel arranged enough vision for me to stir powerful currents of depression. This was an accurate self-appraisal. Alcohol had become my drug of choice. I was tense, fat."

Finally, fear of a coronary goaded him into seeking a thorough medical exam on

his forty-second birthday, eight years ago this past September 22. Cardiologist John Boyer's opinion was grim: with Kostrohala's high cholesterol, rising blood pressure, and fifty pounds of excess weight, he was a prime candidate for a heart attack. Then Boyer offered an unusual suggestion; he invited Kostrohala to join a brand-new running program for patients with coronary heart disease. Kostrohala records in his book, "If I had any doubt about the seriousness of my condition, it evaporated at that point. I was to be treated along with those men who had survived the dreaded killer. I wasn't a colleague any longer; I was a patient. . . . I especially didn't like the thought of being together with those men whose hearts had already been damaged. I had an odd fear of contamination. Perhaps in some crazy way, I would 'catch' having a coronary."

Still, his initial fear proved the stronger emotion, and he submitted to the tests (continued on page 10)

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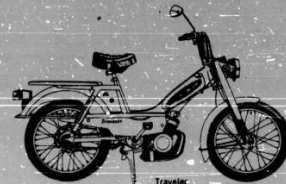
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December, 1977

Run

(continued from page 9)
which Boyer required of all the beginning runners, tests which pushed the patients' cardiovascular systems to their limits. From this, Kostrubala and the cardiac patients learned how to tell by taking their pulses during exercise when their hearts were functioning at seventy-five percent of their capacity, the safe limit at which physical conditioning takes place. He submitted further — to the humiliation of puffing around the grassy grounds of the Francis Parker School on Linda Vista

Road overlooking Mission Valley — lumpy, sweating, terribly self-conscious. The group met Tuesday and Thursday afternoons and Saturday mornings. About two months into the program the psychiatrist went through a period in which he would stop at a liquor store on the way to the session, buy a pint of vodka, then "sit and furiously gulp the burning white liquid enough to ease my fear before I run."
But gradually he progressed. Kostrubala says that the research literature of exercise physiology has proven that what happened was inevitable. Almost any human being following the same pattern — spending forty minutes three times a week in exercise which increases the heart

rate to a sustained three-quarters of its capacity — will undergo a similar physical conditioning, although it might take some individuals a month and others a year to reach the point where they can safely and comfortably run a mile. It took Kostrubala about two and a half months. Just prior to being retested at three months, he "continued to doubt his progress; still more than 200 pounds, he hadn't changed his eating, drinking, or work patterns. But that second round of electrocardiograms, pulse tracings, and blood pressure readings confirmed that dramatic, almost incredible physical changes were occurring within Kostrubala's puffy frame.
He says it was about that same time that

he noticed the phenomenon which was to revolutionize his professional work: he observed that he and his fellow runners not only seemed happier, but also less depressed, more cheerful. The psychiatrist in him was intrigued; he began quizzing his own wife and the wives of his fellow trainees, and almost all confirmed that their mates were displaying subtle personality changes. About four months into the running, Kostrubala decided to take a small group of nearly hopeless patients from his psychiatric practice at the hospital and run with them. Today he insists that at that point he had no expectations, just a curious hunch.
They must have seemed a strange pack, six crazy people led by their hairy, ungainly leader, stumbling about the track down the hill from the Parker School's buildings. They assembled late afternoons on Mondays, Wednesdays, and Fridays. After the exercise, they would meet in a classroom for a group discussion. Among them were a severely depressed young woman in her thirties who was dependent on antidepressant drugs, and a paranoid schizophrenic young man about nineteen who "was barely able to function," Kostrubala recalls. "He would sleep in bed until ten or eleven every morning and his girlfriend took care of him. He went to one class a week. And that's it. Vegetating. Heavy medication." The group also included a girl in her late teens suffering from anorexia nervosa, the neurotic refusal to eat. She had been hospitalized and tube-fed twice, had long stopped menstruating. Another woman a year or two older was using "every drug under the sun." Another man, a heavy smoker and drinker in his later forties, was chronically depressed and coronary prone. A second paranoid schizophrenic in his early thirties rounded out the group. Within weeks, Kostrubala began seeing results.
By his recollection, all six patients, all of whom had seemed stuck at plateaus in their therapies, began responding in their individual sessions with Kostrubala. They were talking more, sharing with him more significant details of their lives. About two

to "this little bit into the program," the second alternative, "and that's when I discovered that the treatment of depression with this is so fast."
Yet he says the clear "aha!" didn't strike until about a year after the formation of the first group, when Boyer invited him to report on his work to a meeting of cardiologists and exercise physiologists. The psychiatrist delivered a very short paper. He talked about his running patients and also touched upon some of the psychological changes reported in "normal" runners: a sense of euphoria about forty minutes into the run, changes in perception. And he says his listeners reacted weirdly. For a long moment after he finished talking, he heard no sound at all. "Then about half the audience started coming toward me. I was startled! Frightened." Finally, a long-distance runner broke the silence by declaring that all the psychological changes Kostrubala had also described in "normal" runners had also occurred to him, but that he had never seen them reported before. "That proved to me that the experience I had had with my patients was not just limited to me," Kostrubala says. He had a choice then, by his recollection. He figured he could continue to test

his developing theories scientifically, attempting to report on them in the medical journals, or he could try to take his early findings directly to the public. He says he suspected that his professional life, and Kostrubala's life, an irony was deepening. As his newly sleek figure leaped into the spotlight, he began to have cause for doubting the benefit of running on his personal life.
After his conversion to running, Kostrubala had encouraged his wife, Ann, to join him, and she had done so, first tentatively, then with enthusiasm. She had completed five marathons by the fall of 1976 when Kostrubala came home one night and she announced that their marriage was over. He was stunned by Ann's assertion that she felt the move was essential to the growth of her personality. Today he says gravely, "Running is a very powerful agent of change." He cites a study by Dr. Paul Mitty of the Mt. Sinai Medical School in New York City which showed the divorce rate among marathoners to be 300 times higher than that in a comparable, nonrunning population.
Professional clouds had also begun to shadow him. Although Kostrubala in 1976 replaced Stu Brown (who went into private

(continued on page 12)

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Teresa Clitsome

Run

(continued from page 11)

practice) as Mercy's director of psychiatry, the runner keenly felt the reaction of his colleagues to his outlandish assertions about the impact of running on mental health. As demands upon him from individuals seeking running therapy increased, Kostrubala trained a few assistants. The first was Ozzie Gontang, a graduate student in rehabilitation counseling at San Diego State who'd taken a course with Kostrubala. The second was Teresa Clitsome, a USIU student who had volunteered to work in Mercy's mental health unit while getting her master's degree. But Kostrubala's fellow physicians began avoiding talking to him about his work with an iciness that spoke him. "I heard what other people said other people said. No one ever said it to me. I would have loved to have tangled with someone in some way, but as it was, I was frozen out. If you

happening all the time? It was funny. I would hide."

Despite such rejections, Kostrubala felt that his overall relationship with Mercy's nuns was good. In fact, in 1977 he had intensified his drive to re-establish himself in the Catholic Church's good graces. Born a Catholic, he had fallen away from the religion, become an agnostic, a Southern Baptist, an Episcopalian. But as he became a runner, he had begun to yearn for the mystery and pageantry of the church of his youth. He and Ann had even been remarried in the chaplain's office at Mercy Hospital by Monsignor Henry Keane, and Kostrubala had begun receiving the Catholic religious sacraments again. After his divorce from Ann, Kostrubala learned that Keane hadn't filled out the required papers correctly, rendering the marriage invalid in the eyes of established Catholicism. That was fortunate, because by the fall of 1977 Kostrubala was hoping to have his upcoming marriage to Teresa Clitsome so sanctified. In fact, Teresa was taking religious instruction and Kostrubala was talking to I. Brent Egan, chancellor of the San Diego Catholic diocese, about re-entering the church at the time that US magazine approached him for an interview.

Kostrubala recalls routinely clearing the magazine's request with the hospital's chief executive, Sister Joanne, as well as with the director of personnel and the public relations department. The psychiatrist says none of them balked, so he spent several hours with the US writer and local free-lance photographer Ted Lau. He thought little further of it until early in December of 1977, when one morning's mail brought him both the most recent *Annals of the New York Academy of Sciences* and the December 13 issue of *US*. The highly prestigious scientific publication included two psychological studies produced by Kostrubala, Clitsome, and Gontang, focusing on marathons. The copy of *US* featured on its cover a huge photo of Jacklyn Smith. One of the headlines next to it blared, "Doctor's RX: Run Your Way to Mental Health," a promotion for the story

on page forty-six about "San Diego's jogging shrink."

Kostrubala admits that he flinched at it at the picture of Teresa and him in the hot tub. He also hadn't previewed the breezy content, so he read for the first time such tidbits as Teresa ("her to a \$3.5 million real estate fortune") describing the "Kostrubala jogging clan" as "more than a circle of close friends," and his own assertion that he and ex-wife Ann were planning a "divorce ritual." Today Kostrubala assesses the overall tone as "really positive—but it was within the framework of how US writes its stuff." He showed both publications to Sister Joanne. Her immediately negative reaction distressed him, but he and Teresa nonetheless headed for Hawaii and the annual Honolulu marathon.

Upon his return, the executive nun summoned Kostrubala to her office and gave him an ultimatum—either quit or be fired from the \$60,000-a-year position. The order dumfounded him. Both by its unfairness and its swiftness; the hospital had already prepared his final paycheck. He chose being fired, packed up, and moved out of his office December 15. It took nearly two months for the hospital to announce its decision to the press, and then the assistant administrator insisted: Kostrubala's competence wasn't in question. Instead the administrator said the implication that the doctor and his fiancée were nude in the tub together "does not reflect favorably on a Catholic institution." (Kostrubala has always insisted they were clothed.) The administrator continued, "What was in the magazine was not in concert with the Sisters of Mercy and conduct that we would like from a leader in our institution."

"My first reaction was, 'Well, they must have a good reason for what they did. I must be wrong. I really had the feeling, Jesus, I've made a terrible mistake,'" Kostrubala says today. He and Teresa fled to a home she owned up in Mammoth, and he says, "I literally withdrew. I didn't want to do anything." He kept expecting the phone to ring, for it to be the nuns,

declaring that they had erred, asking him back. As the months wore on he halfheartedly investigated the possibility of taking legal action but was told that any battle against nuns would be doomed to failure. Finally he found a lawyer who disagreed, and the day before statute of limitations would have prohibited litigation, Kostrubala sued the hospital for "breach of oral permanent career contract and intentional infliction of emotional distress." He asked for \$4.75 million—an amount calculated to include the loss of his salary and to compensate him for the "shame and humiliation" he suffered. The action continues today to plod through the legal system. "It's terrible. I dislike it intensely," Kostrubala says. "But I have no alterna-

tive. It's a matter of it must be cleared out; it can't stay there. I'm not built that way. It's not my nature."

He says it took another full year for him to recover from the shock of the firing. Only toward the end of last year did he again begin to focus on the subject dearest to his heart: the psychological impact of running, what explains it, what it means.

He had long before concluded that running does more to the mentally ill than simply make them feel finer. He cites the example of one man who walked up to him at a marathon in September of 1978. The stranger introduced himself and reminded Kostrubala how they had chatted briefly in the Mercy Hospital cafeteria a year earlier, at a time when the man had

been seeing another psychiatrist. In his thirties, the man had been diagnosed as a manic-depressive; he'd been hospitalized repeatedly and he was dependent on drugs when he decided to read *The Joy of Running*. Yet here was the same man at the marathon, radiating health, testifying how he had gotten off the medication, freed himself of the need for medication. "Now what do you do with somebody like that?" Kostrubala asks. "That's not just feeling better. This guy found something for himself that changed his life, that in a specific diagnostic sense altered it." The psychiatrist plucks out yet another anecdote about the schizophrenic young man who had been vegetating when Kostrubala formed that first group. After becoming a

runner, he finished undergraduate school, then acquired a master's degree and had an A-minus average. Now he holds a steady job. "Total switch," Kostrubala says. "That's not just feeling better."

Furthermore, independent researchers had quickly begun to confirm Kostrubala's clinical observations. Two major studies from the Universities of Wisconsin and Virginia concluded that running alleviates depression. Others reported general personality improvements. Kostrubala says as yet no one has scientifically studied the effect of running on schizophrenia, but he claims that he personally has seen fifteen to twenty schizophrenics markedly improve—to the point of the symptoms

(continued on page 14)

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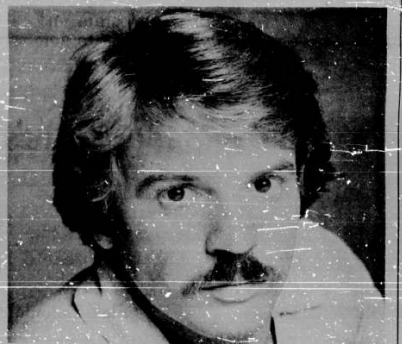
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Hans Stewart, Danni Shipley

Run

(continued from page 15)
totally disappearing.

Kostrubala says it was the weight of such accumulated evidence that forced him finally to come up with "a whole new interpretation of how we are put together." He still remembers the night his thoughts coalesced. He was sitting in his Omaha Road home, writing *The Joy of Running*, sifting through all that he'd seen, when suddenly he understood that nothing in Freudian or Jungian or any other established psychological theory could explain why taking people and making them put one foot in front of the other could dramatically change their hearts and minds. And then all Kostrubala's passion for anthropology surged to the fore. It struck him that he'd never get the answer from modern man, tied and suited and ensnared in the perverse zoos of modern cities. One had to consider the whole of human history, to engage in what he later called "paleoanalytic thinking." When he looked back, he beheld four million years of evolutionary history, which not only sculpted the form of the present human body but which, he concluded, also left its powerful residue on the human mind, the human soul.

It is critical to remember, Kostrubala stresses, that for the roughly four million

years during which genus Homo has existed—during that ocean of time—humans lived in running, hunting, gathering, mobile tribes, the demands of which made them the best long-distance runners on the face of the earth. Does that seem strange? Kostrubala answers that many cats and antelope can sprint faster for short periods of time, but no creature can endure sustained long distances as can the human (and his friend, the dog, who learned long-distance running from its human masters, Kostrubala asserts). He offers examples of primitive tribes that still demonstrate the ability: the Tarahumara Indians of Chihuahua (Mexico), who run daily through their rugged, mountainous homeland and occasionally sold 150-mile races for pleasure; the lone Aborigine who says after his kangaroo target all day and into the night, then sleeps when the kangaroo sleeps; in the morning, he kills his prey, which is too stiff to resist or escape. He tells how North American Indians used to catch turkeys by literally running them down. But the psychiatrist asserts that even the urban executive, who has lived all his life in the city zoo, bears some part of man's running heritage; it lies in a deeply submerged section of the mind which Kostrubala calls the "paleoanalytic consciousness" (he says this is the foundation for Jung's "collective unconscious") and all other layers of the mind). And when that executive dons running shorts and takes to the road, the slow, sustained movements strike a chord which resonates through the individual's primordial soul.

and those vibrations often get the person's entire way of life.

Thus, in Kostrubala's eyes, running began to shape up as not merely one among ten or twenty possible virtues. Instead, he says, evolution has woven it into the very fabric of human nature; biology has ordained that man should run. When man doesn't, biology takes vengeance by distorting bodies and warping personalities, and it warps a few into severe derangement. When the trained therapist runs with the deranged individual, he can assist as the physical activity alone causes changes in the subject's personality; he can help steer the subject, who will be driven by the running itself back to normality.

"Freud invented the couch and psychoanalysis. I invented the use of running as a tool in psychoanalysis," psychology," Kostrubala says triumphantly. At first it seemed clear to him that the role of the "running therapist" shouldn't differ that drastically from the traditional psychoanalyst. The former had to be a runner and also had to share far more of himself than the traditional Freudian—or even Jungian-style counselor, but the running therapist should come from a traditional mental health field and have intense exposure to psychiatric therapy. Kostrubala believed initially.

In the Sierras, however, he began to re-evaluate the necessity of using a trained psychoanalyst to reflect on some of the cases he had seen. "Heh, heh, heh," he chuckles today. "Give you a story. Heh, heh, heh." He describes the nine-year-old schizophrenic who came to his office at Mercy Hospital one day. Kostrubala says, "Once you recognize what a 'process schizophrenic' looks like, you never forget them. He stood there, staring vacantly. He knocked on the door of my office, didn't even walk in. Just stood there like a zombie. Couldn't keep one thought together. Said (mimicking the kid's dulled tone), 'Can I be your patient?' I said, 'No. You're somebody else's patient. Go away. Get him out of here.' So he goes and asks his doctor, 'Can I become Dr. Kostrubala's patient?' And the doctor says, 'Sure! Oh yeah! That's wonderful!'

Kostrubala says when the youth returned and asked what to do, Kostrubala brushed him off by telling him to read *The Joy of Running* and to run by himself, warning he could only spare a half hour a week to talk. That was in May. "Kid came in in June. Every half hour he saw me, he

got worse. I thought, 'Oh God. This is really great therapy. This kid is crazy as a bed bug. He's crazy.' I mean he just looks really nuts. It'd almost be funny if it weren't for the fact that he's not."

In the interim, they and Kostrubala, the youth began claiming that he felt "normal" when he was running. "I said, 'Yeah, sure.' August, he starts getting better daily. So finally he asks about running therapy. By then I felt guilty, so I agreed. So we go running and at the end of it he says, 'Is this what you call running therapy?' I don't need you."

Kostrubala tentatively agreed, but asked the boy to join the marathon clinic. He says every month the young man appeared less and less different from the rest of the crowd. He finally ran a marathon in January "and that kid didn't look any different from any other marathoner finishing. He looked identical. He was finished. He was done."

Combined with cases like that was Kostrubala's growing conviction that people trained in traditional psychological theories often found it harder to overcome their prejudices and accept this new mode of therapy. So Kostrubala began to use a different training—a radically expanded group of running therapists, to spearhead a "mental health movement." It was only this past spring that he saw his vision in the mountains, got the psychic go-ahead. By then he had acquired two disciples willing to commit themselves to forging the movement with him and Teresa.

One was Danni Shipley, a thirty-five-year-old checker at the Safeway store in Bishop, who had turned to Kostrubala for counseling after her seventeen-year marriage broke up last fall. When her depression dissipated after just two months of learning to run with the psychiatrist, Shipley felt a calling to help Kostrubala spread the good word. She assisted at the February conference organized by Kostrubala to launch his fledgling organization. The gathering so inspired her and her boyfriend, Hans Stewart, that they decided to quit their jobs (he was the assistant manager at the grocery store where Shipley worked) and devote all their time to developing "the movement." In late March, the pair moved to an apartment in Del Mar just a few blocks from the home on Tenth Street in which the Kostrubalas had settled a month earlier. Shipley and Stewart's combined savings began to run out in the middle of June. They began living on credit cards. Shipley sold her home and car in Bishop; Stewart borrowed money from relatives in Germany. "We've just

been begging, borrowing, and stealing," Shipley says cheerfully. Finally, in August she and Hans began camping on the floor of the Kostrubala home, anticipating the day when organizational funds will begin to flow in from membership fees.

In the interim, they and Kostrubala have been working to develop a grandiose structure for IART (they pronounce the abbreviation for the International Association of Running Therapies "eye-art"). "It will be very much like eat, except that we don't have that hokey bullshit," Kostrubala says. Shipley, who has assumed the title of IART public relations and membership director, hauls out beautiful, hand-drawn charts, showing the organization's two distinct components. One will

include the actual "running therapists," whom Kostrubala will train for a \$400 fee; the other requirements for becoming one are the completion of two marathons a year and the possession of any societally recognized "group-handling" certificate; anyone from a barber to a masseuse to a psychotherapist is eligible, Kostrubala declares.

IART's second component is aimed at the general public; here Shipley wields a chart abloom with colors. Members pay an eighty-dollar a year. For that they get an IART T-shirt (red), nine weeks of training in how to run (with the nine two-hour lessons patterned after the nine chapters in Kostrubala's book), and additional benefits such as a newsletter. Teaching them

will be "Kostrubala trainers" ("K-trainers" for short, in orange T-shirts), who will guide up to thirty students at a time. ("Thirty is the largest possible number with which significant interpersonal communication can take place," the psychiatrist notes.) For every four K-trainers, there will be a supervisor (yellow T-shirt). For every four of them, a green one up through blue, indigo, and violet (by which time 153,000 members would be involved). The whole plan reeks of symbolism, and Kostrubala loves it. "Thirty is the tribe. Seven is the extended family," he bubbles. "The duo is the triad."

The first class for members is now set to begin October 18—at the Kostrubala home. The pace is building. Recently, Tad

and Teresa have been getting up at 5:30 a.m. with Tad's two young children from his marriage with Ann. Mondays, Wednesdays, and Fridays the four run on the beach; Tuesdays and Thursdays they go belly-boarding in the dim light of dawn. This particular day at their home the phone begins ringing early; it's a woman whom Kostrubala has never met. A former probation officer who read *The Joy of Running*, she wants to become a running therapist. Shipley schedules an appointment for her to meet with Kostrubala that noon. The psychiatrist relaxes on the long sofa in his living room, with its dramatic sky-and-sea panorama, and he returns to explaining the point of all this IART ballistics.

(continued on page 16)

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Run

Downloaded from page 15

He thinks there's a need for organized efforts to attract and support runners because humans need to be nudged into running. Although the activity may be inseparable from human history, it doesn't come naturally. "Even runner hunters don't like to run of their own," he lectures. "They will do everything they can to avoid that. The favorite activity of runner-hunters is to have great big crises. They like to be a bit and sit around. That is heaven." So, paradoxically, long-distance runners are going against our running, hunting nature," he says. "They're exercising an increase in consciousness. You have to make yourself do that." IART will help by leading neophytes step by step. The phone rings again. It's a call from Florida, from a physician/runner who has just read Kostubala's book and is con-

cerned about the statement that running stimulates the thyroid. The caller says he is taking thyroid medicine and worries that the running might interfere with it. Kostubala has known runners who've "burned out their thyroids," so he advises the doctor to consult a running endocrinologist. He returns to the living room just as the mail is arriving. It contains a letter from a rabbi in Rochester, New York, who volunteers to speak on "Running and Religion" at an upcoming IART conference.

When asked about his expectations for IART, Kostubala is self-effacing; he says he hasn't the faintest idea how the enterprise will fare. It's as if he knows that the elaborate plans verge on sounding pretentious, and, eagerly, he wants to be the first to mock himself.

In fact, the planning for IART only consumes part of his time. He's also writing a play, completing a children's book, polishing a mystical account of his third annual marathon, which he organized in Mammoth on August 15 to celebrate the feast of the Assumption of the Virgin Mary into heaven. He's also planning a sequel to

The Joy of Running, which will focus, at least in part, on long-term changes which Kostubala now believes long-distance running can stimulate.

Some people develop parapsychological abilities, he claims. Some begin seeing angels and having other mystical experiences. "I'm talking about straightforward, uncrazy people who don't begin running because they're seeking these types of experiences." Like some storyteller sitting around the campfire, he spins out another long, complex theory to account for such startling phenomena. Thinking paleontologically, he asserts, leads him to suspect that ten percent of the human population has always consisted of "genetic throw-aways," a group which has always contained the world's schizophrenics, its artists, its priests. He postulates that humans in this group have the heaviest genetic load of imagination and thus are most susceptible to the dramatic breakthroughs in consciousness that long-distance running can induce. But he warns that any runner may be touched by these and other amazing changes, both psychological and physical. Long-distance runners tend to become more and more individualistic, more religious, more apolitical, according to Kostubala. Physical indices of aging seem to stop. They may cure cancer, he says. And it seems to be leading to the development of a "third sex"—women who stop menstruating (because their percentage of body fat drops to such a low level). They look like what nuns should look like, he adds. "I know of one woman who stopped menstruating five years ago. I'm enthralled by her."

But Kostubala says the public should be warned about such strange side effects, and he really means it as a warning. Paradoxically, it seems that he has come full circle, from saying that running makes you sane to running makes you crazy. He mentions that the University of Nebraska will soon publish a paper of his in which he points out that definitions of mental illness have been historically and culturally relative. He says, "If you are defined as 'mentally healthy' or 'mentally ill' within

a cultural context, it's quite clear that many people see the changes that are undergone by people in running as crazy, disturbing. Using that basis, it's very clear that running may be dangerous for your mental health."

He recalls his first awareness that people might perceive it that way; it was years ago when he was speaking at Loma Linda University. "I described some of the changes and a woman in the audience asked, 'How can I run and not have these emotional changes?' I don't want them."

"I was startled," I said, "You don't want to feel better? You don't want to be happy?" And she said, "No, I don't." And I didn't know how to answer her. But I knew what she meant. She did not want to disturb her life." He imagines many people may shrink all the more from long-distance running when they realize it could lead them to mystical visions, divorce, membership in a third sex.

He won't drop the point. "Doggone it! It happened to me! I experienced effects from running that weren't necessarily what I wanted in my life. It would be morally incorrect and very detrimental for me to say, 'Hey, do this. Everything's going to be just wonderful. You're going to feel better and other people may say you're crazy. And you may run into things that are not going to make you feel wonderful. They may disturb the living hell out of you. They may change and switch a lot of things that are going on inside of you. And it may not be comfortable.'"

He says he himself never would have started running had he known all that would happen to him—if he had known that he would lose a beloved wife, that he would "almost die" as a result of being fired from Mercy Hospital, that he would be prevented from seeing three of his daughters as a result of not being able to pay child support. "I think people should be forewarned," he says evenly. He also sounds as if, at this moment, he has never been happier in all his life. □

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My relationship to nature has always been limited, but compared to my mother I was in a class with John Muir. For me, the spring and fall were the worst, when my longings to be out of the city were most intense. Very gently I would suggest a day's outing, invariably my mother was too distracted by economic concerns to pay attention to my needs. She worked six days a week, twelve hours a day. (In those days she was not considered a feminist, but a wage earner.) On her day off she was scarcely in the proper frame of mind to take me where I could glimpse a body of unpolluted water or experience a tree not suffocating from toxic fumes.

About once every other year my mother would decide to honor my request, and she referred to these outings as "a day in the country." Most often this consisted of taking a bus or a subway to another borough—my mother always referred to Brooklyn as "the country." Having arrived, we would walk around city streets less harried than our own, and if we came upon a boulevard lined with trees, she would announce in triumph, "Didn't I tell you we would have a day in the country?" To celebrate the occasion, my mother would buy me a Dixie cup or an Eskimo Pie, which I would eat very slowly, savoring it with guilt and joy. Once, we actually took the ferry to Staten Island, a journey which was remarked upon as if it were an ocean voyage. The ferry cost only a nickel, but it seemed like an extravagance of the most self-indulgent sort—to take the ferry for pleasure and not as a means of transportation for work.

To this day, I refer to any small outing as "a day in the country," and last week, when I went with some friends to Escondido, which is now part of our great megalopolis, it nevertheless felt as if we were "in the country." This was due to some accident to the roadside stands that sold fresh fruit and vegetables. I was delighted to stop off and buy eggs, oranges, and wondrous sweet grapes. We also bought some succulent figs, and I indulged on a few new potatoes (the spurge had to do with calories, not money). The stand

we went to was at the intersection of San Pasquel Road and Summit Drive, outside of town; but I am sure that there are many. In any case, you may combine this vegetable and fruit shopping with dining in the vicinity. The cost of gas to get there from metropolitan San Diego is fairly expensive, but it's a most pleasant "day in the country," or, more accurately, in the new suburbs of Escondido.

The restaurant at which we ate is called Sinjung. My friends say they were out there for six months not to take me there lest any subsequent publicity lead to crowds of patrons. However, the distance does not preclude throngs from descending, and besides, San Diego now has a wide variety of Japanese restaurants from which to choose, from the modest Osaka to the lavish Yae.

Sinjung offers both Japanese and Korean food at very low cost—some dinners are \$3.85 or \$3.99. (Oriental restaurants will frequently make discriminations in sums of only a few pennies.) Dishes served, a la carte, such as tempura or fried rice with shrimp, are as low as \$2.25, and some of the Korean dinners, which include soup and rice, are \$3.25. That same Sinjung is a bargain. At Yae, the Japanese restaurant in Rancho Bernardo, the appetizer of marinated yellowtail is \$4.50. For that

same amount, you can have an entire meal at Sinjung. But make no mistake, the food and atmosphere are not comparable. Sinjung is truly economical, but it does not offer the same quality of beef or even tempura as the expensive Yae.

The best value is the deluxe dinner, which costs \$6.85, either for Korean or Japanese. The 11:30 dishes offered with either of these deluxe dinners are identical, what varies are the entrees. With the Korean, you have a choice of either thin-sliced beef steak or short ribs. The Japanese offers a choice of either beef or chicken teriyaki. My friends had the Korean special dinner and I had the Japanese. The amount of food is staggering, so if you select this "deluxe" meal, eat at a gringito of the first few courses.

For openers, there was egg drop soup (the style of cooking here is eclectic—Asian would be a handy description of the preparation). I merely sampled it because I could see by reading the menu that some courses would have to be omitted if one had only an average appetite. The soup is tasty, but superficial. I also set aside the salad, a bowl of ordinary greens with a commercial American dressing.

For me, the meal started with the extraordinary cucumbers, which are prepared on the premises. They are sliced the

length of the cucumber, and although they are marinated, they are crisp. I could have made a meal of these cucumbers, plus one of the side dishes, namely, tempura plus egg roll. Both are very good, if redolent of what I believe is sesame oil. This oil has a special aftertaste of which I am not overly fond, but the portion of the tempura and egg roll is without fault—a meal in itself.

This was followed by chop-chai, a noodle dish which some call glass noodles and others know as cellophane noodles, very fine and slippery and with a mildly sweet sauce. Needless to say, after each course I was ready to quit, but I still had to face my chicken teriyaki, which, believe it or not, came with a potato as well as rice. This chicken teriyaki is rather unusual because the flesh is pounded and then marinated in Sinjung's own teriyaki sauce. It's unlike any I've ever tasted, again, a bit on the sweet side.

My friends had opted for the short-rib steak (kal bee), which consisted of a short rib from which extended a flat piece of barbecued meat. I would be inclined to agree with my friends that this was a better choice than the chicken teriyaki, though you should be cautioned that you are not getting a prime cut of meat. The flavor is fine, but the beef is a bit tough.

Desert is served with this dinner, but since it consists of canned fruit salad with milk gelatin, I suggest that you don't bother with it. There surely is enough for \$6.85 to overlook the canned fruit salad, which may be on the menu here because it is a goodly in Korea.

I'm not done. I also ordered sashimi, a small plate of raw fish. Sinjung has miniature quarters in a shopping mall, but one tiny section has been partitioned as a sushi bar. Because it was Sunday, the fresh fish was limited in variety, but the sashimi was available, as well as abalone and halibut. The price of the sashimi has to be negotiated—a large platter is available for about six dollars, and what my friends and I had cost about three.

You may want to try the entire deluxe dinner for all of \$6.85, but on equally good one could be ordered a la carte. Start with raw fish, move on to tempura, and end with the barbecued short-rib steak. All of these would include the cucumbers, and very hot kym-chi (also spelled kim chee), which offers whole leaves of cabbage (as opposed to chopped cabbage) marinated with chilies that will leave you breathless. Sinjung is worth trying if you are planning a day in the country in Escondido. The food is plentiful, cheap, and in general, well prepared. It's not for the gourmet diner or the Japanese buff who has just returned from Tokyo. This is a small family restaurant, and for the bargain hunter, it's a good find.

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Small Difference



The Stunt Man

DUNCAN SHEPHERD

A potential pitfall in viewing *The Stunt Man* is letting one's legitimate lack of interest in things like *Airplane!* and *Raise the Titanic* and *Smokee* and the *Banini* get in the way of one's also legitimate lack of interest in the first movie mentioned in this sentence. Too often the hankering after Something Different means settling too easily for Something Insufficient, and the hearty critical handshakes and how-do-you-do's that have greeted this admitted oddity ought not to override the sorry truth that it doesn't do all that well. The "something different" line of argument will not go far: Every movie, no matter how "different" from most other movies (or, rather more relevant, how similar to other "different" movies), has its own obligations to meet and can't expect that other movies' failings will fill the bill. To be sure, *The Stunt Man* goes hard at the subject of illusion and reality and the blurred borderline between those states, but the advances it makes are not such as to cause Alain Renais and Luis Buñuel to look over their shoulders to see how fast they are being gained. Perhaps kindness would dictate that this movie be seen as a lesson in illusionism conducted at the introductory level, a lesson geared for the audience of *Hooper*: Illusion and Reality

Made Simple. And if it can bring a furrow of perplexity to the brow of some yahoo whose face is not similarly being deiced by rational thought since Johnny Cash explained why he always wears black, then perhaps it can be said to have done a service, and no more need be asked of it. More than that has been claimed for it, however, and anyone who enjoys a bit of pointless brooding could spend long hours on the question of how this movie could ever have gotten itself taken seriously by any of the several critics who have done so. The central situation of it concerns an on-the-lam Vietnam veteran (Steve Railsback, who it seems likely will never live long enough to erase the memory of his TV portrayal of Charles Manson, or anyway won't as long as he insists on speaking his lines in a style of tremulously contained rage) who stumbles onto a movie set and into the job of the recently deceased stunt double. The movie-within-a-movie format opens the door to unlimited Pirandellian rumination. Thus, when Barbara Hershey is rescued from the ocean by Railsback and sighs, "Just like in the movies," the joke is not just that the speaker is herself a movie actress in the movie-within-the-movie, but that she is also a movie actress in the movie that the movie-within-the-movie is within. If you follow. (This sort of art-and-life, illusion-and-reality juggling inevitably sounds more complicated in explanation than it

actually is.) The other joke in this scene is that when Railsback first dives into the ocean he thinks he is heading to the rescue of a gray and wrinkled old lady, but when he scoops her up in his arms she peels off the false face to reveal the beauty beneath. It is possible, and one supposes dearly desired, that this joke will be as much on the moviegoer as on the Railsback character. But as good as the old-lady makeup is, only the moviegoer who has never before laid eyes on Barbara Hershey, or is not informed she is in the cast, will not have seen through the disguise in an instant. The ocean-rescue scene pretty much states out the territory to be explored. Most of the rest of this movie's triflings with illusion and reality are likewise confined to what I will agree to call the magic of movies: periodic references to King Kong having actually been three and a half feet tall, a lot of sententious wisecracks on the order of the one spotlighted in the movie's ad campaign, "If God could do the tricks that we can do, He'd be a happy man"; much contemplation of the existential. In addition to physical heroism of stunt doubles, and some rather excessive carrying-on with wigs and hair-dye and makeup and other such artifices that are hardly trade secrets of the movie colony, but are utilized to some degree by practically everyone in the civilized world before stepping out the door to meet the new day.

Director Richard Rush, it soon enough becomes clear, is not interested in illusionism in any Berkeleyesque philosophical sense. The kind of illusionism that appeals to him is the hocus-pocus of a vaudeville magic act, and the overall personality of his movie reeks of the kam disbolism and smirking sadism of the traditional black-cap-and-silk-tat magician. To Rush, illusions that are created in the mind have none of the attractiveness of illusions created in the camera, are harder to grasp, to show, to have sadistic fun with, require more interest in character than in self. No aspect of the illusion-and-reality question is given precedence here over his delight in misleading, outfoxing, and double-crossing the viewer by means of a now-you-see-it-now-you-don't visual style. He is big on nitro- and glass-reflected images and bigger on the cinematic gimmick of changing focus within a single frame from a close object to a far one or vice versa—a gimmick much in vogue around 1970, virtually Rush's personal trademark until he dropped out of sight after *Gentle Struggle*, and a bit depressing to see him still so firmly attached to. He goes in also for creating momentary confusions of time and place via the magic of cutting, as when the stunt double is wing-walking on a WWI biplane, loses his balance, dangles precariously from the wing tip—and cut to a close shot of "his worried face, and cut again to a long shot revealing that he is no longer thousands of feet in the air on a real

plane but is now on a mock-up of the plane a few feet off the ground.

Rush never can, or anyway never does, suspend his viewers in a state of uncertainty for longer than it takes to think up for a cheap surprise. I can tell of none cheaper than the aerial bombing and strafing attack staged as part of the movie-within-the-movie, which leaves the scene of the attack littered with severed limbs and split guts, and elicits a chorus of gasps from the onlookers on the set (as well as from the live audience in the theater) who glibly conclude that something has gone wrong in the filming and the casualties are real. The great untruth in this salute to the realism of special effects is the notion that such a scene would ever be done in a single take, with the severed limbs and split guts unobtrusively arranged in place before the smoke has cleared. The same untruth is perpetuated later when the reluctant stunt man is hustled through an elaborate slapstick chase across a hotel rooftop, again in a single take and without prior rehearsal (for greater realism and spontaneity, it is explained afterwards, as if any value would be placed on the facial expression of a stunt double). Among the highlights of this chase are the blow he receives on the cheek from a rifle butt, leaving a bloody slash that neither he nor we are supposed to realize is makeup until the scene is over, and the fall he takes through a skylight, landing him in the midst of a debacle where he has no idea what is expected of him next. Falselooks like these have often before been given out in movies, most often as a result of the desire to educate the viewer being weaker than the desire not to bore him. The same reason would apply here, but is cancelled out by the greater and greedier desire to have the falselooks wofled down as the most mind-boggling and esthetic of revelations.

The movie might be somewhat easier to take if Rush's detachment from it seemed more complete. He can't possibly, let's give him the benefit of doubt, identify himself too closely with Peter O'Toole's weary stereotype of a Little Hitler movie director. Half a century ago this character would have been depicted as wearing jodhpurs and jackboots, brandishing a riding crop or monocle, and evincing a callous disregard for human life. Here, while eliminating all but the disregard for human life, he makes use of such modern aids to omnipotence and omnipresence as swooping out of the skies via helicopters and cranes. Despite these sinister Big Brother affectations, it is clear that O'Toole is meant to be a misunderstood, admittedly half-mad, yet deeply committed artist, and there therefore is an irrepressible temptation to take him as Rush's official mouthpiece in his rantings against studio interference with free and honest artistic expression—particularly in light of Rush's long struggle in getting *The Stunt Man* into commercial movie houses.

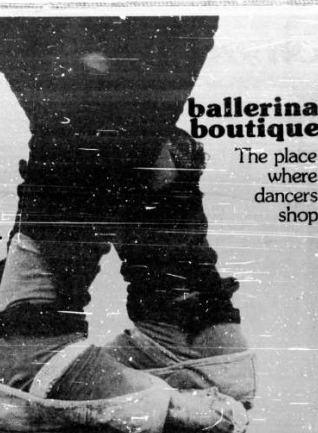
When O'Toole rants further about sneaking a Message in amid the sex and violence, it would be best to laugh him off if our only touchstone were the grotesque footage we see him grinding out in the name of anti-war. But as spokesman for Rush, he is more convincing one he comes of Rush's sense of mission in this endeavor, the more uneasy one is apt to feel at the results.

Curry, not quite as "different" nor critically as well received as *The Stunt Man*, though not too far off, had raised unreasonable hopes in my own bosom on the basis of its having been directed by Robert Kaylor, the man responsible for *Derby*. The latter, a documentary on roller derby made roughly a decade ago, was a lower-middle-class success story that evoked a peculiar pathos because the goal for success—roller-derby stardom—was still low enough on the social scale to bring a certain sort of curl to the upper-middle-class lip. *Curry* would seem to have offered a similar opportunity, but its treatment of the carnival subculture proves to be satisfactory neither as documentary, which was the least that could be expected, and for which the possibilities were limitless, nor as a melodrama of the midway. On the second score it falls short even of *Derby*, one of Elvis Presley's more likable vehicles, and one that, for all its naïveté and Elvism, did a better job than *Curry* at feeling out the special sociology of a traveling carnival, the us-against-them sense of community, and the dramatic tensions inherent in all that. It would serve little purpose to embarrass *Curry* further by dredging up a comparison to *Frecks*, or, even more, *Nightmare Alley*.

What potential there was to delineate the mystique and the ambience and the inner workings of carnival life is pretty thoroughly siphoned off, soaked up, and squeezed out by the three principal actors

who make up the lake-wormest ménage-à-trois in *Curry*. It's impossible to see the well-developed and fully flexed idiosyncrasies of these three. Gary Dusey, whose Bozo the Clown act is the only sustained attempt at re-creating an authentic carnival chick, spends most of his time showing off his overrestrained sincerity, his probing gaze, his vocal cadences by which he registers surprise, revelation, or light-bulb inspiration every five seconds or so. With him, every line, regardless of context, may be given the extra mudge or oomph that would be ideal for attempting a pickup in a singles' bar, dissuading a Parrothead from doling out a ticket, or peddling drugs to grade-schoolers. This sense of striving to be agreeable, punctuated at intervals with a flash of his Bucky Beaver incisors, is hardly terribly objectionable, and he certainly makes him-elf much the more ingratiating of the two men in the ménage. The other is Robbie Robertson, formerly of The Band, who has left behind the guitar but not the hat, nor the insufferably jaded and concited sexuality that consists of drowsily or drunkenly half-mast eyelids, the blackest and baggiest lower lids since the silent-movie days of John Barrymore, a hip-hypnotic sleep-time speech delivery, and a conscientious oral-maintenance routine of low moans, throat-clearings, smoker's coughing, lip-wetting, and spitting out of cigarette-bowls shards with a soft "ph-ph." Jodie Foster is the female interloper who threatens to break up these two buddies, or, worse, to domesticate them both, but who eventually shows herself to be just one of the boys. An unusual actress by any standard, seemingly in need of a general tube job and a specific loosening of the jaw hinge, Foster looks and sounds ordinary enough, even awkward enough, that she could understandably be deemed an actor to movies that aim for the realism of aspirin commercials on TV. In time, however, I expect opinion to begin a gradual shift toward my own hardening view that this actress simply does not know, and is disturbingly slow to learn, how to act.

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JONATHAN SAVILLE

Kear o'clock on a Sunday afternoon is perhaps not the most convenient time for a concert, the wooden pews in USD's Camino Hall are surely a minatory forerunner of Hell; and during Father Nicolas Reveles's piano recital, the distant barbarisms of rock music kept drifting in like a flock of midges, especially during the most mystically hushed passages. Yet Father Reveles's playing of Schubert and Schumann was so ravishing that one could have endured far greater discomfort for its sake.

Most immediately impressive was the pianist's luscious, limpid, floating tone, which was enhanced by the magnificent Bechstein he was performing on. The tone itself seemed already to reveal the heart of Schubert's great B-flat Major Sonata, a work strangely unattached to the world in its leisurely journey into the Empyrean. Each stage of that journey was marked by remarkably sensitive phrasing, with the individual luminous arches being progressively integrated into larger, longer-breathed, and equally well-shaped structures. Father Reveles seemed to con-

template each phrase in rapt meditation, to discern within it the full shape of a lived motion, and to outline the shape in rich, ethereal sound, before moving on to the next step of the ascent. Especially in the more inwardly turned passages of the first and second movements, this performance was quintessentially Schubertian; and in the final two movements, Father Reveles's playing had all the buoyancy, drama, and go-as-you-please delicacy of spirit one could possibly have wished for.

The lavish shapeliness of the pianist's phrasing is worth considering in greater detail, for it presents certain critical problems. Father Reveles is quite the opposite of the cool, ultramodern precisionist who attempts to play the notes on the page with perfect accuracy without adding or subtracting anything. Rather, he belongs to the old-fashioned, Romantic school of piano playing, in which it is perceived that some of the chief interpretive elements—rhythm, phrasing, dynamic shading—are poorly represented in the score itself and must be supplied to a great degree by the imagination of the performer. Pianists of this school do an enormous number of things for which the score gives no literal warrant. They allow themselves to be

guided by the implications inherent in the music, the tacit language of interpretation that the composer has omitted on the assumption that idiomatic performers would know what he meant without his explicitly stating it.

One set of such implications has to do with phrasing. The Romantic pianist will shape a phrase by (among many other devices) slowing up very slightly toward its last notes, and pausing very slightly, as though to take a breath (the Germans call this *Luftpause*), before beginning the next phrase. The degree of retardation and the prominence of the *Luftpause* will vary according to the musical structure and the emotional intensity at any given moment. Sometimes they will be barely perceptible; at climaxes, or at points of great structural importance (the return of the initial material, for example, after a long development section), they may be an extremely noticeable slowing up and a big intake of breath. If you listen to the great Romantic pianists playing Classical and Romantic works—Rubinstein, Horowitz, Rachmaninoff, Arrieu, Cortot, Solomon—you will hear these devices of phrasing constantly deployed. Yet exactly where and how they are used and how prominent

the retards and pauses are, are matters dependent on the intelligence, taste, and musical understanding of each individual musician. Indeed, the intuitive application of these devices is such an individual matter, varying enormously from artist to artist, that it often constitutes an unmistakable personal signature: we can recognize a Rubinstein or a Horowitz by the way they phrase.

In this respect, Father Reveles's signature is a particularly bold one. There is scarcely a phrase without a noticeable retard, and the minute pauses between phrases are frequent and insistent. This style has many positive consequences. The individuality of the phrase—its shape, wholeness, and resemblance to an independent organism—is exceptionally striking; these phrases are alive. The retards and pauses also result in a great clarity of structure (something quite valuable in a work like the Schubert Sonata, which may otherwise seem to ramble). We are clearly told where each phrase or section begins and ends, and how important any particular point of articulation may be; the phrasing lets us know exactly what point we have gotten to in our traversal of the musical architecture. Finally, these devices create an ever-renewed series of small dramas: the holding back, the hesitation, the instant of silent tension, the new plunge. Drama is the fundamental quality of music from the Classical and Romantic periods; it is essential, above all, in Schubert and Father Reveles's technique of Romantic phrasing mirrors the larger dramatic contrasts and tensions in the continually unfolding texture of the music.

On the negative side, the repeated process of slowing down and starting up again, however much it may illuminate the individual phrases, has a tendency to interfere with the onward-moving rhythmic impulse of the whole. Within the phrase there is a mellifluous zinging line, soaring, blooming, unimpeded in its forward motion; this is one of the most treasurable characteristics of Father Reveles's playing; but then, at the end of the phrase, there is that intentional winding down and suspension of movement, with an effect of just the opposite sort. Occasionally, there is also a suggestion—perhaps an illusory one—that the use of the phrasing devices has become a machine, that it is a metronomic function as a mechanical habit of the fingers rather than as a means of explaining and enriching the music. For example, the prominent retards and pauses in the phrases beginning at measure forty-nine of the first movement (where the key changes to F minor) seem to me to be out of place, for they thwart the triplet movement that ought to be pressing forward toward the general speeding up of the musical pulse in the following section. The identical thing happens when the passage returns in the recapitulation.

I bring up this technical quibble because it relates to a general problem of musical

criticism. An experienced listener (a critic is nothing more than an experienced listener who writes) comes to any performance of a familiar piece with a set of preconceptions based on past encounters with the work and on innate personal preferences. There is therefore a natural inclination to measure the performance against one's own ideas about what the music should sound like—to praise the artist for playing the work the way you yourself play it (or imagine it) and to condemn him for doing otherwise. Preconceptions (within a broad range) about what good playing is are of course indispensable; without them, the critic would have no grounds for deciding whether a performance was good, mediocre, or rotten. On the basis of previous knowledge, an experienced listener usually has no difficulty in recognizing an authentically bad performance, or an authentically good one of a familiar stamp. But a real critical problem arises when you encounter an artist who in all other respects seems a master of his art and yet who makes certain crucial interpretive choices that run contrary to your own firmly held notions of how the music should be played.

This is my problem in speaking about

Father Reveles. Here, quite evidently, is a musician of outstanding gifts. The tone, the singing line, the sensitivity, the passion, the dramatic flair, the sense of style, the inviolable sense of identification with the composer, the impeccable finger work—all these indicate the presence in our midst (Father Reveles is on the music faculty of USD) of a very fine pianist indeed. If I found a certain number of his retards and pauses in the Schubert to be exaggerated, if I sometimes found them irritating my sensibilities the way the extraneous noises from outside the hall were irritating them, the fault may be mine rather than Father Reveles's. The proper way to listen to an artist of this caliber is to assume, provisionally, that what he does has validity, and to try to allow his musical imagination to mold yours, rather than the other way around. The beauty of this playing was so compelling that toward the end of the Schubert, Father Reveles's style had begun to strike me as the natural, inevitable, flawless voice of the music itself. The retards and pauses had begun to justify themselves, not so much through the inner logic of the music, but rather in the way the idiosyncratic features of a beloved face become so familiar a part of it that they

eventually share—and even enhance—its charm. I felt myself on the brink of a great discovery: Was this in fact the way Schubert's B-flat Sonata had to be played? But just as I thought I was beginning to understand, the music came to an end. What I needed at that point—and what I need right now—is to hear Father Reveles play this magical work again. Once more through and I might be convinced that I have learned something of immense value about the Schubert Sonata and about the Romantic style of pianism in general. As it is, I still retain the impression—through admittedly a weakened one—of a certain quirkiness. But whereas quirkiness may constitute a problem in performances of Schubert, it is just what is needed for Schumann's *Carnaval*, the chief Romantic mountain in the eccentric, the unpredictable, the spontaneous, the quirky. The second half of Father Reveles's program was devoted to this wonderful set of character pieces, and the pianist brought in Paganini and Chopin, in his butterfly and dancing letters, its portraits of Chopin and Paganini, so thoroughly to life that they seemed to have bounded with the singularities out of the pages of E.T.A. Hoffmann or the etchings of Callot. The

pianist's penchant for highly flexible rhythms, along with his command of tone colors, stood him in good stead everywhere: I have not heard the mercurial prancings of Arlequin played with a more fantastic humor, and the impassioned effusions of Florestan had all the spontaneity and improvisational quality of Schumann's own impulsive nature.

This was a performance continually dramatized, kindled, pointed up; each moment of whimsy, or ardor, or tender longing was painted with the brightest contrasts and in the most vivid hues, and every element of the pianist's excellent technique was put in the service of expressing the vagaries of sentiment and character that give this music its unique flavor. There are other legitimate ways to play *Carnaval*: more classically, with a stronger emphasis on formal structures—or on impressionistic half-tones rather than powerful contrasts, and with subtle atmospheric suggestiveness rather than incisive delineations of individuals. Other ways, yes, but none inherently superior to the way Father Reveles played this work, and none, certainly, more profoundly in harmony with the Romantic spirit that animates it.

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These Are the Jokes



Tom Mames, Tom McCarty, Phil Spector

JEFF SMITH

Although no one is able to pinpoint where it began initially—the most far-fetched claims being for ancient Rome—the influence of Italian *commedia dell'arte* has been immense. The comic spirit and zest for life of the *commedia*, which flourished in the sixteenth and seventeenth centuries, had an impact not only on the comedies of Molière and Marivaux but also on the music work of Marcel Marceau and even on the Keystone Cops in our time. An unrelated proverb, of unknown origin—and loosely translated—captures the spirit of the *commedia*: "If the ass gets too rambunctious, it will go on the ice dancing."

The Italian *commedia* was composed of touring troupes who could adapt their art to almost any conditions. The script for a performance was usually little more than a vague scenario, a skeleton indicating only the general situation (most often lovers facing an obstacle to their marriage), a way out of the problem (devised by a

servant-trickster, known as a *zanni*), and the final outcome. The rest of the performance was open to the improvisational skills of the actors, who had many *lazzi* (reliable bits of humorous business) in case things began to bog down. It was, in short, an actor-centered theater, in which members of the company always played the same part. Many actors, it is said, actually *became* their character during the course of a lifetime.

The only parts that were not permanent were those of the young lovers. They functioned primarily as little more than an excuse for the plot, as a stimulus for the witty intrigues of the tricksters. One of the ironies of being a performer in the *commedia* was that the actors playing these attractive young lovers yearned eagerly to leave the young physically demanding life of the troupe, and the comic skills that would enable them to qualify for one of the juicier and more prestigious roles in this irrepressible form of theater.

Scapino!—produced by the Old Town Opera House—manages to capture some

of the spirit of the *commedia*, its distant ancestor, but for the most part it heaps gag upon trick upon gag at such a brisk pace that the result is a blur more reminiscent of the old *Laugh-In* television program than a vivid re-creation of the Italian genre. Like *Laugh-In*, the Old Town production operates on the principle of comic plopitude: most of which is ankle-level humor, offering an abundance of visual and verbal stimuli. This scatter-gun effect hits the target on occasion. Its overall percentage, however, is not impressive.

Another reason for the general sense of a blur is that the visual elements in the production are constantly upstaging the auditory elements. Almost every line of dialogue occurs on stage there are various other distractions taking place in the background—usually bumbling waiters exclaiming *buon venuto*. These latter doings draw the eye, and eventually the ear, away from the speeches in the foreground. And one's attention is rarely given the opportunity to linger for long on any one event. Thus, though *Scapino!* is apparently trying to offer something for everyone, the multiple focuses and distractions in many of its individual scenes suggest that it is determined to do so all at once.

Scapino! is based on a French farce by Molière, *Les fourberies de Scapin* ("The Follies of Scapin," 1671). It is the work of two British authors, Frank Dunlop and Jim Dale, it is set in Italy of the 1930s, and the actors perform it using British (generally good) and Italian (generally distorted in the vain desire for comic effect) accents. Every step tends to remove Molière's *Scapin*, the legendary trickster of the *commedia*, from his origins. In keeping with tradition, the play has a flimsy plot, which is merely an excuse for the antics on stage. It revolves around the efforts of Scapino to rejoin two pairs of lovers whose fathers wish to deny the unions. Unlike the tradition, however, the production by the Old Town Opera House lacks—with only a few exceptions—both the spontaneity and the comic inventiveness of the *commedia*. And even the admirable energy and talent of actor Tom McCarty, who plays a gymnastical Scapino, does not succeed wholly in overcoming the deficiencies inherent in Dunlop and Dale's script. Rather than imaginative stratagems demonstrating the instantaneous resourcefulness of the witty Scapino, Scapino's tricks are essentially preschool, kindergarten-variety stuff: two implausible schemes designed to extort money from the glib father of the young lovers and a mock-death scene that dies as it is being performed.

Although the production offers an undiscriminating potpourri of low comedy, most of which is composed of throwaway comic lines and sight gags, there are some memorable exceptions. In the middle of

the second act, after Scapino has coerced Geronte—one of the glib father figures—into a sack, Tom McCarty performs a *cani tour de force* as he enacts several imaginary attacks on the helpless old man. These threats range from the sudden appearance of Long John Silver, complete with portable parrot, to the charge of the entire Light Brigade. All are designed to play an extended practical joke (known as a *burlesque* in the *commedia*) on the deservingly duped Geronte. The stage is bare, the focus clean, and McCarty's work in this scene is delightful. His rapid-fire changes of character demonstrate not only his versatility as an actor but also a high degree of physical agility—not to mention his energy, comparable to that of a twelve-year-old fresh from ten hours of uninterrupted repose.

Two other moments emerge. Act two begins with the entrance of Tina Hexom. At the foot of the stage is a dock—which suggests that the audience is at sea, an apt image for a large part of the production. As she cautions the audience, and possibly because she underplays her part, Hexom elicits both genuine sympathy and humor with her unsuccessful efforts to reach land without getting soaked. Andrew Adams is also memorable for his brief imitations of the history of movie books.

The rest of the cast is energetic, exceedingly busy. Though they do not necessarily recapture the "incomparable spirit" of the *commedia*, as promised by director William R. Bruce, they are spirited nonetheless. Handily decked out in Tina Hexom's excellent costumes, with their soft hues of pink and blue and beige, the cast makes the stage resemble a sort of pastel Olympia, with everyone either running at breakneck speed, or swinging from ropes, or simply forever bustling about, bumping into doors and each other (which is funny in its first time but much more than merely an irritant by the tenth), and all the while they utter corny lines such as, "Turkish he was, and what a delight!" Somewhere amid these scurrilous, which are often in direct competition with each other, is an attempt to recreate the *commedia dell'arte*, in modern form. The original, however, appears to have been lost in the many retranslations it has undergone.

There is unquestionably a lot of talent at the Old Town Opera House. With the likes of guest actor Tom McCarty and director William R. Bruce, whose work I have often admired, combined with a wood-paneled and appealing theatrical setting, one would have anticipated a much higher level of both artistry and humor than is evidenced by the current production of *Scapino!*, which settles almost too comfortably for the most obvious and most easily gained comic effects.

Off the Cuff

Have you ever been really frightened?



Michael Purifoy
East San Diego

When I was about eight, I'd always go tagging along with my older brothers. One day we were walking along the railroad tracks—I was right around Halloween. I was trailing behind them, playing around. Somehow my foot got caught in the tracks. I could hear the train. I was trying hard to pull it out and I started screaming and yelling. My brother came running back toward me. I could see the train coming around the bend and I thought for sure that that was it for me. He yanked me off the track so hard I even left my shoe there. I was scared. The train came by just as we cleared the tracks. I can't help but think of it even now when I'm crossing a railroad track.



Keri Moore
San Diego

When I was about fifteen, some girlfriends and I took a bus to a football game in what was considered to be a dangerous part of Oakland. Talk about frightened! The game let out close to midnight. The bus we took there wasn't running that late and we were totally stranded. We started walking. A group of huge guys started grabbing at us, saying stuff like, "Come on, baby." About forty-five minutes later we saw the team bus. The coach wouldn't let us on. He didn't want women. He said it was illegal. I broke down and cried. It was a typical thing that happens in the movies—six blithering females with a bunch of gorgeous football players. I was never so glad as when I stepped on the bus.



Mark Meckler
La Mesa

We ski Tahoe all the time. I'm a really daring skier. I've been on tops of hills, and when I get up there I know I really shouldn't be there. You look down but you can't see the bottom because it's too steep. It's really frightening. All you see are moguls. You know you'll make it, but not necessarily in one piece. It's tense going down. You know if you fall you're going to roll all the way down. You're just praying you don't fall. I've been lucky so far—just waiting for the day.



Eric Reis
Point Loma

I was in the hospital for tests. They were trying to find out whether I needed open-heart surgery. They sent a heart catheter up through a vein. You're on a table and you watch the whole thing. You can see the tube, your heart—everything that happens to you on the fluoroscope. At one point they hit something and it sent my pulse up to 200. They did a dye test. While they were injecting it, they said, "This is only going to tingle a little bit." It felt like an incredible rush of water going to the base of your brain—everything gets red and fuzzy. It was amazing, it was frightening. It was a great feeling to find out everything was okay. I was nineteen at the time and I just didn't want to die yet.



Liz Benesch
La Mesa

One night, just after I had moved into my new apartment, I heard someone yelling, "Oh my God, help me! Help me!" There was glass breaking. I went to get the manager. Another neighbor called the police. The manager came with a gun and he was pointing it toward the apartment directly across from mine yelling, "You better come out of there!" I was frightened. I thought he was gonna mistreat and hit my apartment. The door opened. The girl was yelling, "Get away from me!" There was more glass-breaking. She was throwing things at him and he was trying to strangle her. The police finally got there and... well, he was all bloody and she was all bloody. It was just like you see on television.

—by Liz Zuker

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Section 2

Events, Theater, Music, Film

Makem & Clancy Sing Ditties & Dirges

A rare mixture of grief and gaiety, tenderness and bewilderment, lamentation and rage has given unique eloquence to the language and the songs of the Irish. The music has the cadence of poetry and oratory and even everyday speech has wit and hyperbole. The fabled Irish gift of gab is as much fact as it is fiction, and storytelling is one of the greatest Irish art forms. The national emblem is the harp, tribute to the importance of the country's musical heritage.



Tommy Makem

and more or less died out. An isolated, pastoral way of life in a country always small and always poor encouraged storytelling as a simple and convivial form of entertainment and either celebration of solace. Centuries of British rule and political repression inspired passionate patriotic songs, and the fear of writing them down kept the oral tradition alive.

The tradition includes ditties and dirges, smooth and flowing airs, jolly drinking songs, plaintive ballads, with many stanzas and a moral, songs that accompany dances. The Irish tunes are usually of simple construction but with irregularity, unexpected time values, and sudden changes from major to minor key. The instruments, besides the small Irish harp, are the fiddle, the pipe with or without bag, the bodhran—a single-headed drum. The music can lift the spirit, rouse to action, or move to tears.

Tommy Makem is an Irishman from Kesh, County Armagh, son of a woman who is an authority on traditional Irish songs. Liam Clancy is an Irishman from Carrick-on-Shannon, County Tipperary, an actor in a family of actors. They met when Liam Clancy went to Kesh to collect folk songs from Sarah Makem, like so many of the Irish before and after, they both separately, emigrated to the land of opportunity, the United States. They found opportunity together and in their own tradition. During the U.S. folk music revival of the late Fifties and early Sixties, the Clancy Brothers (Paddy, Tom, Liam) and Tommy Makem popularized Irish folk songs—ballads, jigs, sea chanteys, songs of resistance—in concerts and recordings. They performed in New York's Carnegie Hall, at the Blue Angel and the Village Gate in New York, at the Gate of Horn and the Playboy Club (that horbed

of folk activity) in Chicago, at the hungry in San Francisco. They were on Ed Sullivan and Arthur Godfrey.

Then they split up. Tommy Makem continued as a solo performer; Liam Clancy opened a pub in Waterford, Ireland. A few years later Liam Clancy moved to Calgary, Canada, and started acting again, and eventually had his own TV show on which Tommy Makem was an

occasional guest. And for the past four years Tommy Makem and Liam Clancy have been performing together again, to critical acclaim and sold-out audiences in Canada and the U.S.—and Ireland.

At last Tommy Makem and Liam Clancy will be appearing here, tomorrow night, Friday, October 3 at 8:00 p.m. in the East County Performing Arts Center. Tickets are \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. (Continued on page 4, col. 4)



Liam Clancy

Scrumdowns, Lineouts, Rucks & Mauls

A schoolboy named William Webb Ellis stood in a soccer field in central England in 1823. The lad, so legend has it, was annoyed. Unable to kick the

so-called ball effectively, he picked it up instead and sprinted downhill. His desperate, against-the-rules tactic seemed to add an interesting element to the game. Ellis made the dash on a playing field at Rugby School for Boys, and thus fathered what was to become the modern game of rugby.



The new sport gained favor quickly, and spread throughout the British Isles and beyond. A standardized form of rugby introduced into the United States in 1875, at first attracted few Yankee adherents. American sportsmen took a skeptical glance at the English import and resented it as a suit their own tastes. They added, among other things, the forward pass, and called the whole thing football. But interest in pure rugby did take hold in some parts of this country, particularly in California. Rugby teams made up largely of players from California won the Olympic gold medal in both the 1920 and 1924 Games (where British Commonwealth countries were not represented).

The game of rugby is a bit like soccer, a bit like American football, and a bit like a bloody brawl. It is played on a field on roughly 160 yards (146 meters) long and 75 yards (69 meters) wide. There are goal posts at each end of the field, and the object of the game is to carry or kick the ball across an opponent's goal line. A successful score by carrying is called a "try," and is worth three points. Kicking the ball between the uprights after a try scores two points, and field goal kicks and penalty kicks tally three points each. The ball itself, while larger and rounder, is similar to the venerable American pigskin.

There are fifteen positions on a rugby team: eight forwards and seven backs. Any player may run, pass, or kick the ball. Opposing forwards try to gain the ball in organized clashes called "scrumdowns" or "lineouts," as well as in frantic scrambles known as "rucks" and "mauls." Once a player has the ball, he runs for the goal until tackle seems unavoidable, at

which the opposing team may take place Friday, October 3 and (Continued on page 4, col. 4)

Stars To Starfish

The National Oceanic and Atmospheric Administration (NOAA) was established in 1970 to expand the use of ocean resources and to study conditions in the atmosphere, the ocean, and space. During its first decade, NOAA has become an important environmental agency, concerned with conservation of fish and of the coastal zone and with the protection of marine mammals and other endangered ocean species. To celebrate its tenth birthday, the agency will be holding a two-day open house this week. The public is invited to see the displays and exhibits at the Southwest Fisheries Center in La Jolla and to tour the research vessel, David Starr Jordan, anchored off downtown San Diego.

The exhibits at the Fisheries Center will include transparent larval fish, models of the principal tuna species studied, as well as recently caught specimens of albacore, skipjack, and yellowfin, plankton collecting nets, a live fish tank, a large purpose model exhibit, an impressive bathythermograph recorder and probe used for measuring deep water ocean temperatures, a model of a tuna purse seine net, and many other examples of specialized gear and

equipment used on research survey cruises. Two special areas of public interest to be covered by the exhibits will be the effect of the 200-mile fisheries zone off the U.S. coast and the 200-mile zone of purpose kills in tuna fishing.

Another branch of NOAA is the National Weather Service, which has more than 300 offices throughout the country to disseminate weather information. It too will be represented by exhibits, including a continuous satellite film loop of weather conditions, weather maps, and other technical materials related to the science of meteorology. A meteorologist from the San Diego office will provide an explanation of the Weather Service's national activities, and the fisheries exhibits will be staffed by NOAA scientists and technicians who will explain their work to visitors.

The David Starr Jordan is one of twenty-seven vessels operated by NOAA's National Ocean Survey. The Jordan has been used extensively by the Southwest Fisheries Center since 1964 on biological and oceanographic survey cruises in the eastern Pacific. For the open house, the ship's laboratories and special research facilities will be open to the public. The officers and crew will stand by to escort visitors and to answer questions.

The NOAA open house will take place Friday, October 3 and (Continued on page 4, col. 4)

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Dance

Dance Jam, an alternative dance experience to popular, ethnic, ancient, new-age music, and live microtonal improv. Ensemble music will be held every Friday, 9 p.m., Interval Foundation, 800 Third Avenue, Downtown, 239-1713.

Film

Children's Films will be shown for young children, Thursday, October 2, 3:30 p.m., and for older children, Monday, October 5, 5:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8217.

"The Fountainhead", the 1949 film modeled on the career of architect Frank Lloyd Wright, written by Ayn Rand and based on her own novel, directed by King Vidor, and starring Gary Cooper, Patricia Neal, Raymond Massey, and Henry Fonda, will be shown Thursday, October 2, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. 453-3541.

Silent Films, Charlie Chaplin's *The Immigrant*, *Easy Street*, and *Shoulder Arms*, will be shown before a potluck dinner, Friday, Oc-

tober 3, 6 p.m., Bard Hall, First Street, Hillcrest. 298-9978.

"Hearts and Minds", an Academy Award-winning documentary on the political and moral issues of U.S. military engagement in Southeast Asia, and *The Schopenhauer of Writing for War*, a short, will be shown as part of the UCSD Political Film Series, Friday, October 3, 7 p.m., TLH 107, UCSD. Free. 472-3362.

"Ages", a film about the life of writer James Agee, will be shown Thursday, October 3, 10:30 p.m., University Cinema, 7434 La Jolla Village, La Jolla. 459-4341.

Naturalist Films, *Roan of Birds* and *Kernal Love*, *Science of Animal Behavior*, will be shown Saturday, October 4, and Sunday, October 5, 2 and 3:30 p.m., Natural History Museum, Balboa Park. 232-3822.

"The Soft War" will be shown as part of a series of films on the modern world, Sunday, October 4, 10:30 p.m., noon 10:00, Horticultural Building, Covana College, 3250 Jambula Road, El Cajon, and 7:30 p.m., noon 10:00, Fine Arts Hall, Grossmont College, 6800 Grossmont College Drive, El Cajon. Free. 465-1700 x321.

"Festival of Silent Movie Comedy" will feature films of W.C. Fields, Greta Swanson and Wallace Beery, Harold Lloyd, and Laurel & Hardy, and musical accompaniment by the dean of silent movie organists, Garfield Carter, on the Mighty Wurlitzer, Saturday, October 4, 1:35 p.m., California Theatre, Fourth Avenue and C. 452-3714.

Lectures

"Design for Better Living" will be the theme of a series of seminars on home remodeling, new home design, interiors, and landscaping, by architect Peter Roth, Thursday, October 2 and Friday, October 3, 7 p.m., Designback, 1262 Kerner Boulevard, Downtown. Free. Reservations: 296-0765.

Planetarium Lecture Series will begin with *"The Stars at Night"* in the fall and winter night sky, presented by Jon Olsen, Thursday, October 2, 7:30 p.m., Southwestern College Planetarium, 900 City Laker Road, Chula Vista. 451-1151.

"Women's Issues" will be debated by representative of presidential candidates Jimmy Carter, Ronald Reagan, John Anderson, and Ed Clark, in a program moderated by San Diego's non-political reporter Margaret Gargard Warner and sponsored by National Organization for Women, Thursday, October 2, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Free. 295-8385.

"Aging and Depression: Are They Related?" will be the question addressed by UCLA psychiatry professor Dr. Larry Javak, Thursday, October 2, 8 p.m., Humanities Library auditorium, UCSD. Free. 452-3714.

Sports Medicine Clinic will continue with orthopedic surgeon, Eusebio Fernandez, on *"Knee Injuries and Treatment"*, Saturday, October 4, 9 a.m., Bay General Community Hospital Health In-

formation Center, Suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9520.

Opera Preview of Johann Strauss's *Die Fledermaus* will be presented by the San Diego Civic Opera Festival, Sunday, October 4, 10 a.m., Miracosta College's Del Mar Shores School auditorium, 901 Street and Archdale Court, Del Mar. 481-5531.

Poor Jerome Rosenberg will read selections of his poetry, Monday, October 6, 7:30 p.m., D.O. Wilk Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Living Writers Series of poetry and prose readings will present Jerry Bumpas reading his fiction, Wednesday, October 8, 7 p.m., Scripps Stage, SDSU. Free. 265-4443.

"The Healing Mechanism in Consciousness: Learning to Use It" will be the topic of a lecture presented by psychic consultant and diagnostician, Dr. Robert Leitchman, in the fourth annual Alternative Ways to Health series, Wednesday, October 8, 7:30 p.m., Casa Real, Ateneo Center, SDSU. Free. 265-6825.

"Reality and Ritual in Ancient Andean Art" will be discussed by Museum of Man curator Alicia Corde-Collins in conjunction with the current Golden Treasures of Art exhibition, Wednesday, October 8, 7:30 p.m., Copier Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Music
Concert Series of the Navy Band San Diego will continue under the direction of CWO4 John Ingram, Thursday, October 2, 7:30 p.m., Naval Amphibious War Theater, Coronado. Free. 225-3278.

"La Jolla Jazz Festival" will feature the San Diego All-Star Jazz Band and Benny Lagune Dastard Sextet, Friday, October 3, 7:30 p.m., Woody Shaw Quintet, Randy Weston Trio, and Trinidad Calypso Steel Band, Saturday, October 4, 1 p.m. Exuma, the Obash Man, and San Ra and his Omisive Arkansans, Sunday at 7:30 p.m., John Lee Hooker, John Hammond, and Mandingo Groove Society, Sunday, October 5, 1

p.m., Charles McPherson Quintet and Richie Cole, Sunday at 7:30 p.m., all times will feature San Diego Civic Opera Festival Stage, Balboa Park. 455-9947 or 459-4124.

Friday Evening Concerts will present the ERA Trio, violinist Mary Gerard, cellist Mary Lindholm, and pianist Lila Menier, in a performance of works by Clara Schumann, J.N. Hummel, and Brahms, Friday, October 3, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Irish Folkiesingers Tommy Makem and Linn Clancy will perform in concert, Friday, October 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Caim. 462-1272.

"Evening of Black Expression" in song, dance, and poetry will feature George Sanford Brown, Cleavon Little, Roland McFarland, Gloria Venson, and Jelen Martin, presented by Southern California Black Repertory Theatre, Saturday, October 3, 8:30 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 264-7355.

Sunday Concert will feature the Low Frequency Concert of cellist bass and flute, Sunday, October 5, 11 a.m., Opera 5 Art Studio, 125 Via de la Playa, San Diego Beach. Free. 481-2533.

Opera, the San Diego Opera will present Johann Strauss's *Die Fledermaus* with Beverly Sils as Adele and Dana Sothelina as Rosalinda, and with Regina Resnik, Giuseppe Campora, Alan Tina, and Spino Male, conducted by Richard Borge in English, at a special benefit performance, Sunday, October 5, 2:30 p.m. and Wednesday, October 8, 8 p.m. (sold out), Civic Theatre, Downtown. 232-7636.

Concert Series of USD will present an all-orchestra program with the Alicia Trio, pianist Fr. Nicola Reves, violinist Henry Kolar, and cellist Marjorie Hart, Sunday, October 5, 4 p.m., Casino Theater, USD. 291-6480 x4296.

Evening and Organ Recital will feature St. Paul's Chortettes and organist/choirmaster Egan E. Pappas, Sunday, October 5, 7:30 p.m., St. Paul's Episcopal Church, 18th Avenue and Nimitz Street, Hillcrest. 296-7251.

Cottage Concerts will present violinist Marsha Nelson and pianist Mary Barranger performing the Schubert "Duo" and with violist Alice Goodkind, the Prokofiev "Sonata for Two Violins" Monday, October 6, 8 p.m., Scripps Cottage, SDSU. Free. 265-5204.

Mini-Concerts series will present Smetana's "Trio in G minor Op. 15" performed by cellist Martin Owen, violinist Ronald Veldman, and pianist Jon Lee Owen, Mon-

TO LOCAL EVENTS

day, October 6, noon and 12:30, Civic Theatre Grand Salon, Downtown. Free. 459-7331.

Fall Chamber Music Series will present a vocal recital by soprano Anna Bjarrson Carson accompanied by pianist Mary Barranger, of songs by Moore, Schubert, Debussy, Wilberg, and Herbert, Tuesday, October 2, 7:30 p.m., San Diego Public Library, 830 E. Street, Downtown. Free.

Medieval Music will be featured in a music department concert, Wednesday, October 8, 11 a.m., Performance Lab, Palomar College, San Marcos. Free. 744-1150 x349.

"Cosmos" will continue with "One Voice in the Cosmic Fugue," an exploration of the origin, evolution, and diversity of life on Earth, with Carl Sagan, Sunday, October 5, 8 p.m., repeating Monday, October 6, 10 a.m., and Friday, October 10, 10 p.m., Channel 15.

"Widowhood: Three Personal Narratives", a program of interviews with widows, will be televised Friday, October 3, 2:30 p.m., Channel 15.

Baseball Double, headed by feature the National League pennant races, Philadelphia Phillies at the Montreal Expos, and Houston Astros at the Los Angeles Dodgers, Friday, October 3, 6 and 8:30 p.m., respectively, Cable Channel 15.

Baseball Playoffs will begin on Wednesday, October 8, in the American League with the New York Yankees (three games) or the Baltimore Orioles at the Kansas City Royals, 11:30 a.m.; and in the National League with the Houston Astros, the Los Angeles Dodgers, or the Cincinnati Reds at the

Philadelphia Phillies or the Montreal Expos, 3 p.m., Channel 10.

"A Brahms Bouquet", a five-part series that will feature the composer's complete works for piano, played by German pianist Delfel Kraus, will begin Friday, October 3, 10 p.m., KPSB-FM 89.

Arise Football, the game between the SDSU Aztec and the Wisconsin Badgers will be tape-delayed from Madison, Sunday, October 4, 11 p.m., Channel 6.

Clippers Basketball, the San Diego Clippers will continue their pre-season with a game against the Phoenix Suns, preceded by the doubleheader opening between the Denver Nuggets and the Seattle SuperSonics, Friday, October 3, 6:30 p.m., Sports Arena. 226-8456 or 226-1275.

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Sports

Baseball, the world heavyweight championship match between undefeated and current champion Larry Holmes and Muhammad Ali, seeking the title for a record fourth time, will be televised closed-circuit from Caesar's Palace, Las Vegas, along with bouts between "Sweet" Sammy Manby and Maurice "Terminator" Watkins, the world super lightweight championship, and between Lope Pintor and Johnny "Dancing Machine" Carter for the world bantamweight championship, Thursday, October 2, 6 p.m., California Theatre, Fourth Avenue and C Street, and El Cortez Center, Seventh Avenue and Ash Street, Downtown. 233-3717 or 232-0181.

Charger Football, the San Diego Chargers will battle the Buffalo Bills, Sunday, October 5, 1 p.m., San Diego Stadium. 280-2111.

Special Events

October International Festival will feature performances by the Peking Opera, Thursday, October 2 and Friday, October 3, 8:30 p.m., and Mario Maya and his Andalus Orpheo Show, Saturday, October 4, 8:30 p.m., all at El Compadre, Agua Caliente Boulevard at the golf course, and children's theater by Aqueduct Dragon, Sunday, October 5, 8:30 p.m.; mime shows by Frederick Theatre of Belgium, Tuesday, October 7 and Wednesday, October 8, 8:30 p.m., all at Culture House Theatre, Fourth Street, 19 miles west of Revolu-

tion, Tijuana. 233-0141.

"Women Take Back the Night" rally and march, to protest violence against women, will take place Saturday, October 4, to rally at 5 p.m., 15th Avenue and C Street, downtown, and candlelight procession at 7 p.m., from Twelfth Avenue and C Street, downtown. 299-7099 or 233-3088.

Clay Olympics '90 will include a 100-pound pot contest, blindfolded pot throwing, a 10-lb

Arise Invitational, an annual cross-country event at SDSU, will be held Saturday, October 4, 9 a.m., Balboa Park. 265-5547.

Run for Health in a 10,000 meter race or a two-mile fun run sponsored by VillaView Community Hospital, Sunday, October 5, 7 a.m. and 8:15 a.m., respectively, Municipal Gym, Balboa Park. 582-3516.

Charger Football, the San Diego Chargers will battle the Buffalo Bills, Sunday, October 5, 1 p.m., San Diego Stadium. 280-2111.

Backgammon Tournament, the third annual San Diego Open Backgammon Championships, will be held Friday, October 3, 6:30 p.m.; Saturday, October 4, noon; and Sunday, October 5, 11 a.m., La Jolla Village Inn, La Jolla. 753-5740.

Fall Harvest Festival will feature melodrama performances, bean and bake sales, arts and crafts, and more, Saturday and Sunday, October 4 and 5, 10 a.m. and 12, 9 a.m. to 9 p.m., Julian Town Hall, 2133 Main Street, Julian. 765-1857.

Book Fair, the seventeenth annual of the Rancho Santa Fe Library Guild, will offer 12,000 hardback books plus paperbacks, rare books, and collections, with authors Doreen Morrison and Herb Klein on hand to autograph copies of their books, Saturday, October 4, 10 a.m. to 4 p.m.; and Sunday, October 5, noon to 4 p.m., Rancho Santa Fe Library, Avenida de Arroyos, Rancho Santa Fe. 756-2512.

Clay Olympics '90 will include a 100-pound pot contest, blindfolded pot throwing, a 10-lb

Octoberfest will feature street

INWARD JOURNEY RETREAT IN THE SANTA BARBARA HILLS



October 18-19
The Inward Journey Experience
Introduction in Zen meditation, yoga, tai chi, body work and movement techniques, stress reduction, a.p.v., intuitive development, psychology, nutrition, and natural health. Registration \$45.
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Sex Information Night

Foto Date and The Center for Human Communication co-host:

A panel of experts in human sexuality
Nancy Brandstine, MFA, Katherine Yates, MA, MFCO
Ed Rinty, Ph.D., Gary Carter, MA
Beverly Marks, MFCO, Ross Dingman, Ph.D., Ph.D.

"Everything you ever wanted to know about sex"—and now you get to ask (anonymously by a secret process)

Place: Town & Country Hotel, 500 Hotel Circle North
Garden Room South
Date: Tuesday, October 7
Time: Registration: 6:30 P.M., Program: 7:00 P.M.
Cost: Tickets: \$5.00 (single) \$8.00 (double)
For more information, call the Center: 235-6388

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INTERNATIONAL RUGBY

October 8, 1990 will mark the historic clash between the USA & NEW ZEALAND National Rugby teams. This game, billed as the Super Bowl of Rugby will offer sports enthusiasts an opportunity to view the best sports from both countries.

WHAT: USA "Eagles" vs New Zealand "All Blacks"
WHERE: San Diego Stadium, San Diego, CA
WHEN: 7:00 p.m. Wednesday, October 8, 1990.

Tickets available at SELECT A SEAT OUTLETS, BILL GAMBLE'S STORES, STANLEY ANDREWS (Chula Vista & Escondido), CHARGER TICKET OFFICE—Gate E; or call for more information:

(714) 481-1105

Tickets available at:
LA JOLLA, 918 Palm St., 454-0176 (Open every night)
MISSION VALLEY, 2151 Hotel Circle at Ramada Inn 291-9950
Sorry, you must be 21 or over, 2 drinks minimum.
Entertainment line-up subject to change.



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proudly presents
a continuous show of comedians

LA JOLLA, Fri. Oct. 3—Sun. Oct. 6

Gary Shandling Jo Anne Deering Jimmy Samuels

LA JOLLA, Tues. Oct. 7—Thurs. Oct. 9

Ross Bennett Steve Moore Lok Bromfield

MISSION VALLEY, Tues. Sept. 30—Sun. Oct. 5

Tim Jones Diane Nichols Pappas & Dietrich

Tickets available at:
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READER'S GUIDE

Contributions to READER EVENTS must be received by noon on the Friday preceding the Thursday issue in order to be considered for publication. Send complete information, and photos to: READER EVENTS EDITOR, P.O. Box 80083, San Diego, CA 92138.

Dance

Dance Jam, an alternative dance experience to popular, ethnic, ancient, new-age music, and live microtonal improv. Ensemble music will be held every Friday, 9 p.m., Interval Foundation, 860 Third Avenue, Downtown, 239-7173.

Film

Children's Films will be shown for young children. Thursday, October 2, 3:30 p.m., and for older children, Monday, October 6, 3:30 p.m., National City Public Library, 200 East 14th Street, National City. Free. 474-8211.

"The Fountainhead," the 1940 film modeled on the career of architect Frank Lloyd Wright, written by Ayn Rand and based on her own novel, directed by King Vidor, and starring Gary Cooper, Patricia Neal, Raymond Massey, and Henry Hull, will be shown Thursday, October 2, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 453-3541.

Silent Films. Charlie Chaplin's *The Immigrant*, *Easy Street*, and *Shoulder Arms*, will be shown by force a potluck dinner, Friday, Oc-

tober 3, 6 p.m., Bard Hall, First Unitarian Church, 4190 Front Street, Hillcrest. 238-9978.

"Hearts and Minds," an Academy Award-winning documentary on the political and moral issues of U.S. military engagement in Southeast Asia, and *The School Phenomena of Working in War*, a short, will be shown as part of the UCSD Political Film Series, Friday, October 3, 7 p.m., TLH 107, UCSD. Free. 452-1562.

"Age," a film about the life of writer James Agee, will be shown through Friday, October 3, Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4341.

Naturalist Films. *Realm of Birds* and *Kenner's Science of Animal Behavior* will be shown Saturday, October 4 and Sunday, October 5, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"The Sufi Way" will be shown as part of a series of films on the Muslim world. Sunday, October 4, 1:30 p.m., room O-100, Horticultural Building, Coronado College, 2950 Jambaca Road, El Cajon; and 2:30 p.m., room 325, Fine Arts Hall, Grossmont College, 8800 Grossmont College Drive, El Cajon. Free. 465-7003.

"Festival of Silent Movie Comedy" will feature films of W.C. Fields, Clara Swann and Wallace Berry, Harold Lloyd, and Laurel & Hardy, and musical accompaniment by the dean of silent movie organists, Garfield Carter, on the Mighty Wurlitzer, Saturday, October 4, 7:35 p.m., California Theatre, Fourth Avenue and C

Street, downtown. 279-2867.

Lectures

"Design for Better Living" will be the theme of a series of seminars on home remodeling, new home design, interior, and landscaping, by architect Peter Rodi, Thursday, October 2 and Friday, October 3, 7 p.m., Designbank, 1261 Kettner Boulevard, downtown. Free. Reservations: 238-1916.

Planetarium Lecture Series will begin with "The Sun at Night" in the fall and winter night sky, presented by Jon Olsen, Thursday, October 2, 7:30 p.m., Southwestern College Planetarium, 900 Cruz Laker Road, Chula Vista. 421-1180.

"Women's Issues" will be debated by representatives of presidential candidates Jimmy Carter, Ronald Reagan, John Anderson, and Ed Clark, in a program moderated by San Diego Union political reporter Margaret Garrard Warner and sponsored by National Organization for Women. Thursday, October 2, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Free. 295-8508.

"Aging and Depression: Are They Related?" will be the question addressed by UCLA psychiatry professor Dr. Larry Javitt, Thursday, October 2, 8 p.m., Humanities Library, auditorium UCSD. Free. 452-3714.

Sports Medicine Clinic will continue with orthopedic surgeon Ernesto Fernandez speaking on "Knee Injuries and Treatment," Saturday, October 4, 2 p.m., Bay General Community Hospital Health In-

formation Center, suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

Opera Preview of John Strauss's *Die Fledermaus* will be presented by Vero Wolf, Saturday, October 4, 10 a.m., Miraflores College's Del Mar School auditorium, 9th Street and Stratford Court, Del Mar. 465-5531.

Poet Jerome Rothenberg will read selections of his poetry, Monday, October 6, 7:30 p.m., D.G. Wall Books, 1527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Living Writers Series of poetry and prose readings will present Jerry Bumpus reading his fiction, Wednesday, October 8, 3 p.m., Scripps Cottage, SDSU. Free. 265-5443.

"The Healing Mechanism in Consciousness: Learning to Use It" will be the topic of a lecture presented by psychic consultant and diagnostician Dr. Robert Leitchman, in the fourth annual Alternative Ways to Health series, Wednesday, October 8, 7:30 p.m., Case Real, Arts Center, SDSU. Free. 265-6805.

"Reality and Ritual in Ancient Andean Art" will be discussed by Museum of Man curator Alana Condy-Collins in conjunction with the current Golden Treasures of Peru exhibition, Wednesday, October 8, 7:30 p.m., Copler Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Music

Concert Series of the Navy Band San Diego will continue under the direction of CW04 John Ingram, Thursday, October 2, 7:30 p.m., Naval Amphibious Base Theater, Coronado. Free. 225-5278.

"La Jolla Jazz Festival" will feature the San Diego All-Star Jazz Band and Benny Legume Davidson Sextet, Friday, October 3, 7:30 p.m.; Woody Shaw Quintet, Randy Weston Trio, and Trinidad Calypso Steel Band, Saturday, October 4, 1 p.m.; Exuma, the Obash Men, and San Ra and his Oniverse Arkestra, Saturday at 7:30 p.m.; John Les Hooker, John Hammond, and Mandingo Great Society, Sunday, October 5, 1

Cottage Concerts will present violinist Martha Nilson and pianist Mary Barringer performing the Schubert Duo and, with violinist Alice Goodman, the Prokofiev "Sonata for Two Violins." Monday, October 6, noon, Scripps Cottage, SDSU. Free. 265-5304.

Mini-Concerts series will present Smetana's "Two in G minor Op. 17," performed by cellist Marie Owen, violinist Ronald Goldman, and pianist Joe Lee Owen, Mon-

day, October 6, noon and 12:30, Civic Theatre Grand Salon, downtown. Free. 459-7351.

Fall Chamber Music Series will present a vocal recital by soprano Anna Barringer Carson accompanied by pianist Mary Barringer, of songs by Mozart, Schubert, Debussy, Wilberg, and Herbert, Tuesday, October 7, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5800.

Medieval Music will be featured in a music department concert, Wednesday, October 8, 11 a.m., Performance Lab, Palomar College, San Marcos. Free. 744-1150.

"Evening of Black Expression" in song, dance, and poetry will feature Chevie Sanford Brown, Cleavon Adelle Boland, Keefland Gloria Vinson, and Helen Martin, presented by Southern California Black Theatre, Saturday, October 4, 6:30 p.m., Educational Cultural Complex, 4343 Broadway, San Diego. 265-7555.

Sunday Concert will feature the Low Frequency Consort of cellos, bass, and flute, Sunday, October 5, 11 a.m., San Sotelo, 115 Via de la Valle, Solana Beach. Free. 481-2533.

Opera, the San Diego Opera will present Johann Strauss's *Die Fledermaus* with Beverly Sills as Adele and Dame Joan Sutherland as Rosalinda, and with Regina Renik, Giuseppe Campora, Alan Tina, and Spino Males, conducted by Richard Boyning in English, at a special benefit performance, Sunday, October 5, 7:30 p.m., and Wednesday, October 8, 8 p.m. (sold out). Civic Theatre, downtown. 232-7636.

Cottages Series of USMO presents an all-Bosnian program with the Alcala Trio, pianist Fr. Nicolas Reizen, violinist Henry Koler, and cellist Marjorie Hart, Sunday, October 5, 4 p.m., Camino Theater, USD. 291-6480 x4266.

Evening and Organ Recital will feature St. Paul's Choirmen and organist/choralemaster Edgar Billups and music of Berger, Zingarelli, and Franck, Sunday, October 5, 7 p.m., St. Paul's Episcopal Church, Fifth Avenue and Narmes Street, Hillcrest. 298-7261.

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Monday Night Football will present last year's winning Tampa Bay Buccaneers at the Chicago Bears, Monday, October 6, 8 p.m., Channel 10 and KSDO 11:30.

"Julia," Lillian Hellman's story made into a film starring Vanessa Redgrave and Jane Fonda, will be screened Monday, October 6, 9 p.m., Channel 39.

Baseball Playoffs will begin on Wednesday, October 8, in the American League with the New York Yankees (here's hoping) or the Baltimore Orioles at the Kansas City Royals, 11:30 a.m., and in the National League with the Houston Astros, the Los Angeles Dodgers, or the Cincinnati Reds at 7:30 p.m., Channel 15.

Baseball Doubleheader will feature the National League pennant races, Philadelphia Phillies at the Montreal Expos, and Houston Astros at the Los Angeles Dodgers, Friday, October 3, 6 and 8:30 p.m., respectively, Cable Channel 2.

"Invisible Man" will be narrated by James Earl Jones, beginning Friday, October 3, 7 p.m., KFBH-FM 89.

Opera, the San Francisco Opera production of Donizetti's *Don Juan*, in Italian, will feature Sir Geraint Evans, Friday, October 3, 8 p.m., KFBH-FM 89; and Sunday, October 5, 7 p.m., KFBH-FM 89.

"A Brahms Requiem," a five-part series that will feature the composer's complete works for piano, played by German pianist Detlef Kraus, will begin Friday, October 3, 10 p.m., KFBH-FM 89.

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dancing, food and game booths, and a Brazilian band, Friday, October 4, 5 to 11 p.m.; Saturday, October 4, 9 a.m. to 11 p.m.; and Sunday, October 5, 1 to 5 p.m., La Mesa Boulevard between Palm and Fourth avenues, La Mesa. 465-7702.

Star Party will provide an introduction to the fundamentals of astronomy, celestial bodies, and stellar phenomena, Friday, October 3, 6:45 p.m., in the desert near Ocotillo. Reservations. 232-3821.

Backgammon Tournament, the third annual San Diego Open Backgammon Championship, will be held Friday, October 3, 8:30 p.m., Saturday, October 4, noon and Sunday, October 5, 11 a.m., La Jolla Village Inn, La Jolla. 753-5400.

Fall Harvest Festival will feature model train performances, bazaar and bake sale, arts and crafts, and children's theater by the Peking Opera, Thursday, October 2 and Friday, October 3, 8:30 p.m.; and Mario May and his Andalus Gypsy Show, Saturday, October 4, 8:30 p.m., all at Club Camper, Agate Caliente Boulevard at the golf course, and children's theater by Algonquin Day Camp, Sunday, October 5, 8:30 p.m.; mime shows by Frederick Theatre of Belgium, Tuesday, October 7 and Wednesday, October 8, 8:30 p.m., all at Culture House Theatre, Fourth Street, 195 miles west of Revolution, Tijuana. 233-0141.

Book Fair, the seventeenth annual of the Rancho Santa Fe Library Guild, will offer 12,000 hardback books plus paperbacks, rare books, and collections, with authors Dorothy Morris and Herb Klein on hand to autograph copies of their books, Saturday, October 4, 10 a.m. to 4 p.m., and Sunday, October 5, 10 a.m. to 4 p.m., Rancho Santa Fe Library, Avenida de Arroyo, Rancho Santa Fe. 756-2512.

Clay Olympics '80 will include a 100-pound pot contest, kiln-fired pottery, and live

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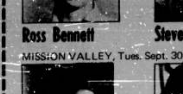
Jo Anne Deering



Jimmy Samuels



Ross Bennett



Steve Moore



Lois Bromfield



Tim Jones



Diane Nichols

Pappas & Dietrich

Tickets available at: LA JOLLA, 918 Pearl St. 454-9176 (Open every night) MISSION VALLEY, 2151 Hotel Circle at Hamada Inn 291-9950. Show your must be 21 or over, 2 drinks minimum. Entertainment lineup subject to change.

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Photo Date and The Center for Human Communication co-host. A panel of experts in human sexuality. Nancy Desautels, MFA Katherine Yates, MA MFCC Ed Rinsky, Ph.D. Gary Carter, MA Deverle Marks, MFCC Ron Dingman, Ph.D., D.A.

"Everything you ever wanted to know about sex" and now you get to ask anonymously by a secret process. Place: Town & Country Hotel, 500 Hotel Circle North Garden Room South Date: Tuesday, October 7 Time: Registration: 6:30 P.M., Program: 7:00 P.M. Cost: Tickets: \$2.00 (singles) \$8.00 (couples) For more information, call the Center: 235-6388

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INTERNATIONAL RUGBY

October 8, 1980 will mark the historic clash between the USA NEW ZEALAND National Rugby teams. This game, billed as the Super Bowl of Rugby will offer sports enthusiasts an opportunity to view the best players from both countries.

WHAT: "Eagles" vs New Zealand "All Blacks" WHERE: San Diego Stadium, San Diego, CA

WHEN: 7:00 p.m. Wednesday, October 8, 1980.

Tickets available at SELECT A SEAT OUTLETS, BILL GAMBLE'S STORES, STANLEY ANDREWS (Chula Vista & Escondido), CHARGER TICKET OFFICE - Gate E, or call for more information: (714) 401-1105

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READER'S GUIDE TO THE THEATER

EVERYTHING IN THE GARDEN
Edward Albee's adult drama about a group of married women, living in the suburbs, who find prices getting too high. To earn extra money, the women become prostitutes during the night. Fred Amle directs the play, which is written in manners but not in content.
San Diego State University, Mainstage Theatre, through October 4 at 8:00 p.m.

GOD'S FAVORITE
His, maybe, but not mine. This Coronado Playhouse production of this Neil Simon comedy — until the very end when the semblance of genuine feeling occurs — treats the tale of a modern, patient, job as if he were a comic-strip character whose pen is the source of far more humor than hurt. Simon has, like Benjamin, a Long Island version of the Biblical job, suffer not only from "terrible elbow," but also from a cruel shopping list of serious ailments, most of which are played for comic effect (unclears, which is high on the list, may not tend to the "headlines" that advertisers for medicines claim, but its red flippers covered with white scales that came

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CALIFORNIA-PACIFIC THEATRE
234-7938
CARTER CENTRE STAGE
Belmont Park
239-2225
CIVIC THEATRE
203 C Street, downtown
235-4010
CORONADO PLAYHOUSE
1755 Strand Way, Coronado
435-4008
CULA THEATRE
9115 Chelmsford Place Boulevard, San Diego
277-9009 x111
EAST COUNTY PERFORMING ARTS CENTER
3115 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, Southeast San Diego
263-7254 x33
FESTIVAL THEATRE
5665 Canyon Road, Spring Valley
497-8977
FOX THEATRE
720 B Street, downtown
233-7331
GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-0983
GROSSMONT COMMUNITY COLLEGE
Grossmont Theatre
8800 Grossmont College Drive, El Cajon
440-1700 x110
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Frost and Center Theatres
6079 Fwy. Fourth Street, San Diego
583-3300 x36
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108 E. Plaza Boulevard, National City
474-0542
LAWRENCE PLAYERS COMMUNITY THEATRE
Don Pablo Plaza Arts Center
8033 University Avenue, La Mesa
464-4958
LICERON THEATRE
3144 E Street, downtown
235-4862
MADISON PUBLIC THEATRE
MADISON GALLERY THEATRE
3117 India Street, San Diego
268-8111
MIRACOSTA COLLEGE
Lila Theatre
One Boulevard East, Oceanside
757-2121 x236
NORTH COUNTY COMMUNITY THEATRE
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724-3421

through the skin like scorpions should hardly be the stuff from which laughter is evoked. And Simon surrounds his protagonist with such a floppy family of craters — best asked even further by the actors playing them — that one wonders if the test of Joe's patience really began long before he announced starting point. In the middle of the first act, only the performances of Gary Wright as God's fumbling, inarticulate messenger Sidney Lipton, and John Dooly, whose work as Joe's impatient son is consistently solid, manage to provide the play with the illusion of life and credibility. On occasion Neil Simon likes to ride the classics, giving them at times a revitalized existence — but in the case of God's Favorite, he strips the Biblical tale of everything that gave it immortality in the first place. It should be thought what he would do with Shakespeare's King Lear. He might turn it into a remake of "Father Knows Best" (SBC).

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questions the respectable family of Arthur Birling in the early 1900s, regarding the possible involvement of each family member in the suicide of a young woman. This suspense drama, written by British author J.B. Priestly, examines the inner workings of human beings when their consciences have been altered. James Berry directs Art Brown, in Father Howard Moulton, Cynthia Goble, and Joe Bob Harvey. An Inspector Calls is the premiere production of the Lamplighters new season.

THE LADY CRIES MURDER
While this play leaves a strange taste in the mouth of those expecting the basic deceptions of mystery — a provocative puzzle and a satisfying solution — it is nonetheless a riotous piece of theater, with its homely, its humor, and its infectious spirit of theatrical anarchy that shouts "Damn the conventions, fall speed ahead!" It is taken in this latter spirit, then it is well worth seeing. Doug Hinton is terrific as Philip Diamond, the central character in the scripts of two different authors (Raymond Chandler and Henry Seton, the first Chandler). His saton combines ready repartee, hard-boiled toughness, and vulnerable ingenuity, all of which he plays half tongue in cheek and half Lucky Strike dangling him has neither lip, a delicious misfire of comedy and seriousness he sustains with commanding ease. And the rest of the cast is sold all down the line. Every performer, harnessing up his or her part just a click or two away from pure funk, communicates above all else a distinct pleasure in doing the play. This is especially true of the actresses, each of whom plays two shoulder-shoulder, extreme versions of his gender, and all fit the fun of a Line Computer, for example, one of whose roles is an Oriental barmaid named Sonak. Does a lot more (pleasure) than a Marlene Dietrich, with a watery accent so hoarse it sounds as if she were speaking in an entirely new language, bubble bath. Overall, The Lady Cries Murder is a feast on patterns of reversed expectations and unexpected twists. In the year since the underworld, the play is a "set up." Practically every feature of detective fiction is the game for one of author John William See's friendly little wags. And, the more comfortable you feel with the genre of detective fiction, in particular with the writings of Dashiell Hammett and Raymond Chandler, the more you are in for a surprise. (Sm.) San Diego Repertory Theatre, through October 4, Thursday through Saturday at 8:30 p.m.

THE MADWOMAN OF CHALLOT
The Limb's Players' production of the

San Crousous play gains momentum as it moves along. By its conclusion, King of the Hill, under the satisfying — it is at times infectiously tough-to-swallow — theatrical drama, written by British author J.B. Priestly, examines the inner workings of human beings when their consciences have been altered. James Berry directs Art Brown, in Father Howard Moulton, Cynthia Goble, and Joe Bob Harvey. An Inspector Calls is the premiere production of the Lamplighters new season.

THE MOON IS BLUE
The Pine Hills Lodge, located just a few miles southwest of Julian, offers a dinner-theater package that includes a Western buffet (generous portions of herb-crusted ribs or steak, you, and outdoors in the invigorating mountain air) and a play. The play is staged in the early Twenties for boxer Jack Dempsey when he trained for his second championship fight with Gene Tunney. The scenery is beautiful and the food great, but the Pine Hills Players' production of the H. Hugh Herbert comedy — a love story about an architect, a "professional virgin," and the architect's estate future father-in-law — qualifies for disaster relief, its opening night performance was several minutes away from competence: the actors recited (and often forgot) their lines, the staging was unimaginative, and things generally went awry. Only a fair-to-pleasant appearance by seasoned pro Jim Langham, as an irate father bent on rescuing his daughter from a son far less inquisitive than he imagines, was able to give the show not necessarily verisimilitude but at least the semblance of a theatrical production. (Sm.) Pine Hills Lodge, 2560 La Posada Way, Julian (Highway 78 to Pine Hills Road turnoff) through October 11, Friday and Saturday at 6:30. For information call 755-1100.

THE PHILADELPHIA STORY
This production by Escondido's Paso Playhouse focuses upon Tracy Lord, a wealthy Philadelphia socialite about to embark on a wedding manager. "The triumph of hope over experience," according to Dr. Samuel Johnson. Two reporters from a national magazine, sent to cover the wedding, question Tracy and cause her to face several hard realizations about herself. Walter H. Payne directs this Philip Barry comedy, with Leah Ruby plays Tracy, a role designed originally as a vehicle for Katharine Hepburn. (Sm.) Paso Playhouse, through October 4, Thursday through Saturday at 8:00 p.m.

SARAH BERNHARDT AND THE BARKER/KETCHI
Two com. Sm. by Richard E. Fark. Sarah Bernhardt focuses on the day Sara Hader tries to open a singing account and change her name. In the process, she attempts to alter the drapes, the carpets, and the entire lighting system — plus giving advice to the lovelorn on the side. *Bark Night* also begins with an apparent simple situation. William Carter enters his apartment, shortly before his fiancée is killed. But he finds a strange woman in his bathtub. Lucie McBride, Bob France, Bonnie Stark, and Michael Baker play the leads, and Marge Caserio directs both plays. (Sm.) Marina Vista Center, 840 Imperial Beach Boulevard, Imperial Beach, Friday, October 3 through October 18, Friday and Saturday at 8:00 p.m. For information call 424-9668.

SCURION
Reviewed this issue. Old Town Opera House, through October 12, Thursday through Saturday at 8:00 p.m.

SPONTANEOUS COMBUSTION
Improvisational comedy under the direction of Spike Sammartino. Marquis Public Theatre, Friday, October 3, Friday, October 10 and Friday, October 31 at noon. Admission free. For information call 239-3756.

SWEET BIRD OF YOUTH
The Western Theatre Ensemble performs the Tennessee Williams drama about a has-been Hollywood actress and her male companion, a self-proclaimed gigolo. Though her present life is a continual struggle to obliterate herself — through drugs and sex — the gigolo brings her to his Southern home town in the hope that he can extract enough cash from her to better his own youthful flutings. Will Simpson directs Kit Goldsmid as Phoebe Koomorens, the fading actress, and David Fox as Chino Wayne, her young lover. Other members of the cast include Michael Adams, Donna Walker, Richard Packard, Mike McCallen, and Joe Anagnostis as Bud. Set by Robert Earl and costumes by Margaret Perry. Gateway Theatre, Thursday, Wednesday, October 8 through November 15, Tuesday through Saturday at 8:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Bear with me here because this is not easy to explain. The second La Jolla Jazz Festival will take place this weekend at Balboa Park's Old Globe Festival Stage. A strange matter of location. But no stranger than George Wein's practice of calling each and every one of his productions a "Newport Jazz Festival" whether they are held in Newport, Rhode Island, or Madison Square Garden or San Diego Stadium. In any case, I must applaud the promoters of this gala affair for moving it closer to the heart of the city. The week's line-up is as intriguing as the location. More than 100 acts, and while for me personally that takes much of the excitement out of the proceedings, it may insure a large audience. If last year's festival was heavily weighted with avant-garde musicians, I suspect this year's will be more mainstream.

On Friday night there will be the "San Diego All-Star Jazz Band" featuring Joe Morris, Hula Gentry, Jimmy Cheatham, Gary Bartz, Bart Turville, and others, and the Benny Golson Quintet. Saturday afternoon Woody Shaw's quintet headlines. Shaw is a good trumpet player who is at his best in the sideman role. Also appearing that afternoon will be pianist Randy Weston, an excellent musician and an inspiration of black music. The opening act is the Triadway Calypso Steel Band, whom you might know if you have ever visited the Wild Animal Park. The coqs is the Saturday night show, which features Sun Ra and his Cosmic Art Ensemble. Briefly, these are but a



SUN RA

few of the words appropriate to this very individualistic orchestra (collective?) leader. One wag, possibly being tongue-tied, said of Sun Ra that he performed like an "extraterrestrial Duke Ellington." That, to me, sounds like a compliment. All great big-band leaders are prone to extravagance, and Sun Ra is nothing if not extravagant. It would be a mistake, however, to conclude that as an insult. Sun Ra is theatrical in the best sense, consistently fascinating, ever changing, and, yes, maybe a little corny. To complement Sun Ra, the coqs is the Saturday night show, which features Sun Ra and his Cosmic Art Ensemble. Briefly, these are but a

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McPherson is well known in these parts. Cole is best remembered as a protégé of the late Eddie Jefferson (whose he is a close friend). Cole's talent in the service of rock and roll is well known. He is a superbly one of the brightest also exists to emerge in years (no less an authority than McPherson removed that if Rock is on the ball, he is on the ball). McPherson had better start practicing again. Fortune is a remarkable musician. Everyone is aware of what he contributed to Miles Davis's album "Agharta." As both Robert Palmer and Gary Glitter observed, Fortune was the only saxophone player in Miles's funk period who left an unmistakable stamp (I wish well, Davis of Davis). McPherson, Gary Bartz, and Steve Grossman. These are no guarantees that this combination will result in something creative and memorable, but there is plenty of promise.

This year's festival has only Sun Ra representing the avant-garde, compared to last year's All-Star Jazz Band. James Newton and Anthony Davis. It is still an event every lover of jazz should attend. When Yes announced earlier this year that singer Jon Anderson and keyboardist Rick Wakeman were departing to "launch solo careers," there were no signs of mourning at my house. The trumpet, winds, Anderson and the oftentimes Wakeman became a welcome sight. The last time I was possible to take Yes seriously was after the release of "Close to the Edge" in 1972. Shortly thereafter their best instrumentalist, Bill Bruford, one of the best rock drummers, resigned. Their innovations quickly became stale. Wakeman's grandiose arrangements broken up by Anderson's ephemeral chords and cryptic lyrics (Closely is a fancy way of saying nonsensical). When I

learned that Trevor Horn and Geoff Downes, the founding members of the Buggles, had replaced Anderson and Wakeman, I held hope. Their version of Bruce Springsteen's "Video Killed the Radio Star" was a joke. I assumed likely that they would infill of least a hint of the energy of new wave into Yes's patented sound. Wrong again. Their new release, "Drama," is nothing more than another Yes album. Horn is every bit the effete elf that Anderson was, and Downes makes no difference at all. Yes's weak point is lyrics — remain as cringing as ever. What can you say about verse such as this: "History dictating symptoms of ruling romance." Claws of the shores upon we dance? "Huh? This is probably not what you would had in mind. Mutually, no change is audible. Gustave Steve Howie and boisterous Chas. Squire harmonize on their instruments as accurately as before, but their sturdy efforts result in virtually nothing. The band is a sad reminder of how "progressive" rock has become sterile, or at best, stagnant. It is embarrassing to remember how I once aligned Yes with King Crimson and the Mahavocals Orchestra. Hope springs eternal in a rock critic's heart. Of course, and perhaps when Yes appears at the Sports Arena tonight, Thursday, "in the round," they will demonstrate some control over the problems which have plagued them for nearly a decade. One suggestion: minimize vocals and concentrate on instruments. It is always wise to emphasize what you do best. It has been a while, but it may be a good idea. The North Park Lions Club is hosting a show on Saturday night featuring a bunch of Los Angeles' up-and-coming punk: Black Flag, the Scorpions, the Sex Pistols, and Scorpione (which is a fancy way of saying nonsensical). When I

READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)

That. These bands are the Elton equivalents of the Penetration. Don't. Four types, also. I cannot say for sure that they can equal our home boys, but all I see their names every week on the Los Angeles circuit. It is a safe guess that they will be entertaining of

least. More action from the City of Angels occurs on Friday at the Sports Arena when Beatrice and the Beachfront appear. Someone dubbed them a "soul-wave act." Ah, showbiz. On Saturday night, also at the Sports, will be the

Puppies, the Suspects, and Gili. Talk, all of whom have my approval. Finally, on Sunday night, fluff. Tim Weisberg will be of the Beachfront. The rule is so delicate an instrument that one either has to be great or terrible to make an

impression. Weisberg is neither. A measure of how innocuous he is can be gathered from the fact that he required a collaboration with Dan Fogelberg to make his stand-up and take notice of his existence. Sort of. — Steve Lardino

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Saturday
The Texas Rattlers

656 First St. • 753-2578 • Encinitas, Ca.
 Old Coast Highway 101

READER'S GUIDE TO THE MUSIC SCENE

Van Halen: Sports Arena, Sunday, October 12, 7:30 p.m., Sports Arena Boulevard, 224-4771.

Elton John: Sports Arena, Wednesday, October 29, 7:30 p.m., Sports Arena Boulevard, 224-4771.

Clubs

The Alamo: 3093 Clairemont Circle, Clairemont, 276-2240. Contemporary, country western, Tuesday through Sunday.

Albion: 1309 Camino del Mar Del Mar, 756-6744. The Chicago Connection, jazz, Friday and Saturday.

Albion's Beef Inn: 1201 Hotel Circle South, Mission Valley, 291-1103. Contemporary, jazz, Friday and Saturday.

Anchorage Fish Company: 3878 Carlsbad Boulevard, Carlsbad, 735-3170. M.S. and M. folk rock, Wednesday through Saturday. Steve Vase, contemporary, Sunday through Tuesday.

Anchor Inn: 7250 Clairemont Mesa Boulevard, Clairemont, 571-1532. Cowlick and Subbs, contemporary, Friday evening.

Andalusia: 9880 Villa La Jolla Drive, La Jolla, 455-7050. Ponce Sevilla Trio, flamenco, Thursday through Saturday. Steve Vase, contemporary, Sunday through Wednesday.

Anthony's HarborSide: 1355 North Harbor Drive, downtown, 232-5358. Colovus-Wakefield Band, contemporary, Tuesday through Saturday.

Atlanta: 2595 Ingraham Street, Mission Bay, 224-3434. Roberta Linn, contemporary, Tuesday through Saturday.

Bearsville: 8022 Clairemont Mesa Boulevard, Clairemont, 560-5022. Billie Bess, rock, Thursday, Tweed Sneakers, rock/new wave, Friday and Saturday. Eddie, rock, Monday and Tuesday. Tweed Sneakers, rock/new wave, Wednesday.

Bella: 998 West Mission Bay Drive, Mission Bay, 488-0581. Tecca West, featuring Arcee Levy, country western, Tuesday through Saturday.

Ben X Ranch House: 119 East Broadway, Vista, 724-0510. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

Boj Lounge: Vacation Village Hotel, Mission Bay, 274-4630. Call club for information.

The Beach Club: 1921 Bacon St., Ocean Beach, 222-0822. Call club for information.

Billy Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9922. Call club for information.

Berkley's: 5500 Grossmont Center Drive, La Mesa, 463-9825. RPM, contemporary, Tuesday through Saturday.

Black Angus: 2547 Kearny Villa Road, Kearny Mesa, 271-2100. Smith Bros., contemporary, Tuesday through Saturday.

Black Angus: 707 S Street, Chula Vista, 426-9200. The Quicks, contemporary, Monday through Saturday.

Black Frog Restaurant: 4672 Federal Boulevard, East San Diego, 264-2797. Sugar Rose, jazz, Friday through Sunday.

Blue Parrot: 1208 Prospect Street, La Jolla, 454-9131. New Tuxedo Jazz Band, jazz, Thursday. Charlie McPherson Quartet, jazz, Friday and Saturday. Dwyer-Bader, classical, Sunday. Latin jazz music, Tuesday, Fun, jazz, Wednesday.

Blue Parrot: 1208 Prospect Street, La Jolla, 454-9131. New Tuxedo Jazz Band, jazz, Thursday. Charlie McPherson Quartet, jazz, Friday and Saturday. Dwyer-Bader, classical, Sunday. Latin jazz music, Tuesday, Fun, jazz, Wednesday.

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**LATE NITE
COFFEE HOUSE
FOLK CLUB**
 FOLK • BLUES • BLUEGRASS

The North Gate Alternative
 1464 N. Hwy. 101 • Encinitas, Ca. 92024 • (714) 436-4050

Thursday
Erich "Amazing" Blase
 Original & novelty songs
 7:30 - 11:30
 \$1.50

Friday
Showcase Evening
 San Diego Folk Duo
 Rahn Kitchell & Neil Hadden/Debra Faxon & Tom Butler
 The Two Magicians
 7:30 & 9:30
 \$2.00

Saturday
Blue Skies
 Bluegrass band
 7:00 & 9:00
 \$2.00

Sunday
Big Jewish Band
 Klezmer style music
 Ethnic music of eastern Europe
 7:00 & 9:00
 \$3.00

Monday
Old Time Hoot Nite
 7:30 - Midnight
 \$1.50 or a musical instrument

Tuesday
Cathy Curtis/
Christine Anderson
 Folk singers
 7:30 - 11:30
 \$3.00

Wednesday
LUNCH • SUPPER • SUNDAY BRUNCH
 Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday-Saturday
 Open 10:00 a.m. to midnight Sunday-Closed Monday
 Advance reservations recommended for Fri, Sat. & Sun. Nite. 235-4230

**The Trojan Horse
Cocktail Lounge**

Monday
Slers Brothers
 Rock & Roll & Oldies

Tuesday
Things
 Rock & Roll-New Wave

Wednesday through Saturday
Stallion

Sunday
Audition Night
 Bands wanted

Thurs. Sat.
Krazy George's, located next door to Trojan Horse, Fri. Sat.
 Bring this ad in and receive \$1.00 off on pitcher of beer. (Not valid Fri. & Sat. after 9:00 p.m.)

6178 University 682-1070
 (Rock & University)

**OLD 7
DISTILLERY**

Bratz
 Now appearing thru Sun. Oct. 6

Tweed Sneakers
 Tues. Oct. 7

Two Dance Floors to Party
 140 S. Sierra, Solana Beach 755-6233

GET HIGH FOR ONLY 5¢ PER DAY!


NATURALLY — LEGALLY
 THE SECRET IS OUT

After 5 YEARS of exhaustive research and controlled testing, new miraculous HEALING SOUND WAVES were discovered! Programmed by many Psychologists, it was found that these COMPUTER CREATED sounds give the listener a 100% NATURAL, HIGH without use of pot, dope, booze or other dangerous drugs. According to an American Research Team, nearly all test participants ENTERED INTO A UNIVERSE of deep rest, where their bodies HEALED FAST and were REJUVENATED with an abundance of ENERGY and strength! Stress, anxiety and PAIN REDUCED or vanished altogether. Many cases found DISEASE OVERCOME! Some LISTENERS SEE FACES, bright colors, lights, and a parade of mental and VISUAL IMAGES! These MIRACLES ARE! SOUNDS have been captured on Copyrighted Tapes and LP's D. WORLDWIDE by 110 Hospitals, Universities and Laboratories (names/addresses given). Tested by U.S. GOVT. Found absolutely safe! APPROVED FOR HOME USE! Hundreds of thousands of Men & Women already turned on.

Be bold—go for it!

Now you can be a hero of your next party or intimate get-together! Or maybe just trip out on your own. Try this amazing discovery with our unconditional money-back guarantee. Just write the words "Natural High Tape" on a piece of paper and send \$20 check, cash or money order to: B.P. STEFF CO.
 8690 Arvo Dr. Suite 221
 San Diego, Ca. 92123

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RESTAURANT & LOUNGE**
 IN
 GROSSMONT



Bogart
 Tuesday-Saturday 8:30-1:30

Monday & Tuesday-Sock Hop
 Lunches Monday-Saturday 11-4
 Dinner Tuesday-Saturday 5-10
 Sunday Brunch 10-2
 5600 Grossmont Center Dr.
 463-8825

MONKS originally presented

THE MAGIC CONNECTION

Wednesday, Thursday & 8:45 p.m.

SELECTROCUTION

Every Thursday 8:00 p.m.
 You have to play it to believe it!

LADIES' MUD WRESTLING

Tuesday, October 7, 8:30 p.m.
 You have seen them say "REAL PEOPLE"
 Don't miss them at Monk's!

10475 San Diego Mission Rd. 563-0600

Boathouse: 2040 Harbor View Dr., Harbor Island, 291-8010. Call club for information.

Bob Lohrle Music Center: 1460 Rosecrans Street, La Jolla, 222-4636. Banquet Room 23, Yulet, folk, salsa, etc.

Bombay Bicycle Club: 2600 Shelter Island Drive, Shelter Island, 244-2483. Laura Cambo, guitar and jazz vocal styling, Friday and Saturday. Gary Sherwood, contemporary and country, Wednesday.

Boon's: 2888 Pacific Highway, downtown, 291-5555. Bill Brackett, comedian, Wednesday through Saturday. Scrimshaw, country western, Sunday through Tuesday.

Bourbon Street West: 315 South Highway 101, Solana Beach, 755-5161. The Ica Cabbie Dancin' Band, classical jazz, Friday and Saturday.

Bunbury's: 5606 Mira Mesa Boulevard, Mira Mesa, 578-5666. Call club for information.

Buttercup Lounge: 2045 East Valley Parkway, Escondido, 743-6422. Harry Paul and Mel Vernon, variety, Thursday through Saturday.

Cafe Del Rey: 1549 El Prado, Balboa Park, 234-8511. Brian Roney, contemporary guitar, Friday and Saturday. Sharon Skidgel, piano bar, Friday and Saturday.

Cafe in the Valley: 91 Camino del Rio South, Mission Valley, 296-4329. Robert Wetzell, classical guitar, Thursday through Saturday.

Cash and Cleaver: 140 South Sierra Avenue, Solana Beach, 481-8238. Free-style, contemporary, Wednesday through Saturday.

Castaways: 10757 Woodside Avenue, Scripps, 444-6700. Melti rock, Tuesday through Saturday.

Culamaran: 3909 Mission Avenue, Scripps, 444-6700. Melti rock, Tuesday through Saturday.

488-0581: Jack Constanza and his Orchestra, music of the 40s through 80s, Tuesday through Saturday.

Chatterbox: 3423 College Avenue, College Grove, 582-5820. Vasebello Trio, contemporary, Wednesday through Sunday.

Chicago Mining Co.: 4411, 308 El Camino Real, Encinitas, 942-1676. Call club for information.

Comedy Store: 946 Pearl Street, La Jolla, 454-9176. Rose Bennett, Steve Moore, and Lyle Bromfield, comedy-show, Thursday.

Comedy Store: Ramada Inn, 2611 Hotel Circle South, Mission Valley, 291-4000. Tim Jones, Black and Lane, and Diane Nichol, comedienne, Tuesday through Saturday.

Country Bumpkin: 1852 Palm Avenue, Imperial Beach, 429-1161. Country Carnival, country western, Wednesday through Sunday. Ducktail Revue, 708 rock and roll, Monday and Tuesday.

Country Pump: 13280 Old Business Route 8, El Cajon, 541-5874. Country Comfort, country rock, Friday and Saturday.

Countryside: 300 Douglas Drive, Oceanside, 757-2660. Crowwood, country, country, Tuesday through Saturday.

Crossroads: 345 Market Street, downtown, 233-7558. The Hollis County Quartet featuring Charlotte Steele, jazz, Friday and Saturday.

Cunningham's Restaurant and Cow: 7141 W. Highway 16, 578-1246. Call club for information.

Dance Machine: 1062 Palm Avenue, Imperial Beach, 429-1161. Grand Slam, top 40 rock, Wednesday through Sunday, rock and roll, Monday and Tuesday.

Do Vito's: 626 S Street, Chula Vista, 427-5880. Rex Patti, contemporary, Tuesday through Sunday.

The Magic If. Up to their old tricks again.

At the
Sundowner Lounge
 Through Oct. 28
 Tuesday through Saturday,
 9 p.m. to 1:00 a.m.
 Three shows nightly.
 Come see The Magic If.
 before they disappear.

THE SUNDOWNER
 At the Sheraton Harbor Island Hotel.
 Phone 291-2900

Dynamite Seats!
 on sale now:

VAN HALEN

Oct. 17
B-52's • **THE KINKS**
Commodores • **Annie** • **Chargers**
ELTON JOHN

Jethro Tull Nov. 10 • Cheap Trick

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292-1121 582-6866

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 THE 8th ANNUAL LINCOLN BEACH
 "FRIENDS OF JAZZ"
 FESTIVAL**

Two days of the Contemporary and Traditional Jazz entertainment
 Produced by CARLOS CONTRA for CHESTER CATERING, INC.
 SAT. OCT. 11th (Doors open 11 a.m.)
JOHN HUMMER • "HITTWALK"

Special Guests:
"THE L.A. FOUR"
 (LARRYNO FLEMING, BOB LANGRISH, GLO SPRUE, JOE HAMILTON)
 plus "JOHN" with GEORGE CABLES • THE STEAK CASE QUARTET
 the same heavy music • "PERSIMMON" • THE JAZZ DRUMMERS

SUN. OCT. 12th (Doors open 11 a.m.)
HUBERT LALLIS
MOSE ALLISON • KENNY BURNELL

Special Guests:
"HIROSHIMA"

plus CARLOS CONTRA's "JAZZ POWER" with PERCUTIO SERVICE • "TRAMP'S TRAMP"
 the COUNTRY COUNTRY BAND • "THE JAZZ DRUMMERS" • "THE JAZZ DRUMMERS"
 & a whole lot more entertainment plus more than 1000 people on grounds

Tickets: \$12.50, \$15.00, \$18.00, \$20.00, \$25.00, \$30.00, \$35.00, \$40.00, \$45.00, \$50.00, \$55.00, \$60.00, \$65.00, \$70.00, \$75.00, \$80.00, \$85.00, \$90.00, \$95.00, \$100.00, \$105.00, \$110.00, \$115.00, \$120.00, \$125.00, \$130.00, \$135.00, \$140.00, \$145.00, \$150.00, \$155.00, \$160.00, \$165.00, \$170.00, \$175.00, \$180.00, \$185.00, \$190.00, \$195.00, \$200.00, \$205.00, \$210.00, \$215.00, \$220.00, \$225.00, \$230.00, \$235.00, \$240.00, \$245.00, \$250.00, \$255.00, \$260.00, \$265.00, \$270.00, \$275.00, \$280.00, \$285.00, \$290.00, \$295.00, \$300.00, \$305.00, \$310.00, \$315.00, \$320.00, \$325.00, \$330.00, \$335.00, \$340.00, \$345.00, \$350.00, \$355.00, \$360.00, \$365.00, \$370.00, \$375.00, \$380.00, \$385.00, \$390.00, \$395.00, \$400.00, \$405.00, \$410.00, \$415.00, \$420.00, \$425.00, \$430.00, \$435.00, \$440.00, \$445.00, \$450.00, \$455.00, \$460.00, \$465.00, \$470.00, \$475.00, \$480.00, \$485.00, \$490.00, \$495.00, \$500.00, \$505.00, 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Mom's Saloon, 943 Gamet Avenue, Pacific Beach 488-9598: Fragile, rock and roll, Thursday through Sunday; Stallion, rock and roll, Monday; Fragile, rock and roll, Tuesday and Wednesday

Monterey Whaling Company,
887 Camino del Rio South, Mission

Moonglow, 4615 Claremont Drive, Claremont 273-1022-Sandy Stewart and Co., contemporary, Thursday through Saturday; Jim Nixon Trio, country western, Sunday and Monday; Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 217-7332; call club for

Becker-DeMaree Trust & Co.

Santa Fe Bar and Grill, 656 First Street, Encinitas, 753-2578; Kurtis



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beginning Oct. 2
Thursdays—Saturdays, 9 p.m.—1 a.m.

Spend a rare and enjoyable evening with this unique, Southern California performing and recording group. A blend of country, rock and love songs. Call it "Country with Class." We're now you'll love them.

Plan ahead and join us for an evening of relaxed country dining. Reservations accepted.
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The Huntsman
1511-13 East Valley Pkwy.
Greenwood
in the Vineyard
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Palomino Star, 3008 Main Street

Morgan, hosp. Friday afternoon

Harbor Island 291-6400, Portland

and originals, Tuesday through

LESTALANT
BLUE PARROT

Thursday
Texas Tuxedo Jazz Band
Friday & Saturday
Charles McPherson
Quintet


Sunday classical music with
Dwyer-Rieden

Tuesday
LATIN JAZZ MUSIC

Wednesday
Purl

Backgammon & private parties available
1298 Prospect, La Jolla, Opposite the Civic
For reservation please call **454-0931**
Openers: dan, jordan & jill. 10:00 - 2:00 a.m.


**The
Beach Club**
presents
Friday & Saturday, Oct. 3,
They're Back!
KILROY
1921 Bacon St., Ocean Beach
222-6822
Saturday night dance contest
drink specials


Fish House Jazz
West
Thursday, Friday & Saturday

Purl
Bob Frye, Janis Massey, Bret Helm, Bill Burhans
Monday & Sunday

Anthony Ortega Jazz Session 5:30 p.m.
Monday

Blue Monday Jazz Jam Session 7:30 p.m.
Tuesday & Wednesday

Bruce Cameron Ensemble
Open every day lunch & dinner
2633 So. Hwy. 101 Cardiff 753-6438

Steven Powell and Poolside Productions
present the

**SAN DIEGO INVASION OF
L.A.'s**

BEACHIE and the BEACH NUY
"A SOUL SENSATION!"

Drums, Bass, 4 Guitars, 2 Saxes and
Beachie the fabulous crooner

in association with
KCR THE LIVE WIRE
98.9 FM/100.5 AM
will be performing on

Fri. Oct. 3 8 p.m.
at THE BACKDOOR
Aztec Center San Diego State 265-6947
with the
T-BIRDS

and on
Sat. Oct. 4
at THE SPIRIT
at 1130 Buenos Ave. 276-3993
with the
SIERS BROS.

"These guys are what the Blues Brothers
were supposed to be!" — P. Goldstein / A. Times

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THE BEST SEATS AT THE LOWEST PRICES

ANNIE!	Through Fri. 11
YES	Fri. 2
ALI vs HOLMES	Fri. 2
B-52's	Two other nights Thurs. Sat. Fri. Sat. 2
AMBROSIA	Fri. 10
KINKS	Fri. 11
ANGEL CITY	Fri. 11
VAN HALEN	Fri. 12
COMMODORES	Fri. 12
MOTOCROSS FINALS	Fri. 13
IGGY POP	Fri. 13
CHARGERS	Fri. 13
JETHRO TULL	Fri. 13

A small comfortable elegant operation on the 8th fl. west.
GRAND HALL - 8TH & HIGHWAY - REMEMBER, JIMMY CLIFF!
GARY NUBIAN

Country music: **Red Stearns** / **Protestants** / **Talking Heads**
Cowboys / **W. O. McGarvey & Wynn** / **Don Strain**
Thomas / **Earth Wind & Fire**

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El Cajon
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442-5553
 Mon-Fri. 10-6 pm
 Sat. 12-6 pm

Circle 14 on Reader Service Card

The Triton Restaurant
graciously presents
**The Best in
Live Jazz
Entertainment** 

(Wednesday through Saturday from 9 p.m. to 1 a.m.)

October 2-4 Thursday-Saturday
October 8-11 Wednesday-Saturday
October 15, 22 and 29 (each Wednesday in October)

Manzanita
Rob Schneiderman, Peter Sprague, Tripp Sprague
Ronny Stewart, Joseph Turmine De Pres

October 16-18 Thursday-Saturday

The Bob Holtz Quartet
Chuck Schiele-Bass, Leon Petties-Percussion, featuring Lelia Brown-Vocals

October 23-25 Thursday-Saturday

The Hollis Gentry Quintet
Bud Freeman-Clarinet, Bill Anderson-Bass, Jim Gilbert-Drums, and
Bud Warne-Vocals & Harmonica

October 30-November 1

The Bob Magnusson Quartet
Jim Flynn-Francis, Bill May-Bass, Paul Thompson-Clarinet

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a truly distinctive dinner restaurant
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Dinner served from 5 p.m.




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Night Moves

It's live and lively at Su Casa every Thursday,
Friday and Saturday from 9 until 1:30 a.m. with
the foot-tapping, good dancing,
good listening sounds of
Calomity Jane and the Cow-Punks
Free Mexican-style appetizers
from 10:00 to 12:00
and a great view from the best bay-side
cantina in all the west.
No cover. Free parking.

Su Casa at Seaport Village
Pacific Highway at Harbor Drive
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Starting Oct. 8
MISFITS
is back

Sunday—Tuesday
INCOGNITO
Rock & Roll, New Wave

Monday Night Football
Hot dogs 25c and free hors d'oeuvres

Happy Hour 5-7:
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Free hors d'oeuvres:
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Every Sunday & Monday

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MY RICH UNCLE'S

Specials: Sunday night
All well drinks 50c
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Monday night—shots of
Tequila 25c from 9:00-9:30
and from 12:00-12:30

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Champagne Brunch. Banquet facilities available.
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**READER'S
GUIDE TO THE
MUSIC SCENE**

Thursday: John Sandoval, Kiko
Comes, and Paul Bellus
contemporary and originals.
Friday and Saturday.

Show #12, 1421 University Avenue
Hillcrest, 281-5551. Female
impersonators. Wednesday
through Sunday.

Spill!, 1130 Buena Vista
Avenue, 275-3903. The Sea Biscuits,
rock. Thursday: Get Top, the
Puppies, and the Suspects.
rock/new wave. Friday: the Sea
Biscuits, with special guests Reddie
and the Beachnuts. rock/new
wave. Saturday: Summer and
special guests. Tuesday: Claude
Coma and the IV's. Live two
bands. Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa.
565-2772. Wild Hair,
contemporary. Thursday through
Saturday.

Springfield Wagon Works, 690
North Second Street, El Cajon.
445-5157. Amber Band, mellow
rock and originals. Thursday
through Saturday.

Station Oaks Resort Ranch,
Boulder Creek Road, Descanso.
445-4179. Call club for information.

Stratford Restaurant, 1660 Coast
Boulevard, Del Mar. 755-2002.
Rick Fagan, contemporary
guitarist and vocalist. Tuesday
through Saturday.

Su Casa Restaurant, 6738 La
Jolla Boulevard, La Jolla.
454-0349. Esteban Ramon, guitar,
Paraguayana harp, and flute.
Tuesday through Sunday
(accompanied by Cristina
Ramon, guitar. Friday through
Sunday).

Swan Song, 4257 Mission
Boulevard, Pacific Beach.
272-7802. Call club for
information.

Taming of the Shrew, 641 University
Avenue, Hillcrest. 286-7880.
Dwyer-Riedel Duo, classical
chamber music for flute and
guitar. Thursday through Saturday.

Thai Plaza Place, 2622 S. 8
Camino Real, Carlsbad. 434-3171.
Dixieland jazz. Friday, John & Julie
Moore with Dennis Bluegrass.
Saturday.

Tio Leo's, 6333 Mission Gorge
Road, Mission Valley. 280-9641.
Ed Moreno, jazz guitar.
Wednesday through Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island.
291-9110. Duff, contemporary.
Wednesday, Duff and Melissa.
contemporary. Wednesday
through Saturday. Duff
contemporary. Sunday, Donna
Calle, contemporary. Tuesday and
Wednesday.

Triton, 2530 South Highway 101,
Carlsbad. 434-8877. Here After, rock
and roll. Tuesday through
Saturday. Red Granite, rock
contemporary rock and roll.
Sunday and Monday.

Triton, 5011 El Cajon Boulevard,
East San Diego. 583-3240.
Mancinella, jazz. Thursday through
Saturday.

Triton Mesa, 2772 University
Avenue, East San Diego. 583-0770.
Station, rock and roll. Thursday
through Saturday.

Tuba Man's, 2551 University
Avenue, North Park. 275-2525.
Family Bluegrass Band, bluegrass.
Saturday.

Turquoise Lounge, 5975 Seventh
Drive, La Mesa. 465-1525. Call
club for information.

VIP Lounge, Town & Country
Hotel, 500 hotel Circle North,
Mission Valley. 291-7131. Call club
for information.

Voyager, 1222 Shelter Island
Drive, Shelter Island. 222-0421. Kirk
Bates, contemporary. Tuesday
through Saturday.

RISE
featuring Don Beck on sax
Top 40, Swing & Oldies
Dancing
Tuesday—Saturday 9 p.m.
Call club for information.

PAL JOEY'S
5147 Waring Road, Allied Gardens
(top the hill from Howard Johnson's Off Hwy. 8)
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TUBA-MANS
Grand Slam and Sports Nostalgia
Live Bluegrass
This Saturday 8:00
Family Bluegrass Band
Live Bluegrass every Saturday
Giant Screen T.V.
Cocktails, Beer
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Families Welcome
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2551 University 295-9426
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Now featuring homemade Mexican food
Santitas's Mexican Kitchen

Kalligan's
4 FISH
presents
Strangers
Sunday—Monday
9 p.m.—1 a.m.
OCEAN FRONT DINING

Way-Hite Inn, 3050 Pico Drive,
Carlsbad. 728-7531. Call club for
information.

The Westamer, 22 West Seventh
Street, National City. 474-2099.
Duffy Rhodes, rock and roll.
Monday and Tuesday.

Windjammer, 2951 South
Highway 101, Carlsbad. 753-0188.
Call club for information.

Wrangler's Room, 6008 Mission
Gorge Road, Mission Valley.
280-2263. E. Zone Wood and
Blazing Saddles, country.
Wednesday through Sunday.

**Los Angeles
Clubs**

Backlot Theatre, 657 Robertson
or Santa Monica Boulevard, West
Hollywood. (213) 659-0412. Life is a
Carroll, night.

Island Palatka, 3787 Callesing
West Hollywood. (213) 980-1615.
Don Rand and Quasi. Thursday
through Sunday.

Concerts By The Sea,
Fisherman's Wharf, Redondo
Beach. (213) 379-4998. The Way,
a L.A. club through Sunday.

Don'ts, 4269 Lankershim
Boulevard, North Hollywood. (213)
761-1556. Mort Sahl. Thursday:
Cobra Sabes, Friday and
Saturday.

Hippie's, La Cienega and Santa
Monica, West Hollywood. (213)
653-4290. New-wave disco,
night.

Golden Bear, 306 Coast
Highway, Huntington Beach. (714)
534-4300. Tates, Thursday, Jose
Feliciano, Friday and Saturday.

Improvisation, 8162 Melrose
Avenue. (213) 651-2583. Punk
disco, night.

Lighthouse, 30 Pier Avenue,
Hermosa Beach. (213) 372-0911.
Kenny Rankin, Thursday through
Sunday.

Madame Wong's, 949 Sun My
Way, Chatsworth. (714) 684-5446.
Shagorah, Swartz, and Squaron
One. Thursday, Twisted and
Humpy. Friday and Saturday.

Madame Wong's West, 2000
Vine, Santa Monica. (213)
529-7362. Mondo Ricketts,
Morikan, and Four Sides. Thursday:
Pop, Rubber City Rebels, and
Barney Fite. Friday and Saturday.

McCabe's, 1100 31st Street,
Santa Monica. (213) 828-4497.
Tom Patton and Bob Gibson.
Friday through Sunday.

Palomino, 6907 Lankershim
Boulevard, North Hollywood. (213)
764-4900. Razzie Kelley and Rose.
Friday, Jimmy Rabbitt and
Bunegapole. Saturday: Noel Austin.
Sunday.

Parlour Room, La Brea and
Wilmington. (213) 936-8704. Ernie
Andrew and Society Wilson.
Thursday through Sunday.

Passageway, 22724 Pacific Coast
Highway, Malibu. (213) 459-2007.
George Cobles and Pat Sanders.
Thursday: Carl Burnett, Friday and
Saturday.

Rory, 3009 Sunset Boulevard. (213)
775-2222. Muddy Waters and
Nightbirds. Thursday: Po and
Tadde and the Turtles, and Zorah
Bohner. Friday and Saturday.

Stonewall, 8151 Santa Monica
Boulevard. (213) 666-2200. Snow
and Melissa. Thursday: 707 and
Brand. Friday and Saturday: the
Glean and O-Day. Tuesday: the
Mullins and Fines and the
Sublimes. Wednesday.

Whiskey a Go Go, Sunset Strip.
(213) 662-4002. Tonia K. Thursday
and Friday: Simpaties, Saturday.

Concerts

Surf Parks, Dick Dale and the
Deltones, and Jon and the
Nightgliders: Santa Monica Civic.
Friday, October 3, 8 p.m. (213)
520-8010.

Kenny Rogers and Galtgraff:
Hollywood Forum, Sunday,
October 5, 8 p.m. (213) 530-0111.

The Double Brothers: Hollywood
Forum, Tuesday, October 14, 8
p.m. (213) 520-0111.

Riverdale Rock: Pankin's Rock
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ANNIE YES THIS
AMBROSIA FRI. OCT. 10 ALL NIGHTS THURS. OCT. 2
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IN L.A.—DOORIE BROS. OCT. 15, CARLY SIMON OCT. 16, 17
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JETHRO TULL NOV. 10 **GARY NUMAN**

WE WILL BE GLAD TO ANSWER YOUR QUESTION. CALL US!
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Blitz Bros.
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DANCE TO THE SENSATIONAL
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MONDAY & TUESDAY, OCTOBER 6 & 7
Eden NO COVER, DRINK SPECIALS
WEDNESDAY, OCTOBER 8
Tweed Sneakers
THURSDAY, FRIDAY & SATURDAY, OCTOBER 9, 10 & 11

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SUNDAY, OCTOBER 5TH
Tim Weisberg JAZZ
THURSDAY, OCTOBER 16
Cecilio & Kapono SOFT ROCK
SUNDAY, OCTOBER 19
Maria Muldaur SOFT ROCK
WEDNESDAY, OCTOBER 29
John Mayall BLUES
THURSDAY, OCTOBER 30
Jerry Jeff Walker COUNTRY ROCK
WEDNESDAY & THURSDAY, NOVEMBER 12 & 13
Iggy Pop ROCK
WITH SPECIAL GUESTS

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FOR ALL SHOWS AT 8 P.M. ALL SHOWS 7:30 & 10:30 P.M.
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CURRENT MOVIES

charm might instead be faked as dishonesty. The hulk, a new screen face named Adam Baldwin, is quite nice whenever he is obliged to open his mouth and stop looking merely hulky. With Chris Makepeace, Matt Dillon, Martin Mull, and Ruth Gordon. 1980.

* (E) Camino & La Jolla Village; Rancho Bernardo 6).

My Brilliant Career — The issue of women's independence commuted in terms that were already old in the green years of Katharine Hepburn, who would be easy to imagine in the central role of a poor girl from the Australian bush country with her head in the clouds of literature, art, music, all the finer things, and with a wealthy grandmother eager to oversee her introduction into high society. The girl's great handicap in life is generally agreed to be her homesickness. This verdict must cause uncomfortable women in the movie audience to shrink a little over in their seats, since the actress in question (Lily Davis) looks quite similar, and somewhat prettier than, Diane Keaton, unless freckles are taken to be a severe physical defect. Directed by Gillian Armstrong. 1979.

North by Northwest — The topger of all of Hitchcock's cross-country, cat-and-mouse thrillers. The species that was spawned in the 30s with *TOUCHED AND INNOCENT* and the 39 STEPS

has undergone some body-building after all these years of exercise, and emerges here in a form higher (the United Nations building), wider (the

largely to Cary Grant's unadorned play and easily lifted dignity, and thanks very slightly to James Mason's priory villany. Eva Marie Saint, some over as

Oh, God, Book II — Sequel to OH, GOD, with George Burns repeating the title role, directed by Gilbert Cates.

Ordinary People — The directorial debut of a crazy old prospector's treasure map to a gold mine in the Grand Canyon. It takes little effort to imagine how this, with slight retouching, could be made over into a Disney

Return 3 — Harvey Keitel makes his usual odd impression in the role of a man of the future (this hair done up in a ponytail) style, more suitable to MURDER ON THE BOUNTY who has tripped his leg for no apparent reason other than to get the plot going in a hurry and to insure that we ask no questions when he programs his last for Fanny Fawcett into a feature-length robot. The question that still comes to mind, however, is what the robot intends to do with Fanny when it gets its pincers on her. A nice moment of robot brotherhood when a couple of pre-sized models get about to resemble the dismantled glaci one. Rather second-rate special effects, including some inescapably nasty gone, a little difficult to match up with the director (Stanley Donen) who once gave us SINGIN' IN THE RAIN. THE PALMAGE GAME, CHARGE, etc. With Kirk Douglas. 1980.

Snokey and the Band II — If it's Italy talk to the turn-out, if it's cars, crashed cars, a mama elephant, and a baby elephant make you go "where," "where," and "how else," respectively, and if your mental age hovers permanently around five, then this is your movie. Everybody else may take a slight bit of interest when the script turns to the question of whether or not the Band, the famous reggae-dance American folk, actually likes himself anyone. They may even wish they could help him make up his mind. But they will not be too taken by surprise when he finally decides that yes he does after all. But Reynolds, Sally Field, Jackie Gleason, Jerry Reed, and Dom DeLuise, directed by Hal Henrich. 1980.

Somewhere in Time — Time-travel romance, with Christopher Reeve and Jane Seymour, adapted by Richard Matheson from his novel *BID TIME RETURN*, directed by Jeannot Szwarc. (College Plaza Twin, Santee Drive In, Sports Arena & Rancho Bernardo 6).

Standoff — Woody Allen casts himself as a filmmaker in his semi-autobiographical satirical film, with Jessica Harper, Christopher Pennings, and Marie-Claire Barakat. (College Plaza & Camino 21, Rancho Bernardo 6, from 10:30).

The Stunt Man — Reviewed this issue. With Peter O'Toole, Barbara Hershey, and David Nalband, directed by Richard Rush.

Supers — A mesmerizing start — a magical nightmare journey through a gleaming modern airport, through some inexplicable colored lights. And along the way, some easing, ominous episodes that do not actually come to anything — one in an under, indoor swimming pool is fraught with vortical, gossamer, and another in an eerily red-it makes a dormitory has a breathy, gossamer excitement. However, a couple of big bright scenes are pretty piddling (one about a horde of magicks, another about a peedy bat), the pacing is often inert, and the vogue supernatural element results in some terribly incoherent plotting. Through thick and thin, director Carlo Argento maintains a frenetic devotion to image-seeking (every shot picks a wall), and a surrealist's love of gratuitous sensation. Jessica Harper, Stefania Casini, Joan Bennett, Alec Vail, and Udo Kier. 1977.

Terror Train — Another psychopathic killer on the loose, with Ben Johnson, James Lee Curtis, and Maggie David. Copperfield, directed by Roger Spottiswoode. (Camino Cinema 4, Camino El Camino 8, Parkway 1, South Bay Drive In, from 10:30).

Thunderbolt — Sean Connery's is a classic and at a time when there is an almost complete surrender to gadgetry, as 007 flies like Mugsy Mouse through sky and sea, en route to thwarting a plot involving a hatched H-bomb. The movie, overall, is very

fast, efficient, sleek, like a machine.

Clare, Claudine Auger, directed by Terence Young. 1965.

Time After Time — Nicholas Meyer who in THE SEVEN PER-CENT SOLUTION introduced Sherlock Holmes to Sigurd Freud, here unites H.G. Wells and Jack the Ripper, and the yolk in a brazenly bewitched time machine to modern-day San Francisco, where Wells the socialist, the pacifist, the feminist, is discovered to be less a man of the future than the Ripper, who makes a point of his atom-bombers by flicking the TV dial from a bottle-glass to a Jim Hendrix concert to a news broadcast, etc. The one machine, one of the most internal inventions in all of fiction, denies you more possibilities than Meyer for Wells for that matter is prepared to cope with. Why, for instance, should the beguiling bank clerk, played by Mary Steenburgen as if she has set her mind on becoming the new Jean Arthur, go into hysterics when she reads of her death in the San Francisco Chronicle after jumping ahead one day in the time machine? Why, instead, shouldn't she respond, when I'm glad I skipped that day? Why, she's more, should she agree to go back again in time in an effort to solve the disaster which she has obviously already averted? With Malcolm McDowell and David Warner. 1979.

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a grover (a dot drinker? a drinker?) Gas masks are advised. With Stacy Keach and Tom Skerritt, directed by Lou Adler. 1978.

Urban Cowboy — A Texas oil worker (John Travolta, who would look out of place at a dude ranch) experiences deep emotional fulfillment with his success in riding the mechanical bucking bronco at Mickey Gilley's Texas-sized saloon (three and a half acres, capacity of 7,000 — and Y'all come now, hear). His fun is soon spoiled, though, when infatuation becomes almost as good as it is he is, and when a mean-looking stranger in a black tuxedo starts proving himself to be even better. This barroom rivalry would have lent itself to a much more realistic, and can hardly learn, that way from time to time. As the slice-of-work-class-life, it wants to be, the movie is actually fun or work life if you think of the moments you may miss the oil fields (together), on local, and on the cowboy mystique that's supposed to be laid bare. With Debra Winger and Scott Glenn, directed by James Bridges. 1980.

Wanda Nevada — Tail tale, told flat, about a cardsharp and a barely

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Wanda Nevada — Tail tale, told flat, about a cardsharp and a barely

This is your chance for big savings on those Demos, Discontinued Items, Scratch & Dent, Slow Movers, and best of all, **BRAND NEW PRODUCTS** too!! Some merchandise not at all locations, and some merchandise is of limited quantity. Shop early for best selection.



Panasonic
Car Speakers
MFG Suggested Price \$70.00
19⁹⁵ each
6 1/2" x 9" 20 ohm, Magnet



SANYO
Cassette Recorder
39⁰⁰
AM/FM cassette recorder with built-in condenser microphone, A/C/DC operation.



SR
CHOICE
69⁹⁵ each



SOUND RESEARCH
CS30, features 3 way 10" speaker, 4" midrange, & can handle from 10-80 watt capacity.



ALTEC LANSING
System II, features an 8" speaker system with 10-75 watt capacity.

JET SOUNDS
AM/FM Cassette or 8-Track
FREE INSTALLATION
Free Speakers
Special Price (gift only most cars)



JS 8570/8-Track push-button tuning, FM muting, local/frequency switching, & dial in door, JS 8400/Cassette-locking fast forward/rewind AUTO REVERSE, & stereo/mono indicator.
2 YRS. WARRANTY



PIONEER
Quartz Lock Drive
Drive PLL Turntable
149⁹⁵
PL-500 Fully automatic operation with more than 7 dB signal/noise ratio and less than 0.025% wow & flutter. **Micro-Song-Lite** \$500.00



HITACHI AM/FM Stereo Receiver
SA 2010
15 watts per channel with no more than 0.5% THD, and LED tuning indicator.
119⁹⁵



JET SOUNDS
3 BAND EQUALIZER
JS-28 Push button power switch with indicator light, separate rotary controls for treble, bass and mid range.
40 Watts RMS
29⁰⁰



PIONEER
Stereo Component Rack
adjustable shelves, and glass door.
49⁹⁵
merchandise not included



AM/FM Stereo with AUTO REVERSE
SCS 333 Volume, tone and balance control, illuminated tuning dial, locking fast forward/rewind, and stereo indicator, installation not included.
75⁰⁰

Leo's STEREO
DAILY 9-9 SAT. 9-8 SUN. 10-6

EL CAJON S.D.
5011 El Cajon Blvd.
582-4824

POINT LOMA
3720 Midway
223-2588

PACIFIC BEACH
4603 Mission Bay Dr.
273-0442

CHULA VISTA
255 Broadway
426-8260

ANAHEIM, ARCADIA, BREA, CANOGA PARK, COSTA MESA, EL TORO, HAWTHORNE, ORANGE, GARDEN GROVE, HUNTINGTON BEACH, LAKEWOOD, MONTEREY PARK, COVINA, SAN BERNARDINO, TORRANCE, VAN NUYS, WESTWOOD, WHITTIER, PASADENA, FORRANCE/INS, ANAHEIM/NS, WEST COVINA

2 for 1
WITH THIS COUPON

**Philadelphia style
CHEESE STEAK**
with fried onions

REGULARLY \$1.50
Buy 1 small Cheese Steak &
receive the 2nd one FREE

**PHILADELPHIA STYLE
STEAK & HOAGIE
SANDWICHES**

**3904 CONVOY STREET
No. 112**
(Next to Dorman's Times)
Mon. - Fri. 11 AM - 9 PM
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**THE PHILADELPHIA
STEAK & HOAGIE CO.**
871-0688

OFFER EXPIRES 10/3/80

10-speed bicycle, man's Ross
metal, cabinet drawers and
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Woods

BUILDING,
231-2818.
UNMENDED

MUSIC OR MAGICIANS NIGHTLY

Pacific Beach
483-2500

DINNER SERVED

IGHTLY UNTIL 11 P.M.; RESERV

OCTOBER 2, 1980 7

MITH VALLEY 1 bedroom condo pool access, views on hills & Rancho. Call 462-6611. No pets. No view. Ask for Louie.

NORTH PARK Budget rental 1 bedroom on corner. New carpet and drapes. 2034 1/2. Renters. 203-2246.

COZY COTTAGE. National City. 1 bedroom home. New carpet, parking, kitchen and pet. Call 462-6611. No pets. No view. Ask for Louie.

PACIFIC BEACH properties. 1 bedroom. 2 bedrooms. 2 bedrooms. 1225 and up. Total. 224-8666. No pets. No view. Ask for Louie.

ROOM TO GROW! 2 bedroom 2 bath 1341 La Mesa home. Kids are welcome. Built in 1970s. 462-6611. No pets. No view. Ask for Louie.

SPRING VALLEY. 2 bedroom 2 bath home. Great garage. Landscaped yard. 401 OK. 462-6611. No pets. No view. Ask for Louie.

1341 COUNTRY LANE. 2 bedroom 2 bath home. Great garage. Landscaped yard. 401 OK. 462-6611. No pets. No view. Ask for Louie.

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CONTACT LENSES

SOFT SOFT FOR ASTIGMATISM HARD - OXYGEN PERMEABLE HARD

IN ADDITION TO ALL TYPES OF GLASSES

Information packet, or contact lens consultation at no charge. Please call for information.

Beware of the quick eye examination and contact lens fit. It may be too quick. A complete eye examination and contact lens fitting is systematic, methodical, thorough, and consists of numerous tests. A minimum number of 4 visits is required to achieve a proper fit. Our office is equipped with advanced sophisticated, computerized instrumentation to achieve the most complete eye examination and contact lens fitting we have. The following list describes some of the tests and procedures that are done in our office:

MEDICAL HISTORY - A complete medical and contact history is taken by a written questionnaire, and personally reviewed by the doctor.

DIOPHTHRA - THE EYE COMPUTER - An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.

REFRACTION - The examination the doctor performs to determine your prescription.

NON-CONTACT TONOMETRY - Checks pressure inside your eye for glaucoma. It uses a gentle puff of air requiring no drops.

AUTOMATIC TANGENT SCREEN - Checks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases.

INFRARED FUNDUS PHOTOGRAPHY - A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.

SPLIT LAMP BIOMICROSCOPY - A special microscope to check the front part of the eye, tear flow, the fit and movement of the contact lenses.

AUTOMATIC ELECTRONIC LENSMEETER - Analysis of your existing glasses electronically to extreme accuracy for comparison with the Dioptra results.

OPHTHALMOSCOPY - A procedure using a hand-held instrument to check the health of your eyes and to compare with the fundus photographs.

FIKATION DISAPPLY - Indicates how well the two eyes coordinate together and the amount of binocular fusion.

STEREOSCOPY - A measure of depth perception and quality of vision at reading distance.

COLOR VISION - Checks for normal and the type of abnormal color vision. Eight percent of all males have some degree of color blindness.

Dr. G.N. Amemiya, Dr. A.S. Rorabacher

Optometrists

1939 Grand Avenue • Pacific Beach, CA • 272-2211

Mastercharge, VISA, MasterCard accepted.

1500 SQUARE FEET of a luxurious 2 bedroom 2 bath apartment. Close to shopping, dining, and entertainment. Call 462-6611. No pets. No view. Ask for Louie.

MAKES A 3 bedroom 2 bath home. Garage. Large yard. Near all. No pets. Available 10/4. 462-6611. No pets. No view. Ask for Louie.

MISSION VALLEY beautiful view 2 bedroom 2 bath condominium. 1955. 252-1122.

1955 2 bedroom unfurnished apartment. New carpet, new kitchen, new bathroom. 252-1122.

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2 BEDROOM 1 1/2 bath, 1100 sq. ft. Pacific Beach. Call 462-6611. No pets. No view. Ask for Louie.

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San Diego's Biggest Ski Sale!

3 Great Days Starts Friday, October 10th



SKI CHALET'S 4th Annual Pre-Season Teat Sale!

4004 Sports Arena Boulevard

SKI PACKAGE No. 1

Bindings with brakes, Skis, Tyrolia 260-D, Glues, .30% to 50% off.

SALE PRICE \$247.50

SKI PACKAGE No. 2

Bindings with brakes, Skis, Tyrolia 360-D, Glues, .30% to 50% off.

SALE PRICE \$269.50

SKI PACKAGE No. 3

Bindings with brakes, Skis, Tyrolia 160-D, Glues, .30% to 50% off.

SALE PRICE \$162.00

SKI PACKAGE No. 4

Bindings with brakes, Skis, Tyrolia 160-D, Glues, .30% to 50% off.

SALE PRICE \$190.95

BOOTS

Friday, Oct. 10/9 p.m. to 9 p.m.
Saturday, Oct. 11th 9 a.m. to 5 p.m.
Sunday, Oct. 12th 9 a.m. to 5 p.m.

SKI CHALET

4004 Sports Arena Boulevard/San Diego

1 BEDROOM HOUSE, very clean, well maintained, 1100 sq. ft. Call 462-6611. No pets. No view. Ask for Louie.

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1400 CHERRY CREEK 1 bedroom, 1 bath, 1100 sq. ft. Call 462-6611. No pets. No view. Ask for Louie.

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POW COUPON DAYS

STEREO

ALL COUPONS VALID TODAY THRU TUESDAY

DOV COUPON

LEAVE YOUR TV AT HOME
TAKE YOUR FAVORITE TV PROGRAMS TO THE BEACH!
PIONEER FM Cassette Recorder with TV Tuner

\$69

- Auto Shut-Off Play and Record
- Full Range 4.5" Speaker
- Built-In Condenser Microphone

DOV COUPON

GREAT STEREO—GREAT PRICE!
EMERSON Portable AM/FM Stereo Cassette Recorder
Built-In Stereo Speakers
Built-In Microphone
Automatic Record Level

\$77

DOV COUPON

VALUE PACKED SANYO STEREO
SANYO M8902 Portable AM/FM Stereo Cassette Recorder
Stereo Speakers • AC/DC Operation
Built-In Microphone
Automatic Record Level

\$99

DOV COUPON

SUPER SOUNDING SANYO!
STEREO Cassette with AM/FM MPX
• Stereo Stereo System
• 2 Condenser Microphones Built-In
• Stereo Headphone Jack
• 2 Way Power

\$129

DOV COUPON

LISTEN TO STEREO WHEREVER YOU GO!
NEW PANASONIC RS-3 Portable Cassette Player. Miniature Design—weighs just 11 oz. Comes with Standard Cassettes. Complete with Carrying Case, Stereo Headphones and 1.5V Batteries.

\$129

DOV COUPON

FEATURE PACKED PANASONIC
RX-5090 Portable AM/FM Stereo Cassette Recorder. Truly Superior Stereo Sound. 100% Stereo Separation. 100% Stereo Separation. 100% Stereo Separation.

\$179

DOV COUPON

GREAT SOUNDING SANYO SPEAKERS!

\$24.88

- Tuned Port for Increased Bass Response
- Attractive Nylon Vinyl Finish
- Full Range System for Automatic Tuning

DOV COUPON

Dow Explodes Cassette Tape Prices!

SCOTCH S-410—Low Noise Type Recommended for Quality Music Recording. Normal Size. Wgt. 100 ft. \$18.95

\$18.95

TDK D90—High Quality. Normal Size. 100 ft. \$18.95

\$18.95

DOV COUPON

FREE OFFER
maxell UDXL-I C90

\$16.95

DOV COUPON

DOORBUSTER SPECIAL!
TDK Cassette Head Cleaner. Cartridge Size

\$1.66

DOV COUPON

SCOTCH S-410 Cassette
Cassette Cartridge. 100 ft. 15 Tapes.

\$1.99

DOV COUPON

SOFT SARCHETTE VINYL

\$14.11

DOV COUPON

***TAPE CHECK LOST ITS HIGHS?**

\$14.88

DOV COUPON

GREAT SOUNDING SANYO SPEAKERS!

\$24.88

DOV COUPON

MAKE THE MOST OF YOUR MUSIC WITH A NEW CARTRIDGE!
SHURE M55—High Quality. 100 ft. \$18.95

\$18.95

DOV COUPON

BE GOOD TO YOUR RECORDS AND THEY WILL BE GOOD TO YOU!

\$13.95

DOV COUPON

STEREO HEADPHONES FOR YOUR PRIVATE LISTENING PLEASURE.

\$18.88

DOV COUPON

ATTENTION JODGERS, ROLLER SKATERS AND FISH LOVERS! PLEASE EVERYONE!
DELUXE AIR FISH Radio Headphones. Designed for hours of Comfort and Listening Pleasure.

\$12.99

DOV COUPON

TV IN STEREO
SHURE TELEMASTER. Connects any TV or VCR to Your Stereo System. Stereo Sound From All Your Favorite TV Shows.

\$29

DOV COUPON

SPEAKER UP! UPERS TING!
SPEAKER UP! UPERS TING! SPEAKER UP! UPERS TING! SPEAKER UP! UPERS TING!

\$28

DOV COUPON

Get The Centrix By PIONEER!

\$39.88

DOV COUPON

DELUXE EQUIPMENT RACK!

\$24.95

- Holds Your Receiver, Turntable
- Ample Storage for Records
- Mar-Proof Top

DOV COUPON

SPEAKER STANDS INCLUDED

\$49

DOV COUPON

FROM PIONEER!

\$49

DOV COUPON

SHOW IT OFF AND STACK IT WELL

\$67

DOV COUPON

FANTASTIC VIDEO TAPE VALUE!
AMPEX L 5000 Cassette Recording Tape. Records 15 to 20 Hours. Mfg. Price \$16.95

\$9.99

DOV COUPON

TDK L 3600M "Adium"
Cassette Recording Tape. Records 15 to 20 Hours. Mfg. Price \$16.95

\$14.95

DOV COUPON

CASSETTE DECK
PIONEER DECK. Clean and Pinch. Push—Easy to Use!

\$4.88

CARLSBAD
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THE READER PUZZLE

No. 126 Who's On First?

By Don Rubin
So you think you know your baseball, huh? You say you've been reading box scores since you were twelve? Well, step up to the plate, rookie. Have we got a puzzle for you.
Think of each of the questions below as an "at bat." Answer four of them correctly (a respectable .308 average) and you're major league material. Hit them all and you can pack your bags for Cooperstown.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____

Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.

Winners of and Answers to Reader Puzzle #124, Bliss
Correcting your entries was anything but bliss, no kidding. The number of entries, correct (316) and incorrect (94), left us well, speechless.
A few points concerning those Blissymbolical superscripts: the carats pointing up were "action indicators," while those pointing down signified description or evaluation. The open and closed parentheses represented action future and past, respectively. And that little x meant plural. There were others we didn't use, of course.

New York	ab	r	hr	bi	Pittsburgh	ab	r	hr	bi
Randle, 3b	5	1	1	0	Taveras ss	3	2	1	0
Maddox rf	4	0	1	0	Moreno cf	4	0	0	0
Murray, p	0	0	0	0	Parker, rf	4	1	2	2
Kobel p	0	0	0	0	Stennett, 2b	4	0	2	3
Kranepf, ph	1	0	0	0	Stargell, 1b	3	0	0	0
Lockwood, p	0	0	0	0	Brye lf	2	1	0	0
Mazzilli, cf	5	2	2	1	Ott, c	4	0	1	0
Henderson lf	5	0	2	0	Garner, 3b	4	0	1	1
Montanez, 1b	5	2	3	4	D. Ro son, p	2	0	0	0
Hodges, c	5	0	2	0	Milner, ph	0	0	0	0
Foli, ss	4	0	2	0	Mendoza, pr	0	1	0	0
Flynn, 2b	4	0	0	0	Tekulve, p	0	0	0	0
Zachry, p	2	0	0	0	Fregosi, ph	1	1	1	0
Siebert, p	0	0	0	0					
Bois'r, ph-rf	2	0	0	0					
Totals	42	5	13	5	Totals	31	6	8	6

New York	2	0	0	0	0	2	0	1	5	
Pittsburgh	0	0	0	1	2	0	1	0	2	6
One out when winning run scored										
New York	IP	H	R	ER	BB	SO				
Zachry	5 1/3	5	3	3	2	5				
Siebert	2/3	0	0	0	0	0				
Murray	1 1/3	0	1	1	1	0				
Kobel	2/3	1	0	0	1	0				
Lockwood (L 4-4)	1 1/3	2	2	2	2	0				
Pittsburgh	IP	H	R	ER	BB	SO				
D. Robinson	8	11	4	3	0	4				
Tekulve (W 3-2)	2	2	1	1	0	1				
E—Garner 2 DP—New York 1, Pittsburgh 1. LOB—New York 7, Pittsburgh 6. 2B—Foli, Ott, Taveras, Parker 2. HR—Montanez 2 (4). SB—Randle. SH—Taveras, Moreno. HBP—By Murray (Brye). U—Harvey, Olsen, Quick and Crawford. T—2:58. A—5,302.										

- Who was the last Pittsburgh batter?
- Name the six Pirates who walked.
- Two Mets scored in the first. Name them.
- During which inning did Mazzilli get his RBI?
- How many men batted in the Mets tenth?
- In which inning did Kranepf pinch hit?
- In which inning did Boisclair pinch hit?
- Who scored the first run in the Pittsburgh tenth?
- Who scored the winning run, and who knocked him in?
- Who scored in the Pittsburgh eighth?
- Who scored in the Pittsburgh fifth, and who knocked him in?
- Name the two players who scored in the Pittsburgh sixth.
- Who made the last out in the Mets seventh?

(Special thanks to our statistician, Tony Macrina)

- Passives were indicated by left-pointing carats, conditionals (past and future) by a combination of question marks and pawns, etc. Like we said, it's a charming and elegant language, and you'll be seeing more of it in the future.
- First the bad news.
- Bring the television here, please.
- Pardon?
- Peace on Earth.
- Give him a birthday kiss for us.
- Carry a magazine or radio into work.
- Good luck.
- Happy Anniversary.
- No, maybe tomorrow.
- Act jealous, love.
- Past, present, and future.
- From Good Friday to Easter.
- They will resent you.
- Say it again.
- You only live once, thank God.
- Yes, but which?
- Send a little map.
- When?
- I saw that yesterday.
- Attention, workers!
- Go through the next broken window.
- This is nonsense.
- Sunday, during church.
- Who is she?
- The T-shirt winners are:
- Chris Henry, San Diego
- Diane Fryer, San Diego
- Anita Jimenez, Encinitas
- Pat Larmer, Escondido
- Monica Smith, San Diego

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