

YESTERDAY'S CHARM is today's best deal! Quick-

handbook from large master bedroom, second floor, walk-in closets, steps and back porch, great view of 122nd. Possible owner down payment, call today at 498-9771.

**BEST DEAL IN TOWN** 10-14% owner interest rate. \$100,000 per month, assume at \$17,000 loan in the morning. 3 bedrooms, 1-1/2 bath home on large lot in San Luis Valley. Agent 493-6010.

**GOVERNMENT FINANCING** available to reduce or eliminate your down payment. Offer 3 bed room, 2 bath, double garage at affordable \$77,000. Call broker 296-9771 or 436-9207.

**148,000 ASSUMABLE** FIVE 1/2% loan at just \$392 monthly. Roomy 4 bedroom, 1-3/4 bath family unit with modern kitchen and great through-out. City family room with fireplace and open beams. Double garage too. Just \$75,500 to try to see today. Call broker 296-9771 or 436-9207.

**ESCONDIDO** Choose lot in custom homes, full-bathrooms, all utilities underground. Great view, 18 trees, made to build. Approved plans included. \$45,000. Terms: 562-2461.

**BLUFFS** Mission Valley studio, pool, jacuzzi, sauna, tennis, by owner. Assumable lot sale will carry into housing market. See home investment rental. \$57,700. 274-0122.

**TOP RENT** "near" station on 4th 40 remodeled second floor. MS. House with kitchen all off on site. Box 512, Lemon Grove 92045.

**BY OWNER** No more 1-1/2% interest! All utilities, water and sewer included. Call 296-9771 or 436-9207.

**1-1/2 ACRES** PRINCIPAL VIEW lot, graded to suit level home. Underground utilities. Evening view of San Diego Bay. 2nd or east 128th. 493-6010.

**BEAUTIFUL** 3 bedroom, 2 bath home in San Carlos. Has an extraordinary view of the city, landscaped lawn and shrubs. 1721 square feet. \$135,000. 296-9771 or 436-9207. Owner will carry 2nd 2nd 2nd 2nd.

**"SPANISH FINDER"** color ceiling in living room, separate half-bathrooms and new granite counter-top. In near price reduced 120,000 now only \$99,000. Owners extremely anxious. Call now. Broker 566-2810.

**RANCHETTE** in distress. Value for 3 months and alternate owner agents to build. This look home with separate guest house. One year old and in other areas. Call now. Broker 566-2810 or 436-9207.

**CONDO LOTS** 10 units, \$182,000. 13 units, \$178,000. 15 units, \$182,000. 17 units, \$192,000. 19 units, \$202,000. 21 units, \$212,000. 23 units, \$222,000. 25 units, \$232,000. 27 units, \$242,000. 29 units, \$252,000. 31 units, \$262,000. 33 units, \$272,000. 35 units, \$282,000. 37 units, \$292,000. 39 units, \$302,000. 41 units, \$312,000. 43 units, \$322,000. 45 units, \$332,000. 47 units, \$342,000. 49 units, \$352,000. 51 units, \$362,000. 53 units, \$372,000. 55 units, \$382,000. 57 units, \$392,000. 59 units, \$402,000. 61 units, \$412,000. 63 units, \$422,000. 65 units, \$432,000. 67 units, \$442,000. 69 units, \$452,000. 71 units, \$462,000. 73 units, \$472,000. 75 units, \$482,000. 77 units, \$492,000. 79 units, \$502,000. 81 units, \$512,000. 83 units, \$522,000. 85 units, \$532,000. 87 units, \$542,000. 89 units, \$552,000. 91 units, \$562,000. 93 units, \$572,000. 95 units, \$582,000. 97 units, \$592,000. 99 units, \$602,000. 101 units, \$612,000. 103 units, 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# City Lights

## Menace, Anyone?

Linda Dederman does not want to be feared and hated, and neither do her fellow recreation-center directors throughout the city. But because of the recently instituted tennis-fee permit, charged at players on the 134 city-owned courts, some recreation employees at the twenty-two city parks with tennis courts are becoming the victims of citizen abuse.

Dederman is the director at Morley Field in Balboa Park, which has twenty-three courts for public use. "There are some people who think that any charge, no matter what, is too much," she says. "It's really been tough on the staff here, because we have more courts than any other center. You get called names, and people take out a lot of grief on you. Some guy came up to one of my employees a couple of weeks ago and said, 'F--- you,' just out of the blue. Some people call us fascists. We've tried to explain to them that this is just a part of our job, to collect the fee."

The tennis-fee permit went into effect last July after a vote of the city council. (Prior to the permit fees, players could use the courts for free. Now they must buy a permit, two dollars for day, five dollars for a monthly permit, or fifty-five dollars for an annual permit.) The major justifications for the new fees were, as one might expect, the effects of Proposition 13 and the general increase in inflation. But in a now apparent oversight, the city council did not enact an enforcement ordinance to back up the fee legislation.

After a number of incidents with recalcitrant tennis players, though, the parks and recreation department now thinks there is such a need. Armand Campillo, the department director, said last month he had been advised by the city attorney's office and the police department that without an enforcement ordinance, officials cannot enforce the fee schedule.

Morley Field, where Dederman works, has a reservation system in addition to the permit system. Persons wishing to use the courts must first sign a roster at the center office. Because of the reservation system, players without permits are less likely to sneak on. However, they sometimes do. "We do sporadic checks," she says. "But most of the time we have only one person on duty."

One of the Morley Field employees, Darryl Parent, was checking the courts two weeks ago when he found two men playing without the proper permits. "I told them they either had to leave or buy a permit. They said they weren't going to leave, and they weren't going to buy the permits, either, so I said I was going to call the police. They were really very philosophical about it. They said, 'You do what you have to do, and we'll



Photograph by Jeff Cook

do what we have to do." Any way, we decided to call the bluff and call the police. I think the guys on the court figured that even if I did call the police that they wouldn't arrive for a couple of hours. About twenty minutes later two community service officers (uniformed civilians employed by the police department) came and told the guys to leave, and they did.

The officers in that instance, however, were successful in sending away the tennis players only because the players did not know there was little the officers could do other than use gentle persuasion. Most cases, though, don't go quite that far; players without permits generally leave when first asked to do so, or they buy the permit on the spot. The general sentiment among players interviewed last week was that the use of the courts should be covered by the taxes they pay. One of those who feel that way is Don Baisa, a twenty-nine-year-old bartender.

"I'm paying taxes for these courts, and now I'm paying five dollars a month to get the same thing I had before without paying the fee. I just hope the courts are better off," Baisa's hope for better maintenance since a probably futile plea for a permit.

McLauchy, the area manager of the city's athletic programs and facilities, the imposition of the fee was meant to maintain the then-current level of services — not to improve it. As far as complaints are concerned, McLauchy says she has received only like that all the time. The staff here has been threatening people using the courts with calling the police, but I've told them to quit that because it's an empty threat. Baross transferred to the park department from the lifeguard service, "and being a lifeguard is like being a policeman in a lot of ways," he says. "But a park director is not the same thing. It's not good for our image to act like policemen."

—M.O.

## Editorial Eyes

Herbert Klein, the former "news czar" of the Nixon White House, has returned to San Diego as the editor-in-chief of the Copley newspapers. The significance of his appointment to this newly created position by publisher Helen Copley is being revealed as Klein begins taking an active role in the organization. Klein himself has said he expects to make changes soon in the content and format of the *San Diego Union* and *Evening Tribune*.

Klein, who was editor of the *Union* from 1959 to '68, assumed his new job on a part-time basis in August, while he and his wife Marjorie searched for a home in San Diego. They are now moving into a condominium in La Jolla, and Klein has been able to begin work full time since the beginning of this month.

His official duties will be to work with Hubert Kaltenbach, president of the Copley Press, Incorporated, and with the publishers of the other Copley newspapers in California and Illinois (nine daily newspapers, nineteen weeklies, and one biweekly). When asked what

his precise duties in that regard would be, Klein said in an interview on Monday that he did not know. However, it is clear that Klein will be spending a majority of his time not with far-flung corporate affairs, but overseeing the editorial operation of the two local dailies. "I'm here in San Diego because this is the chain's home base," he said, "and because the *Union* is the largest paper in the chain."

The new editor-in-chief has installed himself in the fifth-floor office formerly used by Major General Victor "Brute" Krulak, who was the director of editorial and news policy for the Union-Tribune Publishing Company from 1960 to 1975, and was greatly responsible for the reputation of the two papers as having a distinctly conservative news slant.

A high-ranking Copley employee sees a link between Klein and Krulak, and says that Klein will be doing virtually the same job as Krulak. "Ever since Krulak left," says the employee, "that position has been vacant, which means the editors of the two papers have been much closer to and have worked much more directly with the publisher. Klein is stepping into that situation."

Asked why his office is in the Mission Valley building, rather than in the Copley corporate headquarters in La Jolla, Klein said it is because he feels more comfortable in a newsroom atmosphere, having been in the news business for nearly forty years. "I expect to spend considerable time in the newsroom," he said.

The decision to hire Klein was made several months

before it was officially announced in a news story that appeared in the *Union* on July 20. One employee close to the editors of the newspapers said he and others on the staff heard about Klein's appointment just days before the news story was printed.

Already Klein has begun to attend Monday morning editorial board conferences with the other editors. "On a day-to-day basis, I'll be consulting with the editors on major stories and major problems," Klein said. One of his first directives in that regard was to have *Tribune* editor Fred Kinne publish a series on the rise to power of Mary Cunningham, whose corporate triumphs were cut short recently by rumors of a romantic affair involving her boss, the president of the Bendix Corporation.

Klein has also made his presence felt in other ways. He is now involved in the search for a new editorial cartoonist for the *Union* to replace Lee Judge, who was fired earlier this year for drawing cartoons that did not agree with Mrs. Copley's conservative political philosophies. Klein was also

conspicuous at the funeral of Union sports editor Jack Murphy, at which he acted as the master of ceremonies.

As to why Copley created this job for Klein — whether the corporate workload has become too demanding, or whether, as some Union-Tribune employees have suggested, she has grown dissatisfied with editorial leadership at the San Diego papers in particular — perhaps only she really knows, and she is not answering questions on the subject. But if Copley was looking for a steady hand to be laid on her newspapers, Herb Klein was a natural choice. Klein first came to the Copley organization as an editorial and feature writer for the *Tribune* in 1950. He moved over to the *Union* the next year, where he served as editorial writer, editor of the editorial page, associate editor, and executive editor before being named editor in 1959. During his tenure with the *Union*, Klein frequently took leaves of absence to work with old friend Richard Nixon in several political campaigns. He was named as White House director of communications in 1968

after resigning as editor of the newspaper. His absence from the *Union* at that time was filled by Edward L. Thousen, who resigned in 1971, and Gene Gregston, who resigned in 1975. Gerald Warren, the current editor, was named to the top *Union* post that year while he was deputy press secretary to President Gerald Ford.

A high-ranking Copley employee has said privately that Klein's new position will act as a barrier between the editors of the *Tribune* and *Union* and Mrs. Copley. Klein denies this, saying the editors will still retain direct access to the publisher. "But many of the questions they have," Klein said, "we can consult on them right here."

The high-ranking Copley employee quoted earlier said he was unsure if Klein's arrival had caused any bitterness within the upper echelon of the newspapers' editorial staffs. "But one thing you have to realize," he said, "is that Herb is very smooth and a practiced politician. He's not going to come in here and exert his authority in any raw manner."

—M.O.



Herbert Klein

## The Doctor Is Within

Teen-age girls, mothers of large families, and growing matrons all have the same reaction to the first sight of their own cervixes, according to Cindy Pearson. They respond emotionally. The cervix is the small spot situated in the innermost end of the vagina; it is the neck of the uterus. Through it, menstrual fluid being discharged and semen on its way to fertilizing human eggs and babies being born all must pass. "Every woman every day of her life is determined by the fact that she can possibly get pregnant and have a child. And where that all happens — where all the action is — we can't normally see," Pearson says. She says when she and her coworkers at Womancare, San Diego's feminist health clinic, teach women how to inspect that vital organ, most smile with wonder and amazement.

Although the medical establishment recommends that all women get yearly gynecological exams, most women don't see their cervixes because of the manner in which those exams are conducted. The woman invariably lies flat on an examining table and inserts her feet into metal "stirrups" erected at one end. The doctor stands behind the barrier of raised knees and sheets, where he can separate the walls of the vagina with a tool called a speculum and easily view the structures within. Womancare staffers say that the awkward, blind, and vulnerable position of the woman has as important psychological effect. "The female cervix has been so hidden, physically and figuratively, that women just don't think they can have much decision-making over their bodies," Pearson asserts. She



Cindy Pearson

contrasts the normal attitude toward gynecological problems with that toward sore throats. People regularly make decisions about how to treat their sore throats, she says. "We want women to use a speculum and have that kind of sense about their vaginas that people have about sore throats — the kind of sense a man has about his penis. . . . A woman who can look at her own cervix can look at her own IUD strings to see if they're in place. She doesn't need to go to a doctor to have him do that. She can tell if she's fertile. A lot of women can tell if they're pregnant. . . . It's like you can see this moving picture of your body which gives you infinitely more information than a single visit to a doctor's office."

Pearson is the codirector of Womancare, she says. The clinic's "self-help" philosophy has a nine-year history, which began with a Los Angeles feminist named Carol Downer. In 1971 Downer was accompanying another woman who was having an abortion (not then available upon demand) over fairly accessible under California's liberal abortion laws). During the procedure, Downer (who had had six children and had never seen her own cervix) caught a glimpse of the other woman's

cervix. Fascinated, Downer stole a speculum from the doctor's office and with it checked her own internal organ. "She went to the next meeting of the abortion clinic and showed everyone the cervix of her cervix," says Pearson. "I've heard her say that if anyone had snickered or giggled then, that she would have given up right then and there. Self-help would never have gotten off the ground. But instead, the whole group got really excited about it."

That group of six women who had had twenty-four children between them began holding regular cervical exams. "They began comparing notes on their cervix. And they started to see what's normal and what's abnormal and when they'd been maltreated by doctors." Soon that group began giving presentations elsewhere, including one held at San Diego State in the spring of 1973. Out of that, a small women's collective opened the first Womancare office on lower Garnet Avenue in Pacific Beach in December of 1973. The office moved to its current location at Fourth and Penned in 1977 and over the years the range of services expanded to include everything from abortions to vaginal infections.

On this particular afternoon, a circle of sixteen women gathered in the parlor of the clinic to learn self-cervical exams. Someone has pulled out the orange drapes. After a brief introduction, Debbie, a slightly overweight woman in her twenties, strips off her khaki pants and underwear. Deftly, she uses a clear plastic speculum to separate the walls of her vagina, then she relies upon a hand-held mirror and flashlight to look within. "The first time I ever saw it, I wasn't expecting it to look like what it looks like. I don't know what I was expecting," she says. "Anyone want to look at Debbie's cervix?" another health worker asks. One by one the women around the circle peer at the dark line set in the blood-red tissue. Since this is a "self-woman" clinic, each woman today also will receive a complete gynecological exam. Each takes her own pulse and temperature, then the group members collectively shed their blouses and stand in a circle to do breast self-examinations. Later the women test their own urine and help the "health workers" check their blood pressures and red blood cell levels. The health workers also talk extensively about birth control, including one new form, the cervical cap, which commands intense interest from the group members.

The device is a small rubber cone about two inches in diameter and an inch and a half deep. The health workers explain that in Great Britain it has become more popular than the diaphragm. (The principle behind the two — that of creating a barrier between the sperm and the uterus — are similar, except that spermicidal jelly is required to hold the diaphragms in place, while the cap adheres to the cervix through suction.) It has advantages of being less messy and more convenient.) However, the cap hasn't yet been approved or disapproved by the United States Food and Drug Administration. Plus, most American gynecologists don't dispense them. Pearson says a group of New Hampshire feminists began importing them a few years ago, and experimented on themselves to determine how to use them. Womancare started offering them last year.

(Continued on page 21)  
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## The Saint

Delighted to see your article on Jessica Lewis' "Don't Shoot. The War Is Over," (October 9). Jessica is the woman I've most admired for several years. We met when she started as a counselor and I as a teacher, from the school system, at VIDA House.

Having been a totally straight (square) Synanon Game player and teacher in a hospital detox unit, I thought I was prepared for working with heroin addicts day in and day out.

Jessica not only taught me more about life, living, and growing "from out" than anyone, she truly had many people's lives depending on her daily. It was her drug rehab residents might, too. Yet she accepted this responsibility — for her own salvation and to show others they could also regain their own self-respect.

What you didn't mention in the article is that under Jessica's direction, the VIDA program grew to be one of the best in the area, and she gave that to help salvage a then-slopping CRASH program. After all, that's where her rehab roots began.

Jessica is a superb manager and director when private industry would have to pay dearly for to equal her skills. Yet she marvel of a

## Letters

person continues to work for each and every one of us — be it lacking drugs, keeping the crime rate lower, or allowing us a glimpse at a saint in the making. Please add my salute to Jessica Lewis.

Rosemary Leigh  
San Diego

## Wise Or Otherwise?

The article entitled "Smart Guy, Eh?" ("City Lights," October 2) should be retitled "Wise Guy — Yeah." The Reader must be hard up for interest-generating stories to print this guy's well-considered brush with the law. I actually sympathized with him at the beginning of the article, as the SDPD is not known to be the best department in the nation. For from it (Try calling and asking for the watch commander. You first must tell some telephone person, obviously not a police officer, the full nature of your call, and if our "executive status" watch commander deems this problem worthy of his response, you may get a call back, but a lot of information is lost in the translation, e.g., my report to Telephone Voice of a possible police officer impersonator (complete with badge), or a badge-heavy cop, was reported to the watch commander as "individual exposing themselves." The reports are taped, so how is he to tell if a person mess that report up?

The Smart Guy should have fully complied with the officer, then voiced his disapproval of tactics. As long as the problem was corrected and the subject did not become violent, then the officer could not do anything to Wise Guy.

In closing, I strongly suggest that Wise Guy obey laws, and if he is operating a motor vehicle, do what millions of other people do — carry your driver's license and display it when legally required. Remember, Wise Guy, you ain't no special character.

Bill Clem  
Pacific Beach

## Knocked On S

Jeanette DeWys' article on running was superb ("Run and Grow Sane," October 2). However, as a properly self-righteous, third-generation Californian, I feel compelled to point out the fact that the term *Sierra* is never used with the word *Sierra* (mountains). The singular, plural, and possessive of *Sierra* is *Sierra*. Thus, "The psychiatrist was up in the *Sierra* of northern California."

Now I feel better.  
Dante B. Newhouse  
San Diego

The usage note appended to the definition of *Sierra* (American Heritage Dictionary, New College Edition, 1978) allows the plural *s* when the full proper name is not used. "After a reference to a mountain chain or range, such as the *Sierra Madre* or *Sierra Nevada*, the form *s* after used for further reference to the *Sierras* (preferable to *Sierra mountains*, a redundancy, since *mountains* is inherent in *Sierra*)." — Ed.

## Taken To Task

My last letter (September 18) was, for me, very cathartic. I said all that I had to about critics. Today I feel less bedeviled by these types. I've not the energy to rail on against them as I did last month. Still, I'd be happy to offer a few words to apply to writer Brad deGraf, whose letter appeared in the October 9 issue.

Brad's letter provided me with a few unintended laughs. This man bows to the critics like a humble and nervous servant, then he turns around and praises them as "the intimates of the entertainment world." This is the most bizarre compliment I've heard all year, but it is certainly very fitting. The critics are the very large intimates. Mr. deGraf. Let us be more specific here. They, the critics, tend to issue forth something most repulsive, not unlike fecal matter. (Pardon my expression, please.) They are the intimates, thus, they are far from being the *cerberus*, as they pretend to be.

Mr. deGraf should not perceive their words as knowledge. That is a big mistake. On the other hand, many of them are knowledgeable (a subtle difference there) but they love their value because their words are couched in arrogance and/or pretension. I respect their right to opinion, but they should be severely chastised for presuming to elevate themselves above the rest of the public.

"Dane and Steve" pull no punches because they are keen enough to see that their negativity will be seen as Wisdom, no matter how gratuitous that negativity is. Would any self-respecting critic carry with himself an air of congeniality? Of course not. He's got other critics sizing him up, that's why. Critics' negativity stems more from self-consciousness than from sagacity. In his letter, my fellow writer mentions those "great waves of grammar fault-finders" through which us they lead. Well, speaking of the critics, I readily admit that Duncan Shepherd and a few others have great command of the English language. They have dictionaries of style, yes, but they communicate effectively. It is from these that Brad deGraf brings up this point, however. In his boasts to the critics, he humbles himself the last few verses. Anyone who reads the final, tortuous sentence in his letter this joyous song of worship will be amazed at how he effortlessly creates his own great maze of grammar. Unlike "Dane and Steve," whom he admires so much, Mr. deGraf trips and falls over his own adjectives and commas. On the issue of critics, he started out by offering a positive view, but ended up on his back. Ted Tola

Michael Burkholder  
La Jolla

# OCTOBER 23 through NOVEMBER 2, 1980

## 3rd ANNUAL SAN DIEGO INTERNATIONAL FILM FESTIVAL

La Jolla Museum of Contemporary Art

700 Prospect Street, La Jolla

Eleven days of contemporary feature films from around the world — each a San Diego premiere.

Festival Number: 454-9400

(23A) ONE-TRICK PONY 10/23, 7:00pm (USA) A pop singer's conflicts between career and family; Paul Simon's debut as star and scriptwriter. Wine and cheese reception to follow.

(24A) THE HUMAN FACTOR 10/24, 7:00pm (Great Britain) Otto Preminger's espionage thriller from the Graham Greene novel, adapted by British playwright Tom Stoppard.

(24B) RADIO ON 10/24, 9:30pm (Great Britain) London dice jokes taken to the road in this existentialist mystery, punctuated by the music of Bowie, Kraftwerk, and Sting. In person: director Chris Petit.

(25M) ELISA, MY LOVE 10/25, 1:00pm (Spain) Carlos Saura (*Cria*) explores the confusion between memory and imagination in the story of a woman visiting her dying father. With Geraldine Chaplin.

(25A) THE HOUND OF THE BASKERVILLES 10/25, 7:00pm (Great Britain) Dudley Moore and Peter Cook in British spoof of Sherlock Holmes, directed by Paul Morrissey (*Flesh, Trash, Heat, Andy Warhol's Dracula*). U.S. Premiere. In person: Paul Morrissey.

(25B) A WOMAN BETWEEN DOG AND WOLF 10/25, 9:30pm (Belgium/France) Marie-Cristine Barraud (*Cousin Cousine*, *Standart Hemmies*) portrays a housewife caught between two lovers in Occupied Belgium. West Coast Premiere.

(26M) THE LAST OF THE BLUE DEVILS 10/26, 1:00pm (USA) Documentary on the Kansas City jazz scene of the Twenties and Thirties. With Big Joe Turner, Count Basie, and others. In person: director Bruce Ricker.

(26A) THE GREEN ROOM 10/26, 7:00pm (France) Henry James' writings inspired this lyrical study of neurotic obsession. Starring and directed by Francois Truffaut.

(26B) LA FEMME ENFANT 10/26, 9:30pm (France) Delicate tale of an eleven-year-old girl's special friendship with a mute gardener (Klaus Kinski). U.S. Premiere. In person: director Raphaele Billetdoux.

(27A) THE IMPORTANT THING IS TO LOVE 10/27, 7:00pm (France) Romy Schneider portrays a failed actress in this tempestuous melodrama about the redemptive power of love. With Klaus Kinski and Fabio Testi.

(27B) EXTERIOR NIGHT 10/27, 9:30pm (France) Volatile relationship between jazz musician and emotionally unstable woman. U.S. Premiere. In person: director Jacques Rivat.

All films shown in their original language, with English subtitles.

For free Festival program book call 454-9400

Information: 1. Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.

2. Tickets for all programs are available through the mail beginning October 9, and at the festival ticket office: La Jolla Museum of Contemporary Art, beginning October 23. Ticket Office hours are 10:30 a.m. to 4:30 p.m. During the Festival: weekdays 10:30 a.m. to 9:30 p.m., Saturdays and Sundays 9:30 a.m. to 4:30 p.m.

3. Mail orders received after October 29 will be held at the Ticket Office in your name.

4. Ticket exchanges and refunds are available up to 30 minutes before showtime.

5. Programs subject to change.



The Human Factor



The Hound of the Baskervilles



Raining in the Mountain

(28A) ADOLF AND MARLENE 10/28, 7:00pm (Germany, Federal Republic) Historical speculation from the New German Cinema on the rumored liaison between Adolf Hitler and Marlene Dietrich. Directed by Ulli Lommel (*Blond Generation*) U.S. Premiere.

(28B) THE PRIVATE FILES OF J. EDGAR HOOVER 10/28, 9:30pm (USA) Muck-raking Hollywood biography of the late FBI director. With Broderick Crawford. In person: director Larry Cohen.

(28A) RAINING IN THE MOUNTAIN 10/28, 7:00pm (Hong Kong) Struggle for power in Ming Dynasty China combining mysticism and martial arts. Directed by King Hu. U.S. Premiere.

(28B) CHINA 9, LIBERTY 37 10/29, 9:30pm (Italy) Offbeat Italian western (in English) from the maker of *Two-Lane Blacktop*, starring Warren Oates, Fabio Testi, Jenny Agutter, Sam Peckinpah. West Coast Premiere. In person: director Muri Nazzari.

(30A) INDIAN SUMMER 10/30, 7:00pm (Italy) Alain Delon as a Leftist professor involved in an affair with one of his students. With Giancarlo Giannini. Directed by Valerio Zurlini (*Heart of the Tiger*). U.S. Premiere.

(30B) SECOND CHANCE 10/30, 9:30pm (France) Catherine Deneuve and Anouk Aimee as two ex-cons trying to put their lives back in order. Directed by Claude Lelouch (*La Man and a Woman*). U.S. Premiere.

(31A) EMPIRE OF PASSION 10/31, 7:00pm (Japan) A couple's romantic obsession drives them to commit murder. From the director of *In the Realm of the Senses*.

(31B) DEEP RED 10/31, 9:30pm (Italy) Grisly murder mystery from master of horror Dario Argento. With David Hemmings.

(11M) DEADHEAD MILES 11/1, 1:00pm (USA) Legendary shofel film with Alan Arkin as a freewheeling trucker. Written by Terrence Malick (*Badlands, Days of Heaven*). In person: director Vernon Zimmerman. U.S. Premiere.

(1A) GATES OF HEAVEN 11/1, 7:00pm (USA) Dark-humored documentary on California pet cemeteries. In person: director Errol Morris.

(1B) LA MEMOIRE COURTE 11/1, 9:30pm (France) A Nazi crime ring is exposed in this film noir thriller by Eduardo De Gregorio. West Coast Premiere.

(2M) FAST COMPANY 11/2, 1:00pm (Canada) Horror filmmaker David Cronenberg (*They Came from Within, Rabid, The Brood*) swerves into the race-car genre. With the late Claudia Jennings. West Coast Premiere. In person: David Cronenberg.

(2A) KAGEMUSHA 11/2, 7:00pm (Japan) Acclaimed director Akira Kurosawa's historical epic of intrigue among warring clans in medieval Japan. Wine and cheese reception to follow.



La Femme Enfant

Film Codes				Computation Form				Name	
Date	Film	Code		No. of Tickets		Amount			
Thurs.	23A	23A	24B					Address	
Fri.	25M	25M	25B	Gen. Adm.	@ \$ 3.50 =	\$		City	
Sat.	26M	26A	26B	Mus. Mem.	@ \$ 3.00 =	\$		State	
Mon.	27A	27B		Super 8's	@ \$24.00 =	\$		Telephone (day)	
Tues.	28A	28B		Series	@ \$60.00 =	\$		Telephone (night)	
Wed.	29A	29B							
Thurs.	30A	30B							
Fri.	31A	31B							
Sat.	1M	1A	1B						
Sun.	2M	2A							

TOTAL = \$

(payable to S.D. International's Film Festival)

# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Help! We're being invaded by moths. They are flying all around the kitchen by the hundreds and I can't tell where they are coming from or why they have come around. How can we get rid of them?

J.J.

Those are probably Mediterranean flour moths, so named for their propensity to feed on spices and foodstuffs. Nutmeg is one of their favorites, the moths in their caterpillar stage can bore through plastic to lodge themselves in a canister of spice, where they feed and pupate, emerging later as brown-gray moths with a wing-span about the breadth of a dime. They might be considered more a nuisance than a pest, as you can usually be rid of them by throwing out your spices. It's no use waiting for the moths to disappear in the wintertime, as the insects breed in every month of our warm year.

Moths themselves are seldom harmful; it's their larval stage as caterpillars that makes them an affliction and sometimes a scourge. The worm in an apple is actually the caterpillar of the codling moth that lays its eggs on the leaves of fruit trees. (A close relative is the moth whose larva bores into the Mexican jumping bean. Heat makes the larva twitch, and the bean around it jumps.) By far the most harmful moth is the *Plodia* or gypsy moth, whose generic name comes from the Greek word "to ravage." The caterpillar eats nearly every kind of forest leaf in Europe and North America, even the needles of the pine and hemlock. With successive years of warm spring weather and other

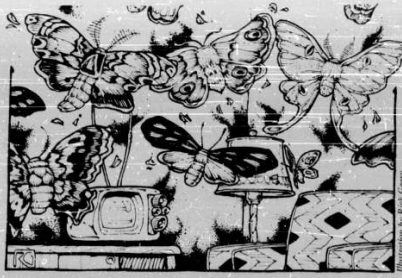


Illustration by Rick Green

beneficial conditions, the population of gypsy moths may burst out for miles around, like grass after rain, and forests of oak, willow, and birch may be stripped in a summer. The European insect was brought to Massachusetts around 1865 by Leopold Trounvelot, a French scientist who wanted them for experiments with hybrid silkworms. By 1881 the caterpillars were so thick around the town of Medford that one resident said, "At night we could hear them eating in the trees," and another reported that the caterpillars clung everywhere like cold macaroni.

No method of fire, poison, or quarantine could keep the gypsy moth from spreading through the Northeastern states and into

Canada. By 1946, however, agriculturalists had become excited over the use of a wondrously potent insecticide — dieldro-diphenylchloroethane — DDT. Employed by the U.S. Army against a typhus epidemic in Naples during World War II, DDT was proven easy to handle and thoroughly effective against the body lice that carry the disease, and this success, together with reports of DDT's effectiveness against other insects, induced the Department of Agriculture to sponsor an experimental use of DDT against the gypsy moth in Pennsylvania.

A twenty-acre woodlot near Wilkes-Barre was sprayed with DDT by airplane in the spring of 1946, and a bounty offered

to anyone who subsequently brought in live larvae. Not one caterpillar was found. An enormous campaign, covering 1250 square miles of the state, was conducted by air in 1948, the year in which Dr. Paul Mueller, the Swiss chemist who had discovered DDT's effectiveness against insects, was awarded the Nobel Prize in chemistry. It later became evident that DDT lingers for years in soil and eventually makes its way to the fat tissues of wildlife and of human beings. Sweden, which confers the Nobel prizes, was one of the first nations to ban the use of DDT within its borders.

One of the latest schemes for controlling pests concerns a substance called the juvenile hormone, which appears to be essential in changing a caterpillar to a pupa, and a pupa to a moth. When the hormone is present in large amounts, the caterpillar never progresses to the next stage, and when the hormone is removed from the caterpillar, it quickly pupates and emerges as a miniature moth. The hormone has already been duplicated synthetically, and according to Robert McClung, in his *Gypsy Moth*, "By spraying caterpillars with a synthesis of their juvenile hormone, it may eventually be possible to prevent them from metamorphosing and becoming adults. The immature larvae might then become harmless nuisances, unable either to eat or reproduce."

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

## THE SEASON TO SHOUT ABOUT



old globe theatre

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Sunday Matinee	\$8.00	\$32.00	\$4.00 \$27.00
Tue, Wed, Thurs & Sun Eve	\$7.50	\$30.00	\$4.00 \$25.00
Sunday Matinee	\$6.50	\$26.00	\$3.00 \$22.00

STUDENTS thru college (full time) & ENLISTED MILITARY (active duty) SAVE 20%	
Fri & Sat Eve	\$7.50 \$30.00 \$4.00 \$25.00
Sunday Matinee	\$6.50 \$26.00 \$3.00 \$22.00
Tue, Wed, Thurs, Sun Eve	\$6.00 \$24.00 \$4.00 \$19.00
Sunday Matinee	\$5.00 \$20.00 \$3.00 \$17.00
SENIORS (Age 60 and Over) SAVE 20%	
Fri & Sat Eve	\$6.00 \$24.00 \$4.00 \$19.00
Sunday Matinee ONLY	\$5.00 \$20.00 \$3.00 \$17.00

PRESS REVIEW (Sunday Evenings prior to each opening) SAVE 20%

Fri & Sat Eve	\$6.00	\$24.00	\$4.00	\$19.00
Sunday Matinee	\$5.00	\$20.00	\$3.00	\$17.00

### cassius carter centre stage

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STUDENTS thru college (full time) & ENLISTED MILITARY (active duty) SAVE 20%	
Fri & Sat Eve	\$7.50 \$30.00 \$4.00 \$25.00
Sunday Matinee	\$6.50 \$26.00 \$3.00 \$22.00
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4. Cassius Carter Amount Due \$

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Mail to: Subscriptions Old Globe Theatre, Post Office Box 2171, San Diego, California 92112





## TEN YEARS AFTER CLASS

(continued from page 1)  
 I just they discover how much I hadn't changed. For those who stayed in Onida, I suppose, Houston is just as many light-years away as San Diego.

Two old friends walked up to me separately and confided that they were considering a move to San Diego. Galvanized into reflection by these revelations, I thought about all the Central New Yorkers who had passed through my variously spacious and crowded residences, some to visit and others to stay, since I serendipitously landed in San Diego eight years ago. And that provoked contemplation of the ripple effect of people visiting and staying with the people who had visited and stayed with me.

It was July 5, 1972, and Ed and I climbed into the car with an Air Force sergeant who would drive us to San Francisco. Before we left, we confirmed with Kelli that she, Diane, and Ellen, all recent nursing school graduates about to embark on a cross-country trip, would meet Ed and me at "the plaza" at 5:00 p.m. on July 21. None of us had ever been to San Diego, but we knew there was a plaza.

After we wandered around San Francisco and leisurely hitchhiked down the

coast, our last ride dropped Ed and me off at Belmont Park, and we ate our first taco at the Mission Beach Jack-in-the-Box. Leaving our luggage in the care of some kind folks at a Pacific Beach church, we searched the semiprecious-stone-named streets for a suitable (cheap) apartment.

We found one on Turquoise Street. True, the shower curtain featured poodles holding pink umbrellas, and it was furnished with lawn chairs and dirty rugs. But the landlady didn't ask for references, a security deposit, or the last month's rent, so we eagerly scribbled our signatures on six ten-dollar traveler's checks each and fetched our meager belongings from the church. We were now San Diegans!

Those early months were glorious. The common sequelae of East to West transplants—stagnance and insecurity—were tempered by the wonderment and freedom of a First San Diego Summer. Wide-eyed exclamations on the ocean (big and salty), automobiles (no rust), vegetation (obviously plastic), women (beautiful), even the grocery stores (avocado! papayas! coconuts!) were dashed off regularly on postcards to the less fortunate in Onida. The sand, sun, and surf beckoned daily, and we bounced barefoot across every Bermuda-grass lawn between our apartment and the beach at the foot of Law Street. We met our neighbors, Dean and Ann, a just-married couple who played Alice Cooper and Rolling Stones records and lived next to the Scientology people

## About the contest

Appearing in this issue are four of the seven articles selected for cash prizes—the second-award winner and three honorable mentions. Next week's issue will feature the two remaining honorable mentions and the first-award winner. Pending authors' approval and the availability of space, the *Reader* will publish in December several more contest entries.

A total of 226 submissions were received, 164 of which were written by women. The great majority of articles were written in the first person and ranged in length from three to nine double-spaced, typewritten pages; forty-three were two pages or less, and thirteen were handwritten.

The most popular topic (sixty-six entries) was the recounting of some personal experience that took place in San Diego, with positive experiences only slightly favored over negative ones. Thirty-seven people wrote about personalities—well-known, well-loved, well-remembered—including a fire walker, a reformed prostitute, Charles Lindbergh, the Great Gilder, Eleanor Roosevelt, and Pat Nixon. Other popular subjects were impressions of San Diego by new arrivals, encounters with the police and judicial system (drunken driving accounting for several), devoted pets, life-threatening adventures, matters of the heart (four of which dealt with affairs resulting from newspaper classified advertisements), incidents at work or school, and incidents while riding San Diego Transit buses. Five people were the victims of burglars, four wrote about supernatural experiences, two discussed their attempts at suicide, and four their attempts at running a marathon. Ten people submitted poems (not eligible) and one described his life in a Soviet prison camp (not San Diego).

We sincerely thank everyone who participated in this competition.

who always had a sign on their door saying, "Closed—In Session"; Allen, a freeheeling surfer who smoked his joints through an orange and skateboarded to his grocery stock-clerk job on the graveyard shift; and Renee, a shy factory worker with musical laughter who ate salads a lot.

We walked to movies at the Roxy or Cinema Leo, ate the Mexican Special at Tup's every Thursday, and used false identification to drink at the Bathhouse and other renowned beach-area watering holes. We spotted a dead coyote pup on Mount Soledad, and slowly acquired the impeccable tan of the true beach aficionado. And, of course, we got lost in Tijuana because we thought all the streets were named "Un Sentido."

At the appointed time we had taken the "R" bus downtown and met Kelli, Diane, and Ellen. The reunion was short-lived, for Diane and Ellen soon moved to their own apartment and faded away, and Kelli got homesick and flew to Onida. Ed finally left to resume classes at Brockport State University near Rochester. I took a

job flipping burgers at the Bird Rock Jack-in-the-Box, determined to stay in San Diego. "Alone" if I had to. But then the odyssey from Onida began in earnest.

Sometime during the fall of 1972 Bill was hitchhiking in New York and an accommodating auto drove him from Buffalo to the front door of my turquoise Street apartment. Bill and I were on the same high school wrestling team and we both wore loafers long after they had peaked as fashionable footwear. After his graduation in 1968 he joined the Army and spent some time in Vietnam as an infantryman. I remember him in his U.S. Army uniform after he was discharged, spending quiet evenings alone with a bottle of wine and a good book. He only stayed briefly on Turquoise Street before hitchhiking to Oregon to plant trees with an old Army buddy. After that short-lived venture, he passed through my apartment again, pausing just long enough to take my right loafer with his left as he hitchhiked back to New York

(continued on page 10)

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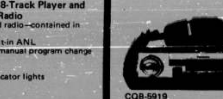
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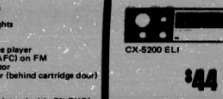
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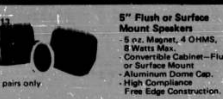
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# SuperSound

## TEN YEARS AFTER CLASS

(Continued from page 8)

to start classes at Plattsburgh State University near the New York-Canada border. Bill's brother John, a mesomorph with intense blue eyes and an infectious smile, was also on the wrestling team, but he chose the Air Force after graduation. I answered a knock one morning to find John standing on the back porch with a duffel bag. He had hitchhiked down from Norton Air Force Base in San Bernardino ("San Berdoon") after completing his service there. We took him in and he started surfing with Allen and attending classes at Mesa College on his G.I. Bill. When, after a two-month absence in 1973, I returned with Lenny in tow, John bought Allen's orange truck to live in and parked it at Trouman Beach for six months while continuing at Mesa. But eventually he returned to Onieda, and last I knew he was extremely overweight and working at a mental job in Syracuse.

I next saw Bill around Christmas of 1977. The summer before, I had met a vibrant, engaging woman and that winter we flew to Boston to meet her family and to Onieda to meet mine. I threw a big party, and Bill dropped by and said he planned to move back to San Diego soon. A few months later he made the move.

First he stayed with his sister and her husband in Ocean Beach, and then he moved out near San Diego State University. I had dinner with him at his sister's new home in San Carlos a few months ago and, like all old friends, our conversation picked up where it had left off. At last report he was living in Pacific Beach with a younger brother, recovering from a broken leg received from an errant Mission Beach motorist, working as an usher, and pursuing a master's degree in journalism at San Diego State.

The 1973 winter break at Brockport brought Ed back to San Diego for a brief visit. His irreverent sense of humor had recently manifested itself by having him pose for a photograph as the central figure in Onieda's municipal Nativity scene, and he regaled me with other such tales of his Brockport life. After graduating from Brockport in 1975, Ed and a friend bicycled to San Diego with a firm resolve to settle in the Land of the Sun. They rented an apartment on Agate Street in Pacific Beach near Lenny's Archer Street house. By that time Trish and Barb, two of Ed's other Brockport friends, had arrived and

taken up residence on Turquoise Street. Ed tried hard to find a job and was unsuccessful; he left broke and disillusioned a few months later. Trish and Barb hung on a little longer, but by the summer of 1976 they, too, were back in New York.

Ed and some enterprising cronies opened a couple of taco restaurants in the Brockport area, and from what I heard, Ed was in his element, fitting about as a small businessman, juggling accounts, and living in a large farmhouse with other taco shop employees. Somehow he wrangled a "business" trip out of himself in the fall of 1978 and visited that vibrant, engaging woman (Mary) and me, who were by then living together in Del Mar. Ed returned again during the summer of 1979 and, when he wasn't laughing, beamed beatifically as Mary and I were married in Torrey Pines State Reserve.

Ed was one of the old friends at the reunion who said he was thinking of coming to San Diego. He was restless after recently selling his share of the restaurants, and he knew he was rapidly deteriorating by staying at his parents' house in Onieda. So in August he packed his green van with all his worldly possessions and drove to his friend Harry's condo in Mission Valley. He stayed there a month and then rented the apartment in Old Town. Now he's getting into local politics and taking a photography class, and his time he assures me he'll stay.

In August of 1973, on the return leg of a trip to New York for a friend's wedding, Lenny met me at the Denver airport. In high school Lenny was my best friend, hero, and mentor. Fastidious and fashionable in his appearance, his polite speech and manner around adults allowed him to get away with antics that would otherwise be frowned upon. In a shoe store once he picked up a lady's pump from the display and began hitting himself on the head with the heel and moaning, "I love it! I love it! Will you buy me this pair?" and thereby prompting me to pretend I didn't know him. Another time we stopped in a cafe for a cup of tea. Wanting to sweeten it, Lenny politely asked the man at the next table, "May I borrow your honey?" The man assented and then Lenny turned to the man's female companion and said, equally politely, "Okay, honey, let's go."

During high school he worked at the fast food restaurant that employed so many of us. He drove his parents' 1965 Continental for a while, and then he drove his parents' 1966 Continental. After graduation he

moved to Albany, where in 1972 a serious automobile accident almost cost him his life. But out on that sunny day in Denver he looked relaxed and at peace with himself, and we drove his partially seat-belted little car to the Turquoise Street apartment.

Lenny stayed six months and then returned to Onieda to continue his settlement battle. He came back in late 1974 and secured a house on Archer Street. Tom and his brother Scott, both alumni of the fast food restaurant, followed Lenny to San Diego. Scott landed a job as an engineer and still lives in San Diego. Tom worked in a factory and as an airline reservation clerk before moving to Laguna Beach.

With the settlement issue resolved, Lenny didn't have to work for a while, and he busied himself decorating the house, doing yardwork, and bicycling. He became involved in a fundamentalist religion and attended several local colleges. He later moved with his younger brother to Fullerton, where they both manage clothing stores for different chains. Lenny has his eye on a possible opening in San Diego so he can move back down here. He recently drove to San Diego for a weekend, and as he, Ed, and I sauntered down the beach in Del Mar, we considered carefully the convolutions and perturbations of the fate that brought us together once again.

Debbie was a bold, attractive cheerleader at a rival high school when she worked at the fast food restaurant with the rest of us. I attended a concert with her once, at which she dressed as an usher and marched through the crowd ahead of time to secure us the best seats in the house. After a grueling trip through physical therapy school, she languished at her parents' house in Sherrill, near Onieda, until Christmas of 1976, when Lenny and I came to the rescue by hauling her, brass bed and all, back to San Diego. She lived in my garage on Gresham Street for six months, and then she and her yacht-selling boyfriend rented a house on Archer Street across from Lenny. Shortly thereafter, Debbie, her boyfriend, and Lenny got involved in an expensive series of self-help seminars. Eventually Debbie became the San Diego coordinator for the seminars; after considering the price and the proselytizing, Ed impulsively described the seminars as an "Amway of the mind."

When Debbie tired of the seminars, she returned to physical therapy, shed her boyfriend, and moved Kim in with her. Kim, a classmate of Tom's and another fast

food alumnus, had moved to San Diego for her health six months before Debbie arrived, and took up residence in Ocean Beach. Tom comes down from Laguna Beach from time to time to see her.

In the fall of 1977, Cindy, a classmate of Debbie's in physical therapy school, independently arrived in San Diego and, during a job search, bumped into Debbie at the hospital where she was then employed. Debbie took Cindy in, and a few days later Cindy's New York City high school friend Judy showed up, so Cindy and Judy rented a house on Oliver Street, from which Cindy soon moved as she quickly got married. By that time Harry, a Brockport friend of Ed's, had moved to San Diego with Ed's encouragement, so he moved in with Judy. Judy's mother approved of this arrangement because she had the mistaken notion that Harry was gay, and she became quite irate upon discovering otherwise.

Actually, both Harry and Judy were covering from their respective divorces, and were not then interested in new romantic entanglements. Judy eventually moved to Los Angeles to live with her mother and go to college, so a few months ago Harry bought a condominium in Mission Valley. Now some of Harry's Albany-area friends are trickling out to San Diego.

George is the latest Oniedan to debut in San Diego. In high school he hung around with Ed, Lenny, and I. After he took his business degree, a Fortune 500 company snapped him up and sequestered him in various parts of the country for the last five years. George was the other old friend who approached me at the reunion about moving to San Diego. I assured him that he should have his head examined if he was offered a transfer to San Diego and he turned it down. With my encouragement and the special persuasion techniques available to an employer, he had his household effects crated and shipped to an apartment underneath Mary and me, which fortuitously opened up just as he appeared on the scene.

He's still somewhat skittish and apprehensive about the move. We take him to the beach to soothe his ruffled soul. So far he's making all the appropriate comments for a newcomer: the freeways are too big; the women are beautiful; there is no change of seasons; the plants all look plastic; the fresh fruit is cheap and plentiful; the beach is great, and so on. So he's still ambivalent. But I'm pretty sure he'll stay for a while, at least. People are already planning to visit him.

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## THE GARDEN OF MR. MANDAHSI

Mr. Mandahsi left Iran in 1960 and has lived in San Diego for most of those twenty years, but he met only this year. As a landscaper he was hired to redesign his new home overlooking the Pacific. A friend of mine who also knew the gentleman brought us together over afternoon coffee and a tasty Middle Eastern dessert made with carob and almonds.

After quiet sips of coffee and brief exchanges between the two gentlemen, the



attention was drawn toward the garden. "What do you see?" Mr. Mandahsi said, gesturing toward the overgrown west garden. "What do you see you want to change?" He smiled grandly, beaming with youthful, brown eyes, belying the aging, rough face. His fine, white hair played freely in the California sea breezes. I offered several possible plans, enunciating very carefully as I spoke. "Don't overdo it," my friend said. "After all, he's been speaking English longer than you have."

"I understand you do good work," Mr. Mandahsi continued. "I trust these judgments. Your ideas sound good. There is only one thing."

"Yes," I asked. "I have these daisies. English daisies. Not all that pretty, but my wife and I brought them from England. We got the seeds from Stratford-on-Avon. Shakespeare's home. We would like for you to incorporate these daisies in your design if you could."

"Then you will come tomorrow?" "I'll be here."

"One thing more," he said. "I mention this only because so many people get upset, but you know I am Persian. After

"I do not want you to feel, uh, awkward. Many do."

"No problem, Mr. Mandahsi. This was not entirely true. I was uneasy. I had never known a Persian prior to this meeting. With recent events and newly established hatreds, I carried with me no feelings of animosity and had no fear of communicating such, but I did not want to go to the other extreme — overdoing humility, becoming ingratiating, patronizing, and generally being less myself by trying too hard to be so much more than myself."

The next morning I arrived at the ocean-front estate and was greeted by Mr. Mandahsi's wife. "Hello, Michael," she beamed. "Mr. Mandahsi will be here in a minute. Come. I have coffee for you." She led me to the patio and placed coffee and rolls in front of me. "It's a bit cool this morning," she said. "Perhaps you would prefer inside?"

"No, thank you," I said. "I enjoy the cool."

"Oh, so do I," she said, pouring coffee for herself and sitting across from me. "We love it here. We've never had a house on the ocean, so we feel we're on a perpetual vacation. And we've been here almost a year."

"You speak English so well," I said. "I should," she laughed. "I was born in Pasadena. My parents are Iranian and Syrian, but in Iran I pass as Persian. After

twenty-five years as Mrs. Mandahsi, I guess I am."

"Did you meet Mr. Mandahsi in Iran?" I asked after a pause. "No, oddly enough, we met in Palo Alto. I was a Stanford student. He was a visiting business consultant. Within a year I was living in a mansion outside Teheran. We moved back to California. We had plans to return to Iran, but not now."

"I can tell you miss it, though."

"Oh, yes. But things have a way of changing. Khomeini has destroyed all our religious centers in Iran. To be a member of our religion right now is worse than being an American. So we will not be going back. Many have, and have not survived."

At this moment Mr. Mandahsi opened the sliding door to the patio. "Good morning, good people," he laughed heartily. "This day is beautiful. Ready for creating, Michael?"

"Well, destruction first," I said. "Clear out what you don't want, define what we intend to keep, and locate best places for the new."

"Sounds like new nations and displaced persons, doesn't it?" Mrs. Mandahsi quipped. Then, changing quickly, "You know about the daisies, I presume? Those fellows have traveled with us no matter where we go. They seem to symbolize freedom for us, I guess. Almost as if it's not totally all right without them. Just call

us sentimental."

I spent a week at the Mandahsi home, renovating the property. Mr. Mandahsi occasionally worked with me — something I would ordinarily reject. But he was always so joyous and thrilled to learn something new. "I like to participate in nature," he said. Toward the end of the project, we sat at lunch under the umbrella chatting about the weather, birds, and his niece in Los Angeles. "She is the daughter of my brother. She is like a daughter to me. In fact, I look after her now."

"Her father is in Iran still?" I asked. "We lost him one month ago."

"I'm sorry. It must be rough on the daughter."

"It's all so tragic. We tried to warn him."

"Warn?"

"He was called back to Iran, presumably to take care of one of his businesses. He owned several in America and Iran. We told him not to go. Somehow, we did not trust the situation. As soon as he arrived he was placed in jail where he was forced to stand in a cell so small that he could not sit. For three months he stood. Torture! And then, found guilty of something. No one Go Home!" stickers, plus a few more graphic, but with the same pointed message. "If they only knew," I thought. "That the one they pay rent to is..."

One very clear day when the Navy jets overhead seemed to be in dress rehearsal

over and he stopped for a moment. "Khomeini is a madman. Where will it go? I do not understand." Then, with a shift in tone, "Let us move on. I want to ask you something."

"Sure," I nodded. "I have control of my brother's business in San Diego and it needs new plants. Not a lot of land, but it needs to be made nice."

I soon started work at the business complex in the heart of North County's industrial community. Each business within the complex had its own small garden, which I redesigned. And soon I became a permanent fixture on the grounds. As such I overheard deals made and broken, dates made and broken, and many hearts broken as sales reps flew from one secretary to the next like so many bees in a field of clover. Peyton Place West, I called it.

Of particular interest was the business at the end of the complex. My interest was created only because of the trucks used for this small company. Whereas most of the cars in the lot had the usual array of Carter, Reagan, and Anderson bumper stickers, "Hunk if you love Jesus," "Charger Power," and "Save the Seals" stickers, these trucks were stamped with "Iranians Go Home!" stickers, plus a few more graphic, but with the same pointed message. "If they only knew," I thought. "That the one they pay rent to is..."

One very clear day when the Navy jets overhead seemed to be in dress rehearsal

for World War III, I was preparing the soil in front of this very business when Mr. Mandahsi walked by to greet the new day as he had every day for a month. "You look worried, my friend," he said, extending his arm around my shoulder. "Perhaps you overwork yourself?"

"I'm sure I'm not doing that," I said, caught by the irony of this stately gentleman standing within lens shot of the red-and-blue bumper sticker. He caught my staring, studied my eyes, then turned to see the sticker.

"Oh, that," he said. "You know, if you try to understand their frustration and fear, you can see why."

"But," I said, "I thought we had learned something from the treatment we gave Japanese-Americans during World War II."

"Do not fret. Sometimes I talk with these people with all that hate. I talk to them. And sometimes they feel better." He paused. "Except for the owners of this truck. Last week they confronted me, thinking I was a new tenant. They let me know that the new owner was an 'Iranian,' as they pronounced it. 'If I could get my hands on him,' one of them said. And there I was within arm's reach. And he never guessed. I assured him the new owner is American. Which I am. I was an American citizen before he was born. I finally told him I was born in Iran. With

(continued on page 14)

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(continued from page 13)

that, he was inside the office and closed the door."

"And he still has the bumper sticker," I said.

"You know, it's funny, Michael. Truth is, I can't go to Iran. If I do, I will certainly meet Khomeini's wrath."

"But don't you have fear in this country, with the lunatic fringe running around ready to shoot you just because you're Persian?"

"True, there is some reason for caution. I've had my car windows broken. Even a dead dog was delivered to our house. But we will not stop. I will not interrupt the joy of breakfast overlooking the Pacific Ocean. And I will not stop enjoying my English classes. We are, after all, safer here than in Iran. Who knows, I may go to Australia. Many Persians are doing so just to get away from hatreds here. But I will not change my name of Joe just to protect my identity."

"It's frightening," I said, "to be without a country. I've lived here all my life. I can't imagine being displaced."

"I love my country," Mr. Mandabasi said firmly. "The land. The people. Regimes come and go, but the land is always pure. Somehow, we survive."

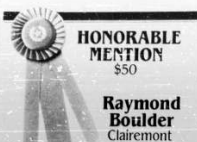
"I wonder about the guys in there," I said, pointing to the corner business.

"If it were not us, it would be someone else, Michael. There are those who need a 'them' to be opposed to. You know, I think that's Khomeini's problem." He laughed.

"How strange, too. If we get into a war, do you realize that most of the fighting soldiers in Iran right now were trained right here in this country? And, as usual, it will be the children who will die first. The ones who have little concept of ideologies."

He turned away to get inside his car and said, "Don't worry, my friend. I will work out one day."

I stood feeling sick and spent. I looked up as Mr. Mandabasi pulled out of the parking lot and noticed that he, too, had a bumper sticker. It read, "One Planet, One People. Please."



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## SECOND WIND

I remember an incident in junior high school that changed my outlook on life. I was a fat kid, going through the changes of leaving old friends behind. Because I was overweight, I had no social life at all, so to occupy my time I got involved in my classes. History was my favorite subject, followed by math. The class I disliked the most was — you guessed it — physical education. I looked ridiculous out there in shorts and a tank top. A lot of people thought so, too, and they let me know about it. I shied away even further so I couldn't hear their remarks that hurt me.

One day in physical education I suited up to go through our daily routine of running laps before we broke off into teams for the sport of the week. This week was softball and I was looking forward to it because baseball was the only sport I played. Being so big, I had lots of power. My arm had accurate aim, but I lacked a running game, so I guess it all evened out. Emerging from the locker room, I spotted a group of guys from my class. They were all the super-jock type, the ones we

all wanted to be — popular with everyone, especially girls. It's just like how in every group there is always one who stands out as a leader; he's usually the best at everything. Our leader was a muscular, black-haired boy named Joe. Unlike most jock leaders, Joe was modest instead of bragging all the time. And he made it a point never to criticize anyone — a suggestion here and there, but it was up to you to take it.

So the coach sent us down to the other field to run laps. As we got started, I knew I was destined to finish with the back of the pack as I usually did. As Joe passed me he smiled and said, "Come on, Ray, pick up those legs." I don't know what came over me, but I took his advice and started to run all-out. I trailed the jocks by a quarter of a lap all the way around on each lap. It felt good to be out of the back of the pack and actually ahead of someone.

Coming up to the last lap — breathing heavily, feet pounding the ground, and a red face covered with sweat — I struggled to make it. The end of the lap came within sight and I felt so happy to accomplish what I did.

After finishing, I slowed my pace to a

walk so I could catch my breath. Getting ready to go back to the top field, I saw my coach. Knowing what I had just done, I beamed a big, proud smile and said, "Hi." The coach responded with, "What did you do, cut across the field?" I told him I didn't, but my protest was in vain. He sent me to run another lap. I felt crushed. All I did — just to have it destroyed by some words. So I ran the lap with a heavy heart. This time I finished in the back of the pack.

We made our way up to the top field and listened to the coach pick captains for the softball teams. Joe turned out to be one of them, but I was so downhearted it didn't matter. The captains started calling names for their teams. I knew I didn't have to listen for my name because I was normally picked toward the last, like all the other back-of-the-packers. But to my astonishment and everyone else's, I heard my name. I turned around to see if it was true and it was! Joe looked at me and said my name again. I was flabbergasted. I walked over to the team and the thought that I ran for nothing disappeared. Someone had noticed! It paid off!

After the teams were chosen, Joe asked what position I'd like to play. I said, "Second base," and he replied, "You've got it." That day I made quite a few good plays at second and went four-for-four, driving in a couple of runs. Everyone was amazed, especially my coach. After the game, I received many compliments.

From that day on, I ran the laps with everything I had. I watched what I was eating and I played harder, which resulted in weight loss. Before I knew it, I had shed the old image. I was noticed by people, especially girls. My social life took off.

It all changed because of this event. I tried for something and someone helped me stay on the right track. But there was one thing I forgot to do, not realizing then what had been the turning point. I'm saying it now: Thank you, Joe, for the helping hand. May your life be filled with the happiness you put back into me after running those hard laps.



**HONORABLE MENTION \$50**

**Pat Mooney Mission Hills**

## ADRIFT IN SHALLOW WATER

It was a cool night in mid-April. The gate leading into Mission Bay Marina snapped closed behind me as I headed for the boat on which I was living with my boyfriend, Richard. He and I had both found temporary jobs in San Diego to earn enough money for docking fees and to finance our impending sailing trip to Hawaii. I was exhausted from an unfamiliar clerical job and felt ready to drop right to sleep.

When I entered the small cabin of Richard's twenty-six-foot sloop, I found Richard and a young boy who couldn't have been more than fourteen years old, sitting close together in the forepeak of the cabin. I sat down in the quarter berth, across the galley table from them. Two cans of beer stood open next to two tall glasses of amber-colored liquid. I saw the bottle of Christian Brothers brandy, which had been a going-away present to me, half emptied and set in the sink to prevent the

rest of the contents from spilling. The boat quivered and rocked, and outside the halyards jangled against the aluminum mast.

"Hi," I said. I did not know what else to say. Richard was giddily inebriated, I could see, and so was the boy, as far as I could tell. I did not dare say to Richard, "Why are you paying this kid with drinks?" or to the boy, "What are you doing here? Please leave." Then I caught sight of several pornographic magazines lying open on the berth beside them. Not Playboy or Penthouse, but a harder-core variety, with pictures of two men together, three men together, men dressed as women, and women wearing dildos.

I was scared and did not want to stay an instant longer. My wild imagination conjured up Richard's possible motives for luring the boy here, as well as his providing the accommodations my eyes had just alighted upon. Suddenly, I knew exactly what Richard was up to: he wanted a ménage à trois with the boy and me. This realization sickened me. I wanted to leave the boat immediately, but where would I

"How old are you?" the boy asked me. "You're cute. Do you fuck?"

I ignored him and spoke to Richard. "What's going on?"

"Relax," Richard said. "Meet Tony. Have a beer." He plunked an unopened can of Budweiser in front of me. "Get comfortable. Take your shirt off." He grinned.

Usually I did not mind doing anything Richard requested of me, including leaving my home in San Francisco, quitting my job, and abandoning my friends to seek adventure with Richard on his boat. San Diego was to be our cut-off point to Hawaii. Already I'd befriended some of the other "boaties" — people who lived aboard their vessels outside the knowledge of the marina management.

Perhaps I could go to stay on Melissa and Ron's cruiser. Melissa and I had tried unsuccessfully to find employment together as waitresses. Melissa had since applied for work at Pacer's. San Diego's most popular topless club, and now she danced there three nights a week. If Melissa and Ron were home, I might be able to find shelter with them.

"Well, I've, ah, got to go to the bathroom," I hedged, glancing at Richard and his friend. I collected my handbag and contact lens case. I would not be spending the night here, no matter where else I might end up.

Tony leaned forward, drunkenly, over the mess on the table. "Can I come along?" he asked snidely.

"I'd really rather go by myself," I told him bluntly. I was panicking. I wanted to escape without a hitch.

"Aw, he'll be back soon enough," Richard turned toward the boy. Tony was snuffed between Richard and the starboard bulkhead. Tony snickered but did not try and grove away.

"Bye," I said, stepping outside the cabin. In the evening air I could stand to my full height. I clambered off the boat; it rocked dizzily for a moment, then settled back into its lazy slide from one side of the slip to the other.

As soon as I had reached a distance outside Richard's earshot, I ran to the cruiser where Melissa and Ron lived, on the dock, parallel to "B" dock, where Richard's Flying Dutchman lay. Out of breath, I knocked on the starboard rail, hoping that Melissa or Ron would hear me. Their German shepherd, Boy, acknowledged my presence by pacing the deck and whimpering. "Don't bark, Boy," I entreated. I did not want Richard to know where I'd secreted myself. "Pat!" Melissa cried, swinging open the hatch and catching sight of me. "Come aboard." Beyond her, in the cabin light, I could see Ron's shaggy beard and that grimy Greek sailor's cap of his. "Hey, climb in," he said in his customary friendly growl.

I was happy to whisk myself inside, out of view of Richard and his friend. From Ron and Melissa's Maybell Lee, the Flying Dutchman lay five or six vessels to the west and across the water. I could see Richard's cabin lights were still on. I wondered what could be happening. Would the child willingly engage in any sort of lewd act? I didn't know to what extent Richard would go, in his alcoholic haze. But I could imagine what two males could perform together, sexually.

My heart shuddered when I realized that whatever happened, perhaps I would be accessory to the fact. I felt sorry I'd left Tony there, alone with Richard, although the boy had acted quite a bit more sexually precocious than he had at first appeared to be.

"What's happening?" Ron asked laconically. He sucked on the dying ember of a roach, then knocked the char off the hemostats. He reached into a cupboard behind him for a baggie full of dark-green, matted weed.

"How's Rick?" Melissa asked.

"Oh..." I stopped short. I did not know what to tell them. If I expected to spend the night on their boat, I'd have to tell them something. I decided to gamble and tell the truth. "I don't know. He's, well, I think he's gotten crazy. He's entertaining a boy on the boat, who looks

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(continued from page 13)

twelve. They're getting drunk together. It was weird. I didn't know what to do. I just wanted to go. Is it okay if I stay here a while?"

Ron laughed. "Rick's into that scene? Who would have guessed? Well, you done right getting out of there."

"You spend the night with us," Melissa insisted. "Right, Ron?"

"Damn. Sure. You don't want to go back to that boat." Ron shook his head.

By this time I was feeling more calm, and curious. I stepped onto the deck of the *Maybell-Lee* and gazed out at the *Dutchman*. I was not surprised to see that Richard's hatch was no longer open. The lights inside his cabin shone out amber through the yellow curtains I had seen for the portholes. I walked back inside the *Maybell-Lee*. "Something to eat?" Potato chips? "Melissa offered. She liked me because she and I were the same age and she said it had been a long time since there had been another twenty-year-old woman in the marina. Ron was thirty-one, the same age as Richard."

"No thanks, not too hungry," I said. "Beer?" Ron asked.

"Okay," I replied. Beer in hand, I shared a joint with Ron and Melissa in an effort to forget what was happening on Richard's boat. Such a thing as what I imagined was going on would have big consequences. I did not want to continue living with such a degenerate man. However, it was hard to think for long in such terms because Richard was the only person I really knew in this big, new city. He and I had been together for two years.

After what seemed a long time—probably one hour since I'd slipped away to the *Maybell-Lee*—I stepped out onto the deck for a second time to check on

Richard's activities. The first thing I saw was a binding light directed from the dock onto the *Flying Dutchman*. I blinked to clear my vision and looked again. I saw that someone was training a bright flashlight on the interior of Richard's boat. Then I noticed there was more than one person; they were police. I gasped and called to Melissa and Ron. "Look!" I pointed toward Richard's boat. "Police. What do I do now?" My heart was in a nervous flutter. Where was Richard? I couldn't see him anywhere. The beams raced from inside the *Dutchman*'s cabin to all around the exterior of the sloop and then toward other parts of the marina. "They're looking for me," I whispered tersely.

"We're not letting any cops get their hands on you," Ron said gruffly. "Get back inside the boat." I remembered that when Melissa and I had ridden around town on the buses seeking employment, she had mentioned that Ron had been in prison for a while. She had never said why. I now felt glad that Ron had a distaste for the police and would not insist that I make myself known to them.

Within moments after the lights had been extinguished, I was asleep in the top bunk. Melissa and Ron had squeezed themselves into the lower bunk. I could not sleep past 7:00 a.m., however, and by 7:15 I had been drawn to the *Flying Dutchman*. The boat looked totally innocent in the light of a new day. There was a note folded and stuck between the hatch cover and the padlock. It had my name on it. Frightened but certain that nothing was rigged into the note, I opened it and read: "Ms. Mooney, please contact Detective Pry immediately." There was a telephone number. I felt like crumpling up the note but decided against it. I put it into my pocket, snapped open the combination lock, then climbed

through the entryway into the cabin. I had expected that things would be much different from when I had left. They were. On the foreberth was a suitcase I had never seen before, containing women's clothing—none mine; four or five dildos of varying shapes and sizes; and a jar of Vaseline. The same pornographic magazines I had seen, plus a variety of others, were scattered everywhere. Empty beer cans littered the table and I saw that the brulay bottle and water glasses were empty. I pulled out Detective Pry's note and kept looking at it, wondering whether I should contact him. I did not want to get arrested and spend the rest of my life in jail. I weighed reasons to speak with a detective and reasons not to, and finally answered by telephone to meet with Detective Pry later that day.

Detective Pry's office was a cubicle with a desk and two chairs. A framed family snapshot oversaw the clutter of papers on the desk. "Please, sit down," Detective Pry said. He reached over his desk to shake my hand. "How do you do?"

"Fine," I said, the way I do when I don't feel very well at all. Detective Pry looked pretty nonthreatening. He had brown hair, a receding hairline, a short moustache, and a beady-eyed look which he appraised me. He wore brown polyester pants and a white short-sleeved nylon shirt. I supposed his job as investigator obligated him to dress like a civilian so that people would feel at ease and talk more freely.

"How is Richard?" I asked the detective. "Can I see him?" I looked around the office as though I could see through walls and Richard was somewhere beyond one of them.

"Richard is in our downtown facility. He's fine. Now, I'd like to get a statement from you. What happened last night? Can you tell me everything you were doing

from 5:00 p.m. on?"

Later Richard would ask why I hadn't requested the advice of an attorney first, before answering the detective's questions. But that did not occur to me. I started outlining everything I could remember about the previous night. Detective Pry encouraged me with more questions. "Do you know what the charges are, Pat?" he finally asked.

"No, I don't," I said, telling tensely for him to tell me.

"There are several, including sodomy, molesting a child, and copulation with a minor." He waited for a reaction from me. When there was none, he went on. "How long have you and Richard been together?"

"Two years, sir," I said. "And how long have you been in San Diego?"

"Two weeks." "And you've lived on the boat all that time?" he asked.

"Yes, yes and Richard ever engaged in anal sex?" he questioned me.

Tentatively, I asked, "Do I have to answer all of your questions, Mr. Pry? I'd like to go now."

"Oh, you can answer as many questions as you like," he said congenially. "But I only want to help you. Obviously, what's happened has little to do with you. Richard is a bad man. We'd like to see justice served. If he is really telling the truth, the court will find him guilty. But frankly, Pat, I don't believe Richard is telling the truth."

I looked down at my shoes. I had believed Richard was innocent, even with all the facts of the matter lined up like shooting ducks, spelling his guilt. Richard couldn't have done anything as serious as the charges now brought against him.

"Can I go now?" I asked, standing up.

"Sure," Detective Pry said, standing and clasping my hands. "But if you remember anything else important, give me a call anytime, day or night."

"Okay," I said as I left his office.

My most pressing need was to see Richard and find out what he had really done. As luck would have it, the office building where I was working housed two law offices. On the day after my interview with Detective Pry, I retained the services of Vincent Sieker, the youngest-looking attorney I'd ever seen, who wore stiff-looking flannel three-piece suits. Vincent had enough pull with someone at the jail, who let me in to see Richard that same day, Thursday, even though visiting hours were on Sundays only.

Richard didn't look any too happy at the other side of the filthy, two-inch-thick bulletproof window with bars. He and I spoke to each other via telephones. I noticed he'd lost some weight, maybe five pounds. His face looked drawn and agitated, not so arrogant. "Richard, what happened on the boat? Why were you arrested?" I asked him.

"Nothing. Nothing happened. Me and the kid were playing around a little, that's all. But nothing else. We didn't get any further than pulling off our pants and just looking at each other. I swear," he told me.

"Nothing. Nothing happened. Me and the kid were playing around a little, that's all. But nothing else. We didn't get any further than pulling off our pants and just looking at each other. I swear," he told me.

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"Nothing. Nothing happened. Me and the kid were playing around a little, that's all. But nothing else. We didn't get any further than pulling off our pants and just looking at each other. I swear," he told me.

I said nothing.

"Do you think you could put some money in a jail fund under my name, love?" Richard begged.

I nodded mutely.

"The bail was \$4500 but is now \$10,000 because the judge thought I meant to sail away on my boat. You could mention to the lawyer that you were present. Pat, when this occurrence was supposed to be happening," Richard eyed me.

I digested his lie. "Are you all right?" I asked him. "Has anyone tried to hurt you?"

"Only the cops," he laughed miserably. "They threatened to knock my teeth down my throat and knock me through a wall. I don't know what statement I made to them but I retract everything because it was forced out of me. How are you, love?" he asked.

"Oh, fine. I'm meeting new people and enjoying my job," I told him. I did not mention any details, such as the hitchhiking I had begun to do one day when I didn't have a quarter for the bus. I certainly did not want to mention an upcoming dinner date with his attorney.

"That's good, love," he said. Car time was up. We had only had a half hour. There was more I wanted to find out but it would have to wait until the next time. When I saw him Sunday, two weeks later, he was more glum than I'd yet seen

him. He slumped dejectedly in his faded blue work shirt, and he had to keep hitching up his blue jeans; he had lost about five or ten more pounds. He tried to smile but ended up scowling instead. I was sorry he did not seem to be in a more receptive mood, because of the news I intended to give him. "I've had a chance to think about this, Richard. It's really hard for me to say, but I don't think you and I are meant to live together."

He spoke into the black telephone, which was probably ridden with hepatitis germs. "Are you sure it's not just the strain of me being here and this whole felony thing?"

When I shook my head, he looked down at his hands. Then he said, "That's fine for you to say, out there. But I'm in here; there's nothing I can do about it, nothing I can do to convince you." Richard stood up and wouldn't look at me. He dropped the telephone back onto its hook and walked to the hallway leading back to his cell. He never glanced back. It was the last time I saw him.

Vincent scrambled to get two of the charges against Richard removed completely and to have bail lowered. "Richard could be out of jail any time in maybe the next two weeks," Vincent told me. "Do you know if he has any money? He hasn't paid me a thing yet."

One day Vincent gave me news that

Richard might be out of jail in a week. "Richard asked me not to tell you he was getting out until a few days after he was 'wired out,'" Vincent said. "Don't worry," he added when he saw the shocked look on my face. "I don't think he'd do anything stupid. He'll be on parole and very closely watched. If he did anything dumb now, it would be back in the can for him."

Richard had been in jail for one month and ten days when he was released. Within this time I was able to move off his boat into a small apartment of my own in East San Diego. I had an unlisted telephone number and did not think Richard could track down my new address. However, he knew where I worked and I jumped every time the phone in the office would ring, though he never called me.

It was not easy to forget Richard after being with him for so long. What bothered me most was never having known him at all. I never went to visit my friends at Mission Bay Marina because I did not want to run into Richard. But a friend of mine who kept his schooner at the marina sometimes took me out for pizza at Marino's and would bring me up to date with news about Richard. "Your friend," as he would refer to Richard, "is now seeing a tattooed lady who looks even meaner than he does. I hear they're planning to sail to Hawaii together."

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# Deflater Mess



Jonathan Saville

JONATHAN SAVILLE

Traditionally, there are two ways of doing *Die Fledermaus*. One is to try to reproduce the authentic atmosphere of Vienna in 1874, when the Johann Strauss operetta was first produced; the special Viennese combination of humor, tenderness, pathos, lightheartedness, nostalgia, delight in worldly pleasures, and resignation to moral frailty — a smile, a sigh, a tear, and a glass of champagne. The other kind of staging pretty much abandons Vienna and uses *Die Fledermaus* merely as a vehicle for present and local notions of pop-theatrical entertainment. Tito Capobianco's current production at the San Diego Opera is unfortunately of the latter sort.

In a sense, this production is an intentional counterweight to the *Elektra* that preceded it. A daunting, difficult, and uncompromisingly "modern" opera, *Elektra* was unlikely to please a majority of the fairly conservative and untutored audience. In choosing it in the first place, Mr. Capobianco was making a claim for the artistic seriousness of the San Diego Opera, and asserting a modicum of independence from the dictates of his public's taste. To follow *Elektra* with *Die Fledermaus* indicates an understandable desire to placate the audience after their earlier ordeal. Here they will be given just what they want: something delightful and unchallenging, with the added newsworthy treat of seeing two of the world's best known sopranos — Beverly Sills and Joan Sutherland — on stage together for the first and last time in their careers.

The motive of pleasing and cajoling the audience is a legitimate one. The publicity value of the Sills-Sutherland collaboration is by no means to be scorned. And the artistic quality of *Die Fledermaus* itself is beyond any cavil: it is the masterpiece of its genre, and a testimony to the highly specialized but quite irreplaceable genius of its composer. The trouble with the San Diego Opera production is that it often goes too far in its efforts to make the audience have fun, and that at the same time it neglects some of the basic dramatic and musical qualities required for any decent production of this operetta.

It is only fair to start with what is good in the current staging. The sets, designed by Zack Brown for the Houston Grand Opera, are functional, lovely, and expressive. The repeated motif of the broad, shallow arch creates a sense of enclosure, and even of intimacy, in spite of the vast spaces that have to be enclosed. The details of windows, wall paneling, and so forth convey a

realistic feeling of locality and social class; the sets are in fact the only distinctly Viennese elements in the production. The third-act set, in particular, is rich in atmosphere, with its central muffled window giving on a characteristic scene of Viennese streets and buildings.

The role of the pearly maid, Adele, is ideal for Beverly Sills's abilities, both as actress and as singer. Miss Sills's extroverted personality and her gift for direct, bold, Lucille Ballish comic effects make the character vivid, though this is more a lively stereotype than a true characterization. The singer's unimpaired vocal agility enables her to cope splendidly with the role's *coloratura*; and the dreadful wobble at the top, while just as prominent as it has been over the last few years, is simply something one has to put up with in order to enjoy the other things this spirited artist has to give.

In the role of Rosalinda, Joan Sutherland exhibits a flair for comic acting that most of her admirers are unaware of. In the spoken portions of the role, she acts with conviction and charm, and in the more exuberant moments she kicks up her heels quite delightfully. The impression of a warm, gracious, and deeply humorous person comes across strongly, and that large, smooth, floating timber of the voice in its higher register is as lovely as ever.

Rosalinda is certainly not an ideal role for Miss Sutherland, as Adele is for Miss Sills. Much of Rosalinda's singing lies in that middle and low range where Miss Sutherland's voice is notoriously weak, pallid, and colorless, so that these portions of the role are often ineffective and even inaudible. It is only when the voice rises into its own comfortable range — as in the fast section of Rosalinda's *cavatina* — that we can experience the excitement of a beautiful, well-produced vocal quality in command of its material. Furthermore, relative lack of point and brightness in Miss Sutherland's singing makes her unable to express within the vocal line the touches of humor, irony, and self-dramatization that are so essential if the role is to be dramatically effective — touches that the same performer manages

with such wit and dash in the *Spoken* dialogue. No one will be ungrateful for the opportunity to have seen this eminent interpreter of *Die Fledermaus* heretofore letting her hair down and sharing her sense of fun with her audience, but Miss Sutherland's strengths are really not those of the operetta singer, and the whole experience carries more of the flavor of a publicity stunt than of an appropriately cast musical performance.

The other performances are not even this distinguished, with several of the singers evidently suffering from more or less severe vocal problems. In general, it must be said, this *Die Fledermaus* pays far less attention to overall musical quality than to the values of the entertainment industry. If one shuts one's eyes and confines one's attention to what the production sounds like, the pervasive musical weaknesses of the performance become overwhelming. The chief culprit here is conductor Richard Bonynge, who seems to have no feel for the subtle rhythmic give and take that imparts a complex inner life of expressiveness to Strauss's externally simple musical devices. He doesn't know where to apply *rubato*; he is not aware of the need for lift, lift, pointing, pausing; he pushes things along in strict, square, inflexible meter, draining the Viennese blood from the score just the way he does in his egregious performances of ballet

music. Some of the singers, with a better sense of the Johann Strauss style, try to fight Mr. Bonynge, but they generally lose. So does the audience, though most of them seem scarcely aware of it, giving the conductor a preposterously inappropriate ovation during the curtain calls.

The acting style Mr. Capobianco has chosen for this production may be characterized as broad vaudeville. Inflation, exaggeration, and gross clowning are what he offers us whenever the book calls for humor. Alfred, the tenor courting the married Rosalinda, is treated as an absurd travesty of a Latin lover from a grade-B movie of 1935. But Alfred is a model of classical restraint compared to the horrible vulgarities of actor Leonard Frey in the speaking role of the drunken jester Froch. Instead of building a humorous, realistic characterization — fond memories of Erich Kunze in Vienna — Mr. Frey behaves like a mechanical scarecrow programmed to make comic gestures. There is nothing at all believable in this Mickey Mouse posturing, and the contrast between the convincingly Viennese set and the crass American comedian cowering in front of it could not be more extreme.

Mr. Frey's seeming, endless scene is pulled out, in the English version of the libretto used in the current production, by the stupider puns and by various dumb jokes about opera. These are apparently

inserted to reinforce his impression that we are not really witnessing Johann Strauss's *Die Fledermaus* but rather participating in a self-congratulatory social event of the San Diego Opera. So, too, the bored Prince Orlovsky's song — ruminatively fashioned by Strauss to characterize this rich, callow exotic — is turned into a series of "in" references to Sills, Sutherland, and Capobianco. I can appreciate Mr. Capobianco's desire to make his audience happy — but cradles of this sort, which produce cheap effects while ripping up the delicate fabric of Strauss's winsome operetta, are utterly unnecessary. *Die Fledermaus* is good enough to please an audience on its own, without vulgar dictating.

Provided, that is, that it is done well. I have mentioned the production's musical weaknesses, but there are dramatic ones as well — above all the hesitancy of pacing that characterizes much of the spoken dialogue. It is not easy to get opera singers to do the job of professional stage actors. Still, what is the point of doing an operetta — which requires performers who are competent singers and actors both — unless the acted portions can have at least some air of professionalism? In the present case, the performers seem to have more than adequate acting abilities, but they are ineffectually directed and their individual performances do not fuse into a convincing

flow of dramatic action. Bright pauses stick each one painfully in the flow, and no one seems actually to be interacting with anyone else. It is embarrassing to listen to this vocal loping. And it is even more embarrassing to watch the endless, superfluous, ineptly choreographed ballet that paralyzes stage and audience for what seems like an hour in the middle of the second act.

I have tried to point out the virtues of the San Diego Opera's *Die Fledermaus*, but I suppose this review must be accounted a substantially negative one. What's the point of writing such a thing? The audience, with its standing ovations, clearly thinks the production is terrific. The publicity for the company is widespread and will doubtless result in enhanced income and that income will enable Mr. Capobianco to risk further serious and important productions such as that of *Elektra*. The cast seems to be having a lot of fun. Why then should a critic complain? Because somebody, at least, has to stand up for the composer. Not many folk down at the San Diego Opera are doing that. I would like to think that one day Johann Strauss himself — that master of a very special, subtle, and refined style of popular musical theater — will be given the respect this production gives mainly to stars, publicity, and cheap entertainment.

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# A Crash of Symbols



Kit Goldman, David Finley

JEFF MITCHELL

D.H. Lawrence once claimed, "Most works that live, live in spite of the author's laying it on thick." Does Tennessee Williams' *Sweet Bird of Youth* support Lawrence's observation? The author certainly heaps a heavy load of melodramatic angst, suspicious universal significance, and slippery symbolic relevance onto his play. Not to mention that it occurs on Easter Sunday, a setting that gives symbol detectors a banquet of potential ramifications ("Don't the purple sheets remind you of . . . why truly they MUST symbolize a transformation of flesh into . . ."). In an effort to thin out Williams' more viscous moments, the Gaslamp Quarter Theatre has cut portions of the text, pruning away some of the mega-melodrama and the jazzy (though usually rapid) symbolism of the original. Yet where the new version tempers the play's excesses — especially by eliminating the carnation of Chance Wayne at the end, and by ridding down the character of Boss Finley, a modern-day Huey Long and wall-to-wall lost — it at the same time lays bare the sketchy nature of the Williams text. The result is a tough call. There are some strengths in the production, but also many weaknesses. Lawrence's dictum,

which refers to works that live, may not apply.

*Sweet Bird of Youth* deals with the conflicting needs of its two protagonists, and also shows the tension between their private confinement in the Royal Palms Hotel in St. Cloud (on the Gulf of Mexico) and the external forces determined on reshaping their lives. Everyone is a prey of "the common enemy, time, in us all" — a line omitted, rightfully since it is so obvious, from this version of the play. Once a glamorous and talented actress, Alexandra del Lago is not forty-seven. She attempted a comeback recently, but when she watched the opening of her new film, she raced from the theater before the close-up shot that would reveal her wrinkles. In a stop induced by pills and drugs, she met Chance Wayne (whose name is a symbol seeker's delight; his chances are wanting, get it?). Chance's two main talents are the application of papaya cream massages and an uninhibited libido he has used for financial gain. But he is now twenty-nine and is about to cross what to him is a perilous threshold, a youth barrier that makes his dream of Hollywood stardom increasingly urgent.

Wayne has brought Alexandra to St. Cloud. It is here that he grew up, raised hell, and infected Heavenly Finley (the one woman he loved) with a social disease.

He is aware that Heavenly's father, Boss Finley, anxious to supplant his masculinity, but Chance persists in making his own comeback — with Alexandra's traveler's checks and silver-haired Cadillac — to his home town. He also intends to use Alexandra to achieve a larger aim: to blackmail her into signing Heavenly and himself to a film contract.

Gaslamp director Will Simpson has apparently chosen to center attention almost exclusively on the two leads of the play and away from the forces outside the hotel. Early on, Alexandra announces proudly that "when monster meets monster, one monster has to give way, and it will never be me." Simpson's focus is on the interplay between her and Chance, a relationship based on convenience, personal dependence, and power tactics. It is a struggle between two announced takers, both of whom see the relationship as a vehicle for selfish, personal gain. At first Alexandra regards Chance as a hireling, someone to give her oxygen, drugs, and immediate sexual gratification. He will also shield her from the outside world. What provides interest here is that Chance and Alexandra proclaim their designs without the slightest hesitation or restraint. And they make, in effect, a bargain, not a relationship.

This focus, accompanied as it is by a considerable trimming of the text, almost eliminates the secondary action of the drama. The first scene of act two, for example, is both abridged and relocated. In the original, this scene develops the subplot of the play as well as individual character motivation. We learn the politician Boss Finley advocates "violent action against corrupters" — in particular those lacking the "pure white blood of the South." We are introduced to Heavenly and her brother Tom Junior. And we get a better look at George Seander, who is betrothed to Heavenly and who — as a foil to Chance Wayne — is about as exciting as calculating the hang-time of punts in a football game.

Though the scene has never played very well, its abridgement pares away all semblance of character development. When the minor characters appear later in the play, their entrances have been prepared by nothing more than brief, impressionistic accounts of them by Chance. Their presence lacks dimension; they are merely puppets of the plot who seem to be ushered on stage in order to give the leads a rest. A small scene where Boss Finley addresses a crowd is the only instance of his mania observed in action. And Heavenly's eventual confrontation with Chance, the man who caused a portion of her insides to be surgically removed, is too fleeting to register convincingly the anger she has accumulated since he abandoned her. Even talented actress Donna Walker, who plays Heavenly, is unable to overcome the abbreviation of her character — and in particular the brevity of this scene. Her rage sounds more like a high-pitched, Southern whine. The secondary cuts, in short, weaken the strength of the characters.

One other change deserves mention. At the end of the original version, just before Tom Junior and a pack of macho types are about to emasculate him, Chance turns to

the audience and says: "I don't ask for your pity — just for your recognition of me in you . . . All of this is done in a stunted effort to stretch the character into an unearned universality — Chance Wayne as Everyman — and to suggest, for the audience, that at least, that another sacrificial lamb will bite the dust on Easter Sunday. The Gaslamp's tasteful omission of this dubious piece of tripe clearly modifies the conclusion. Rather than asserting Chance's unearned claim, the new ending stresses, with only a small dose of ambiguity, his and Alexandra's recognition of themselves in each other. After all the gamesmanship, bluff, and greed of their previous bargain, this recognition is for them a minor breakthrough. And they achieve a small degree of humanity, and our sympathy, even if they have to sneak through the back door to do it.

In short, the Gaslamp Quarter Theatre's edited version of *Sweet Bird of Youth* chooses not to present Williams' gothic horror story of private and public greed and power on a large canvas. It spares us from the outside world's existence, but it does so by creating several gaps in the process. The minor characters come and go like phantoms, and the production's lack of focus on the relationship between Alexandra and Chance leads to another problem as well.

Kit Goldman's excellent performance as Alexandra del Lago is easily the strength of the show. Goldman plays the star with a flexible range of emotive skills and an impressive attention to detail — a deft combination of scrappy, self-centered domineering and neurotic, dependent vulnerability. This is a jaundiced "monster," and a fully realized one at that — a noteworthy achievement, given the demanding nature of the role.

Although David Finley's work as Chance Wayne is for the most part competent, it is clearly no match for Goldman's artistry, regardless of how the script leads to favor his plight. And though both Goldman and Finley are younger than the characters they portray, he is less successful at concealing the difference. It is simply hard to believe that he is about to cross the dreaded — and, quite frankly, vastly overstated — divide that the age of this represents to his character. It is also difficult to believe him capable of the things his character has done.

This production of *Sweet Bird of Youth* has taken several risks by rerouting Williams' original version and by focusing on the psychological conflict between Alexandra and Chance. In addition, the sharp differences between Goldman's skills and those of Finley result in an artistic imbalance between the two. The scale is uneven, and the outcome of the dramatic battle is never much of an issue (even though it verges on the suggestion of a compromise between them). Instead, we are left with a truly remarkable piece of acting by Goldman — a mature performance executed consistently with precision — and not much else. Whatever else there might have been in the play appears, like youth's sweet bird, to have fled the scene.

ELEANOR WIDMER

**The Restaurant:** Kaiserhof  
**The Location:** 3351 Adobe Falls Road (287-3075)  
**Type of Food:** German  
**Price Range:** Dinners, \$5.25 to \$10.25  
**Hours:** Closed Monday. Lunch, Tuesday through Saturday, 11:00 a.m. to 2:00 p.m.; dinner, Tuesday through Saturday, 5:00 p.m. to 10:00 p.m.; Sunday brunch, 10:00 a.m. to 2:00 p.m.; dinner, 2:00 p.m. to 9:00 p.m.

Every now and then an incident will occur at a restaurant which will drive me for solace to my classical education. This may sound somewhat odd, but it's true. There's very little in the mass media or popular culture that will provide me with comfort when the chips are down, and often the more bizarre the event, the more I resort to writers of past centuries for consolation.

The other evening, after one of the most unusual evenings in my six and a half years of reviewing restaurants, I thought of John Stuart Mill, the nineteenth-century English philosopher, economist, and sociologist, whose writing advanced social reform and humanism. This was true not only for his time but for ours — Mill was a pioneer in his understanding of mass culture, that it brings with it an "oppressive yoke of uniformity in opinion and practice." In his famous work *On Liberty*, Mill recognized that the exercise of human freedom were to be found within people themselves rather than in the tyranny of the state. He also said that if all mankind were of one opinion, and only one person was of contrary opinion, mankind could not do silence that one person any more than one individual could silence all of mankind. For Mill, this was "liberty of thought and discussion," and for me, his eloquent words were soothing and reassuring following this incident:

I went to dinner with one of my students and his sister. As a general practice I don't like to review restaurants with students. Many of them think it will be a great task, but each has to pay his own way, and the majority of unreviewed restaurants are disappointing. However, this student had a good-paying job, so I was free from concern about the money. Moreover, he and his sister, also a university student, were genuinely excited about going. This is always good for my work — the more positive the people, the better. After offering them a choice of cuisines, they decided they would like to try German food because they had never been to a German restaurant. We set out in high spirits to the Kaiserhof, which is on the site of the old Gaslamp Quarter at Adobe Falls Road, off the Waring exit on Interstate 8.

I was told on the phone that reservations were not accepted for parties of less than

five, but I was assured that we wouldn't have to wait, that there were plenty of tables. We got there at 7:00 p.m.

The restaurant had not been substantially changed, and except for some pictures of mountains and new lamps, the decor was the same as the Gaslamp: wooden walls, plants, and a waiting area with couches. We were told that we would have to wait about fifteen minutes, despite the fact that many tables were indeed empty. I spent the time with my young friends translating the menu and making some suggestions. (Perhaps it should be added that I was a stylishly and appropriately attired — I wore a dress and the two students looked equally stylish.)

At 7:25 we were finally shown to our table. The few people waiting on tables were hurried and overworked. I offered the theory that we had to wait that long simply because the restaurant was short-handed and not because of a lack of tables. Finally our waiter arrived. Since we had already studied the menu, we knew just what we wanted. Accordingly, we ordered one sauerbraten (\$8.95), one paprika schnitzel (\$9.95), and I had the wiener schnitzel (\$9.95).

The menu struck me as too eclectic, because in addition to all the German specialties, it also offered filet mignon, "au champagne," curried chicken, King Crab legs, and even a cache of the day. When a menu is too extensive, it's likely that all the items can't be prepared equally well. Moreover, I was amazed when informed that the soup of the day was French onion. German indeed!

Still, though my suspicions were aroused, I didn't convey my sentiments to my young friends. In short order the

French onion soup was brought and my male student remarked, "This doesn't even have any cheese in it." Not only that, but it was dotted with commercial croutons. I took a few sips and left mine because it was so thin and poor. When the waiter asked me why I hadn't finished my soup, I replied that I was dieting. (All of these details are included to improve upon your hope and well mannered we were.)

My student's sister and I opted for the cucumber salad and that was the bit of the evening. Not only were the cucumbers properly marinated, but they were appropriate for a German meal. The salad, which my other friend had, consisted of standard commercial lettuce with bits of red cabbage. It was passable at best.

At last our entrees were ready. I quite adore German food and had had virtually nothing to eat all day in anticipation of our meal. Moreover, I feel that San Diego can use more German restaurants. Therefore, I truly hoped for the absolute best.

However, one look at the sauerbraten and I knew we were in trouble. The gravy was unnaturally brown and had a skin over it, such as the kind that forms over boiled milk. The whole thing appeared congealed and unpleasant to the eye. The taste was worse. The meat was overcooked and of darkish hue, and the gravy, far from having the tangy sauce that distinguishes this dish, was inedible. You really couldn't swallow it without gagging. All three of us tried it and all three of us agreed — something was terribly wrong with this dish. The dumpling that came with it was sheer flour, rolling in more unsavory gravy. My friend was left with only the red cabbage to eat.

Of course, I gave her a large piece of my wiener schnitzel, which was simply breaded veal. Fortunately, it had no gravy. It came with fried potatoes and red cabbage, both of which were adequate. The paprika schnitzel was made of pork and its alleged paprika sour cream sauce tasted suspiciously like canned tomato soup. But if you didn't know German food, you could eat it. At least it wasn't in the same class as the sauerbraten.

Our waiter inquired about the meal and I said that my friend couldn't eat her sauerbraten. The correct response on his part, if he had been properly instructed, would have been, "May I bring you something else?" He hesitated and disappeared into the kitchen. When he returned, he explained that that was the way it was prepared at Kaiserhof. He added, "I suppose you don't want to pay for it." I could see that he was under stress, so I said, "Well, we should only be charged half because we couldn't eat it. It's not good." At no point did any of us refuse to pay for it.

In fact, later we even offered to pay in full. The next thing we knew, the hostess had descended upon us. She eyed us as if we were suspect, as if we were troublemakers, as if we had never eaten in a restaurant. She said, "I understand that you don't like your meal and don't want to pay for it." I replied, "We couldn't eat the sauerbraten but we will pay for it."

She took a deep breath and answered, "We reserve the right not to serve people. We don't want you to come back to this restaurant again."

We were absolutely astounded. Are we to accept blindly anything that is placed before us, refrain from objection to unsatisfactory dishes, and hang our heads in guilt when told that we are to be punished for politely expressing our views?

At one level, what the hostess told us was simply ridiculous. Who in the world would want to return to such a bad restaurant? Why would we bother? For this onion soup, commercial salad, inedible gravies over lackluster meat? But at another level, Kaiserhof is not a rescue mission, it's a free-soup kitchen. We are paying hard-earned, inflationary dollars for their food, and thus we do have the right to say that we can't eat something because it's been badly prepared. And we should be able to say this without being told that we are undesirable. Suppose every time you got a faulty piece of equipment or a bad washing machine you were told never to return to Sears? Or, if you didn't like a movie, never to come back to the theater? Or, if you didn't like a president, never to vote for him again? And we have had material for another book if he had gone to Kaiserhof. In all fairness, they did not charge for the sauerbraten. But in all honesty, I urge you not to subject yourself to the possibility of a similar experience. Stay away.

Illustration by Elizabeth Mervin

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# To Forget Is Divine



DUNCAN SHEPHERD

It would be such a joy not to have to be the forty-ninth critic to tell you that *Stardust Memories* is Woody Allen's 8 1/2. But I can see no way around it. The two successive scenes that open the action — the first a copy of the claustrophobic car episode that opened *8 1/2*, with a touch of originality supplied by exchanging the car for an entire train, and the second an imitation of one of those desolate beach scenes popular with Fellini not just in *8 1/2*, but in *La Strada*, *La Dolce Vita*, *Jules of the Spirits*, *Satyricon* — are presented as the work of Allen's fictional alter ego, Sandy Bates, portrayed by Allen himself. And thus whose charge of plagiarism may temporarily be

explained away as allowable "characterization." Even then, the fictional director must immediately surrender some of the viewer's respect on the same charge. (Some more respect will be surrendered later when this character has an ecstatic fit over De Sica's *Bicycle Thief*, some viewers reasonably seeing this as a betrayal of his Fellini allegiance, some frowning on it on purely aesthetic grounds, and some finding fault with the simple plausibility of it — the plausibility, that is, of this fictional director, tired and irritated all throughout a weekend tribute to his past work, utilizing a rare free moment to sneak away and re-see the De Sica classic for the umpteenth time and enthusing over it anew what you know outside this movie, what you know of Godard movies, the sort whose mouth would look great in a strip of adhe-

sive tape.) Any early bone that the universal vilification implied here), and his taste for slightly oversteering women, this movie hasn't a leg to stand on. None of the above, though clearly the central issues, is decently dramatized within the borders of the movie proper. As to the first of those issues, the brief clips shown as examples of his "early, funny" stuff are so insipid — with the possible exception of one having to do with his hostility breaking loose, in the form of a sort of Bigfoot monster, causing great embarrassment to its owner and great havoc in the surrounding countryside — that we are cruelly reminded of the unhappy fact that Allen does not "feel funny" anymore. (We can't be sure that Bates ever did.) We also become less inclined, in consequence, to lament Allen's and (Bates's) new serious direction. This may be interpreted as Allen's underhanded way of stacking the argument in Bates's favor. But then again, the visible evidence of his newfound Fellini ideology is much too unappealing to make us side with him there, and he can hardly hope to woo many supporters through such blunt appeals to snobbery as having his adversaries say things like, "Too much reality is not what the people want." In any event, the third major issue — the taste in women — ends up supplanting the aesthetic issues. If he must offer any resolution at all — and it is hard to be sure, because more and more toward the end things start only seeming to happen and not really — it is the eventual springing for the mature and matronly Marie-Cristine Barrault over the neurotic and more typically Allenesque Charlotte Rampling and Jessica Harper. None of these relationships, it must be said, is explored far enough for us to feel as if we're in on the decision.

It is not the self-regard or the not-being-funny-anymore that is objectionable, although those are the principal accusations which Allen seems to be braced for. Much less is it that we are unable to sympathize with his private-most obsessions. "I look around this movie and all I see is human suffering" is patently not the sort of sentiment that will allow us to in-

Bergamesque *Interiors* (hardly the universal vilification implied here), and his taste for slightly oversteering women, this movie hasn't a leg to stand on. None of the above, though clearly the central issues, is decently dramatized within the borders of the movie proper. As to the first of those issues, the brief clips shown as examples of his "early, funny" stuff are so insipid — with the possible exception of one having to do with his hostility breaking loose, in the form of a sort of Bigfoot monster, causing great embarrassment to its owner and great havoc in the surrounding countryside — that we are cruelly reminded of the unhappy fact that Allen does not "feel funny" anymore. (We can't be sure that Bates ever did.) We also become less inclined, in consequence, to lament Allen's and (Bates's) new serious direction. This may be interpreted as Allen's underhanded way of stacking the argument in Bates's favor. But then again, the visible evidence of his newfound Fellini ideology is much too unappealing to make us side with him there, and he can hardly hope to woo many supporters through such blunt appeals to snobbery as having his adversaries say things like, "Too much reality is not what the people want." In any event, the third major issue — the taste in women — ends up supplanting the aesthetic issues. If he must offer any resolution at all — and it is hard to be sure, because more and more toward the end things start only seeming to happen and not really — it is the eventual springing for the mature and matronly Marie-Cristine Barrault over the neurotic and more typically Allenesque Charlotte Rampling and Jessica Harper. None of these relationships, it must be said, is explored far enough for us to feel as if we're in on the decision.

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one out on this group of Fellini Lawrence-like hypersensitive souls from the huge uncaring mass. And anyone who is subject to unfeeling moods — again not a small number — will be willing to go a good distance toward tolerating Allen's elaborate brooding over such matters. Even his more specialized concern with the pressures of being a celebrity is such an overworked subject that we can lend an attuned ear even if not a willing one, and the amount of attention devoted to film buffs, critics, teachers, curators, and their kin is pretty near dead-center in my own range of experience (in fact, with the San Diego film festival just around the corner, I gave a special view of recognition at the question-and-answer forums staged as part of the Bates retrospective weekend, although the hitherto sessions of these sessions is not made to seem more tedious by casting hideous people in the questioners' roles, and then shooting them head-on in the style of Diane Arbus). The trouble is quite

unconary: the painfulness of *Stardust Memories* comes precisely because of our recognition of and sympathy with Allen's concerns, and our resultant embarrassment at seeing him fail to monitor those concerns with an adult degree of restraint, and, worse, to transform them into art. The new serious Allen can still remind us of the Allen of old, if the adolescent moodiness and lack of perspective were not sufficient to do so, in the sense of being a throwback to the old stand-up night-club comic: he, in that role, can sound off at random on any number of things weighing on his mind without having to marshal them into a meaningful dramatic shape. The trope of actors under his command here simply allows him to come closer to mimicry than he was ever inclined in his solo routines. Too self-centered to be an accurate observer of other people or to see things from their point of view, he thinks all that is required to rebuke his imagined tormentors — idolators and detractors

alike — is to parrot their counsel and criticism verbatim, but coloring these with a markedly shriller tone. "You're morbid," he has heard or imagined he has heard someone say of him. And so, "You're morbid," he now echoes back, with a mockingly nasal sneer, and with all the native wit of a sullen adolescent who has been hearing the same complaint every day of his life from his parents and is too committed a nihilist to bother to formulate a defense. This sort of rebuttal will pass muster only with his most accepting and uncritical friends, and this movie is ultimately something of an ultimatum: are you for me or against me? And as long as he is laying down ultimatums, I am going to have to line up with the agnostics, needing no better reason than a dislike of ultimatums.

For anyone who, over the past year, has gotten out of the habit of looking eagerly each week to see what's on at the Unicorn,

it is worth making special note of the new program inaugurated there three weeks back, titled "The Growing Edge: Some American Mavericks" and subtitled "A Two-Month Exploration of Independent Cinema." The assemblage of movies, put together with a heavy concentration of documentaries, almost all of them first-run, none of them anywhere near the commercial mainstream, includes these titles: *The Whole Shooter* (Match-ton now through Friday), *Short Eyes*, *The Man You Love to Hate*, *The March on Paris 1914*, *Gimme Feedback*, *Gates of Heaven*, *The Trials of Hester*, *The Bears*, *The Last of the Blue Devils*, *Scenes from Childhood*, and *Imposers*. More information on these can be gotten from the traditionally late but now available Unicorn brochure. I am not familiar enough with the offerings to venture any personal recommendations, so I will just take the opportunity to welcome the Unicorn out of a kind of revival-house hibernation and back among the living.

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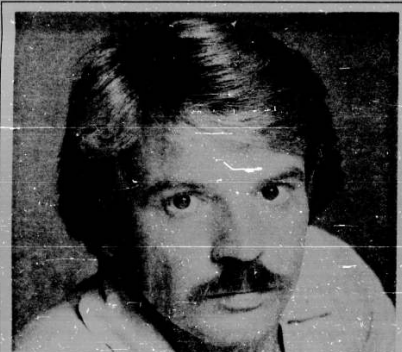
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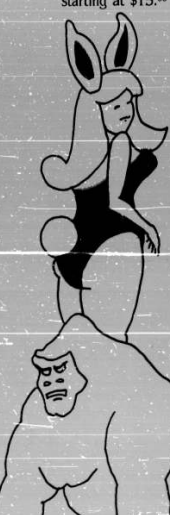
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# Step Right Up



RENO WIX

The Elephant Man, like its namesake, a real-life monstrously deformed person, is a mishapen vision, a catalyst for melancholia and all sorts of squirmy speculation, and probably not a fit encounter for an emotional party waltz. Its script lies in that tantalizing, yet frustrating territory of "based upon," developed partially from a study by Ashley Montagu but mostly from The Elephant Man and Other Reminiscences by Sir Frederick Treves, the Victorian doctor who befriended John Merrick, the Elephant Man, and recorded his data

somewhat loosely, long after the fact, but with undiminished regard. So this is the zone where facts get sensationalized for purposes of drama and yet the nagging awareness persists that something like this happened, and unfortunately Merrick probably did suffer as extremely as director David Lynch describes — from the horrified and disgusted reactions of many who see him as a monster and assume he's also an idiot lacking in sensibility, and from the tyranny of those who profit from his deformity. When he comes into the care of those with finer intentions, though his anguish is eased, the angst doesn't end but seeps into those about him and manifests itself in the more subtle, more pro-

vocative predicaments of his being an anomaly of society, a quarry of some fascination upon which Lynch never bestows the thorough attention he lavishes upon the cruelties of circumstance. Historical indications are that Merrick was not as mistreated in England as he was later on the continent, and Lynch's penchant for graphically leaning upon severe beatings and other tortuous, abusive imagery is an unreformed, characteristic link between this first commercial venture and his previous, more underground Eraserhead, a nightmare of oddballs from beginning to end, centering around an eccentric loner who destroys a subhuman baby in a scene which, though blunt, displayed an origi-

nality of vision compared to the ordinary variety of brutality here. Basing these events on Merrick's traumatic life makes this no fable, but in style this is no documentary of an extreme case of neurobiomatosis either; what we finally have in The Elephant Man is a more recent, based tragedy than Eraserhead, but still a nontraditional monster movie in which the worlds that Frankenstein or King Kong might have moved in, had they not been murdered, are darkly rendered. Familiar, too, to the gloominess of Eraserhead, is the composite of Lynch's fetishes, which congeal in a grimy recreation of the darker side of 19th-century London, his concern for ambient sound blends so convincingly with his recurring forms it's difficult to pinpoint whether one inspires the other. In the darkness of urban surfaces, with intermittent, startling gaps of steam; in dark, ominous hunks of clanking machinery, and the rhythm of bodies laboring over them; and by the disconcerting presence of mere lamps (in Eraserhead they flickered and buzzed like a faulty electric chair, here they hiss like ghosts), there looms a pervading gray consumption and such a seamy perspective on the Industrial Revolution that when a knacker-wurst-shaped bulldog waddles through some puddles on a muddy street it's a surprise that something nasty and heavy doesn't do away with him. This is a dismal enough environment without adding the ghoulies dread-like music as Dr. Treves approaches the lair of the Elephant Man for the first time. There's the feel of a Thirties horror movie in such extremely dark moments with the chiaroscuro, barking, strewn straw, and other such unsophisticated claptrap; an atmosphere confused by Lynch's more newfangled dream scenes — scenes which rarely work anyway and here they are sorry notions — seemingly a catchall for his non-narrative impulses.

British actor John Hurt (peripheral in Midnight Express and Alien) portrays Merrick, and, though the movie is his alone, he has considerable emburances to transcend to command any dis-

While he claims he "can't think of a more convincing way to convey emotion using only body movement and voice" (the strains under some seven hours' worth of oppressive makeup and an inhibiting wardrobe of hat, hood, cane, and cloak), the mechanics are usually staged in such an excessive way as to demand all the dignity which was the Elephant Man's due without giving Hurt the opportunity to ask the same of the audience. It seems the actor sweats under the strain of the physical difficulties of the role, slurping through an abnormally curled-back lip which inspired his epithet, and then finds himself in a situation which taxes the credulity: one in which Anne Bancroft as a crinkly, moist-eyed actress introduces him to Shakespeare. Now here we have a human being who has been treated like an animal, and who looks more like a cauliflower, face to face with a great lady of the theater, and he has divined somehow the page of classic dialogue between Romeo and Juliet (which he is reciting fluidly, without prompting, nor keeping his eyes averted to the page, and with the inflection that could only come from a familiarity with the stage. Absurdly improbable, this spontaneous performance makes a circus of an interaction which could have provided a so much more likely and provocative excuse to culminate, as it does, with a guarded peck from the beauty upon the cheek of the beast. Lynch is quite chaste, clinically divulging early on that Merrick's genitals, unlike practically every other inch of him excepting his left hand, are perfect, and leaving us to wonder in perpetuity whether or not his excursion into the worldly included sexual contact.

There's even more of a peepshow mentality at work initially in The Elephant Man as Lynch teases us with a series of false introductions to Merrick, beginning with Treves' pilgrimage to first view him the doctor is played with reserve by Anthony Hopkins; and after a theatrical fanfare by the Elephant Man's fierce possessor, Bytes (a relentlessly harsh characterization by Freddie Jones), we are allowed only the sight of Treves' tears dripping in re-

sponse. And so we must then follow the patient across London to an examination very much as we might pay an extra quarter to go behind another curtain in a carnival sideshow, only to be given a very old-fashioned fadout as Treves removes Merrick's smeely hood. By now the meat in which Lynch will finally reveal the spectacle has assumed a very showmanlike aura, and after further dallying, this time a pathetic posturing behind a shirred curtain as an audience of cluck-clucking doctors get their eyes full, we finally catch a glimpse along with an unprepared nurse as he interrupts him in an unguarded moment. Oh so predictably we have screaming and tray-dropping, and as reported at the time, "Women and nervous persons fly in horror at the sight of him" — but how awful can one hunk of malformed flesh be? This delved acquaintance, prefaced as it is by precision of language with a ring of authenticity such as "lamentable deformities," "the most perverted and degraded sort," "an insidious condition," and "an affliction of huge, pendulous masses," has backfired, and painstakingly applied globules of latex notwithstanding, some of our more impatient imaginations have run wild with the lurid lingo of the past century and one glib moviegoer exclaims to no one in particular, "Oh, I don't think he's so bad." However, the outrageous statute of limitations on differences in appearances never runs out, and in spite of the freakshow aspect inherent and exploited here, this story sometimes goes beyond, though never far enough, the likes of an Alligator Woman afflicted with an extreme case of porosis and into the intriguing issues of how rituals of normalcy shape experience.

In one of the most quiet and careful scenes, the Elephant Man is taken calling to the refined atmosphere of Dr. Treves' Victorian home, and without that prevalent hawking we can begin to comprehend the perceptions of a man of insouciance and sensitivity who is bereft of the most usual links with others, as he views the placement of some family photographs on the mantelpiece and asks, "Is that the way

they do it in most houses?" Even persons of the most drastic pri-ation, living at the periphery of the established order, have shared some commonality lacking here, and the singularity of his experience, while remarkable in itself, is an act of wonder: how did he develop such a civilized sensibility? And what happened to his mother, whose picture he cherishes and who stars in his dreams? (In the final, dippy fantasy flight, her visage seems to be forming a new constellation in space.) In addition to the grief he has been suffering, he expresses now an aspiration in common with the rest of his species — he has exerted himself to be a good son — and hearing this it is Mrs. Treves' turn to weep.

The Elephant Man shares some common ideas with the many Hollywood versions of The Hunchback of Notre Dame as well as the more recent The Mystery of Kaspar Hauser by the German director Werner Herzog, based, too, on an actual account from long ago of a feral man suddenly interjected into a world which doesn't know what to do with him, a community which wrestles with responsibility for him and haggles over his subsistence, where he is for the first time respected and encouraged to communicate and shown kindness: whose background remains mysterious, and whose newfound security and well-being cannot prove him from the malevolent forces which had him first. Herzog used Kaspar Hauser as the outsider in order to ridicule the structure of religion and society, but Lynch opts for a less foppish group which, while riding the trend, brings Merrick his chances to share, desirable or not, the socialness of bedtime, the exchanging of pleasantries and gifts, and in one stardust evening, the magical essence of theatrical fantasy. It's a weak and uninteresting quibble Treves has with his conscience over whether or not he might be exploiting the man's misfortune once again, only on a more elevated level, or as the very correct nurse, Motherhead (Wendy Hiller in a just-right mode), snaps, "He's only being stared at all over again." This debate between nurse and doctor about the wisdom of opening Mer-

rick's door to a steady stream of pandering guests becomes an occasion to examine the behavior which is basic for loving kindness, as she makes plain how she dares to fully bathe and nurtured her patient and thereby shows him love.

It's so difficult to understand how Merrick could remain open to the risks of experience after the overwhelming injuriousness of his life, and that he does so bespeaks what Treves termed his "nobility." When Lynch swings to such extremes the Elephant Man becomes a mythic figure, a parable of the purification of suffering stopping just short of the qualifications of sainthood. Kaspar Hauser was dragged, as a reluctant child, to church and evidently held no mystical communion with the divine, but Merrick in his initial revelation discloses that he has read the Bible, knows portions of it by heart, and appears to find special solace in the twenty-third psalm. Hospital director Carr Gomm (crisply depicted by John Gielgud) is stirred to accept Merrick's moral sense only after overhearing his recital of the passage. After Kaspar Hauser writes his name in seeds, the blooms are trampled, and after John Merrick works diligently on a paper model of a church, inspired only by the spires in view from his hospital window, the model is similarly crushed in a leadily violent orgy/kidnap. Suffering further desolation that would demolish all but the hardest of spirits, he eventually returns, restores his artistry, and, after signing his name to the work, feels a completeness. The paradox of this fidelity brings to mind an old joke on theism: a preacher expounds to his congregation that all God created is perfection, and a humback rises indignantly to challenge him, "What about me? Look at this hump on my back!" and the preacher replies, "You're the most perfect humback I've ever seen." Lynch is toying with the idea of the Elephant Man as a "perfect" Elephant Man whose troubles originate in those of little faith, which is not really so very new or insightful, and not worth the agony of Lynch's immersion in maelofence. □

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## Section 2

### Events, Theater, Music, Film



**From Meditation To Drama To Ecstasy**

Yehudi Menuhin has called sarod player Ali Akbar Khan "the greatest musician in the world." Virtually every lover of Indian classical music shares Menuhin's sentiment as those moments in an Ali Akbar concert when the gods seem to descend upon their votaries and you hear a performance of such intensity, inventiveness, passion, and grandeur that the musicians, their audience, and the whole universe seem transformed into something greater and better than life as we ordinarily know it. Ali Akbar began to study traditional Indian music at the age of three. He was not allowed to hear Western music until he was seven. At nine, after six years of preparation, he first began to study sarod, a large, lute-like stringed instrument with several melodic strings and a large number of sympathetic vibrators. The sarod he plays now was made by his uncle, out of teakwood from an old tree in his great-grandfather's house. "I never let it out of my sight," says the musician. "It goes wherever I go. On airplanes, I hold it in my lap. It has grown up with me, and so, you see, I know it well."

The typical instrumental grouping for these ragas includes the sarod, tabla (drum), and a plucked drone instrument (tanpura). Each composition has a characteristic mood, and the piece usually begins with an alap, a slow prelude in free rhythm, performed without tabla accompaniment. The alap is followed by a slow-tempo gat, set in a particular meter from which the sarod departs into improvisation and to which it returns at the end of each improvisatory passage. The slow gat is accompanied by the drums, as is the fast gat that follows.

(continued on page 4, col. 2)

### Native Californians For Sale

The average San Diego garden is like an inveterate traveler's storage room, cluttered with a hodgepodge of mementos and oddities from throughout the world. Up against the house wall sits a heap of rare jasmine from Malaysia or Natal plum from South Africa, stretched out in front lies a green lawn from Kentucky or Florida, in the corner towers an Australian eucalyptus, along the road stands oleander from the Mediterranean, and sprawling over everything is European ivy. Our gardens reflect our feelings about the place in which we live and how we see ourselves. When we fill our gardens with exotic species from all over the world it is with an expression of exuberance at being free from killing frost and smothering snow, and with a feeling of mastery over nature in making the unnatural thrive as if it

(continued on page 4, col. 3)



### South American Folk Music

Many years ago Pan, that Greek god with the horns, legs, and ears of a goat, chased the nymph Syrinx into a bed of reeds where she disappeared. In his pursuit he made a pipe out of the reeds, and that was one of the earliest musical instruments. The Greek name for such pipes is syrinx; we call them panpipes. In the Quechua language of the Incas they were known as anansas, and they were the most advanced musical instrument of the American continents before the time of Christopher Columbus. An Incan fable attributes the possession of a magic anansa to the fox, and the skillful playing of the anansa was considered the ultimate test and the measure of a hero.

On the alpacas, the highlands of Peru and Bolivia, the anansa had many forms, and there were other panpipes too, up to seven feet in length. Some of them were sacred, used in religious ritual. Others were secular, played in imitation of birdsong. The pipes, notched flutes, drums, and rattles were the original instruments in traditional South American music. With the Spanish

(continued on page 4, col. 3)

conquistadores and the Irish missionaries came stringed instruments: guitar, violin, mandolin, harp. A native-Indian adaptation of the mandolin was the changro, made from the shell of an armadillo.

A San Francisco-based group of folk musicians uses these instruments today to play traditional music of the Andes: Ecuador, Peru, Bolivia, and the northern regions of Chile and Argentina. They call themselves Sakay, which in Quechua means to open up the earth and prepare it for planting. The members of Sakay are Bolivian, American, and Swiss, a cross-cultural mixture that seems appropriate to the hybrid aspects of their music.

There are three important traditions in South American music: indigenous Indian, European, primarily Hispanic, and Afro-American. The Indian tradition is itself dualistic: from the Quechua and the once-syncretized Aymara cultures, with the usually gay *Waltz*, or dance-song, and the usually sad *maraca*, or pure song. The Indian songs are generally melodic and tetrameteric or pentameteric, often with syncope. The European influence is evident to some extent on the alpacas, in the instruments, in harmonic patterns and the melodic scale.

The Afro-American emphasis on rhythm and beat, while stronger in Brazil and Venezuela, had an impact in the coastal regions of Peru (there were 10,000 blacks from Guinea, Senegal, and the Congo in Lima in 1748) and Ecuador. Tania Libertad de Souza is a Peruvian folk singer who combines themes from contemporary Peruvian writers with traditional Afro-American rhythms of 12 Peruvian coast. Her songs have been described as voices of Peruvian poetry, and they may become part of the folklore of the future.

Sakay will present a concert of traditional Andean music in San Diego, in conjunction with the current Golden Treasures of Peru exhibition at the San Diego Museum of Art. The concert will be this Saturday, October 18, 8:00 p.m. Copies available in the museum. For further information call the museum at 232-7341.

Tania Libertad will perform black & reds from Peru as part of the month-long *Oceania* International Festival in Trinidad. Her concert will be on Monday, October 20, 8:30 p.m. Culture House Theatre, Fourth Street 1 1/2 miles west of Revolution. Tickets, for tickets and information call Community Arts at 223-3141.

—Amy Chai

Contributions to **READER EVENTS** must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80093, San Diego, CA 92188.

## Dance

**Dance Company** by Bea Snyder and Company, with Doni Martin and John Davidson and guest artist Poenie Dodson, will incorporate dance, theater, live music, and voice. Friday, October 17, and Saturday, October 18, 8 p.m., Studio Theatre W2028, SDSU. 265-6851.

**Dance Jam**, an alternative dance experience to popular, ethnic, avant-garde, and live music, will feature a live musical performance. Friday, October 17, and Saturday, October 18, 8 p.m., Studio Theatre W2028, SDSU. 265-6851.

## Film

**Subliminal Cuts** (Acute to Hysteria), a comic film about death by Luis Buñuel, will be shown at La Jolla. Friday, October 17, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

**"The Gold Rush,"** the eloquent silent film by Charlie Chaplin, will be shown before a potluck dinner. Friday, October 17, 6 p.m., Hall, Fort Union, 4000 Front Street, Hillcrest. 299-3636.

**"The Memory of Justice,"** Marcel Ophüls' 1976 documentary film on the Nuremberg trials and their implications, will be shown as part of the USCSD Political Film Series. Friday, October 17, 7 p.m., USB 2722, UCSD. Free. 452-3361.

**"Living Sands of Namih,"** a National Geographic film on survival in an inhospitable desert, will be shown Saturday, October 18, and Sunday, October 19, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

**"Al Hay — The Pilgrimage"** will be shown as the conclusion of a series of films on the Muslim

world. Sunday, October 18, 1:30 p.m., room 0-100, Horticultural Building, Camacoma College, 2950 Jamacha Road, El Cajon, and 7:30 p.m., room 220, Fine Arts Hall, Grossmont College, 8500 Grossmont College Drive, El Cajon. Free. 465-1700 x321.

**Famous Actors on Film** series will screen John Huston's *The Maltese Falcon*, starring Humphrey Bogart, Sydney Greenstreet, Peter Lorre, and Mary Astor. Tuesday, October 21, 7 p.m., and Thursday, October 23, 11 a.m., Little Theatre, SDSU. Free. 265-5204.

**Horror Films**, Edgar Allan Poe's *The Tell-Tale Heart* and *Vampire Bat*, will be screened Wednesday, October 22, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

**"Mount St. Helens,"** the world's largest recorded volcanic force, a mixed-media presentation about the influences of cosmic energies on our lives, and *Viva Las Vegas*, an omnibus film with an aerial survey of the Baja Peninsula, will be shown through November. Reichen H. Fleet Street Theatre, Balboa Park. 238-1233.

## Lectures

**"Dissemination and Brainwashing: Should the Cults and Anticultists be Legally Controlled?"** will be the subject of a panel discussion sponsored by the Humanist Discussion Group. Thursday, October 16, 7 p.m., Humanist Church Meeting House, 4190 Front Street, Hillcrest. 299-3978.

**"Fruits, Nuts, Balmey, Are We What We Eat?"** a lecture by USCSD biochemist Paul Salzman, will begin a series of health education lectures. Thursday, October 16, 7:30 p.m., Grossmont College, 8500 Grossmont College Drive, La Mesa. Free. 465-1700 x321.

**Planetarium Lecture Series** will present John Olson speaking on "Music of the Spheres," and the belief that the motions of the heavens have a definite order similar to that of the harmonies found in music. Thursday, October 16, 7:30 p.m., Southwestern College planetarium, 900 Quince Lane, Road, Chula Vista. 421-1180.

**Theatre and Drama in Ancient**

**Greece** will be the topic of a lecture presented by USU's Peter Robinson. Friday, October 17, 7:30 p.m., Helix Cultural Center, 5662 Indiana Street, San Diego. Free. 291-2020.

**Wildfire and Fire Management** will be the subject of a lecture by Gary Larson of the Cleveland National Forest, sponsored by the Sierra Club. Friday, October 17, 7:30 p.m., Natural History Museum auditorium, Balboa Park. Free. 233-7144.

**"Astrology in Daily Life"** will be the topic of a lecture presented by Tanisha White. Friday, October 17, 7 p.m., Alcorn Hall, 9830 Ray Street, North Park. Free. 298-1560.

**Sports Medicine Clinic** will continue with Dr. Harold Elrick speaking on "Sports Physiology." Nutrition, Drugs, Steroids, etc. Saturday, October 18, 9 a.m., The General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9830.

**Opera Previews** with Vere Wolf will focus on Felix Massenet's *Werther*. Saturday, October 18, 10 a.m., MinCotta College's Del Mar Theatre, 4000 Front Street, Hillcrest. 299-3636.

**"Four by Four"** poets, eight in all, will give a poetry reading. Saturday, October 18, 7:30 p.m., Golden Hills Antiques, 4456 Broadway, San Diego. Free. 697-6080 or 236-9883.

**Poetry Reading**, Steve Roberts and others will read selections from their forthcoming anthology of *renewable experience poetry*. Friday, October 16, 8 p.m., Walkers Place Pub, Student Center, UCSD. 452-4090 or 452-3362.

**Chamber Music Series** will present the Guernsey String Quartet in a program of Beethoven's Quartet in F Major, op. 18 no. 1, Bartók's Quartet no. 6, and Schubert's Quartet in D minor, op. 36 "Voices Intimate." Friday, October 17, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

**Friday Evening Concerts** series will present Al Akbar Khan, sarod player. Friday, October 17, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

**Bluegrass Concert** will feature Country Gazette, with Alan Munde and Roland White. Friday, October 17, 8:30 p.m., El Amigo Plaza, 1140 Broadway, El Cajon. 465-0679.

**Traditional Music of the Andes** will be presented by Susan Sotter. Friday, October 18, 8 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

**Violin Recital** will feature Stephen Ball, accompanied by pianist Jane Prim, and music of Leclair, Chausson, Hindemith, and de Falla. Saturday, October 18, 8 p.m., Smith Recital Hall, SDSU. Free. 262-1793 or 265-6031.

**Sunday Concert** will feature the Novellus String Trio. Sunday, October 19, 11 a.m., Opus 5 Art Studio, 125 Via de la Valle, Solana Beach. Free. 481-2533.

**Wright reading** from his work in poetry. Thursday, October 21, 7:30 p.m., Scripps Cottage, SDSU. Free. 265-5443.

**Nuclear Safety Pro and Con** will be debated by UCSD professor Michio Kaku, the first atomic nuclear scientist to visit Three Mile Island after the accident, and a pro-nuclear scientist from the American Nuclear Society. Tuesday, October 21, 8 p.m., Revelle Cafeteria, UCSD. 452-4450.

**Onologist Mario Soto** will discuss the "Cyclid Clinic's Approach to Health," as part of the fourth annual Alternative Ways to Health series. Wednesday, October 22, 7:30 p.m., Casa Real Room, Arts Center, SDSU. Free. 265-6065.

**Cottage Concert**, violinist Bob Gross, cellist Marcia Zeavin, and pianist Bob McManis will perform the Beethoven Piano Trio, op. 1 no. 2. Monday, October 20, 8 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 231-0793 or 298-9978.

**Marine Music** will be presented by the U.S. Marine Band. Monday, October 20, noon and 8 p.m., Golden Gymnasium, Point Loma. 232-6474 or 232-6484.

**Mini-Concerts** series will present artists from the San Diego Opera. Monday, October 20, noon, Grand Salon, Civic Theatre, downtown. Free. 459-7351.

**Fall Chamber Concert Series** will present pianist Robert Ogden in a recital of works by Chopin, Prokofiev, Scarlatti, and Ravel. Monday, October 20, 3:30 p.m., Chula Vista Library, Fourth Avenue and F Street, Chula Vista. Free. 422-8887.

**Fall Chamber Music Series** will present pianist James Prim in a vocal recital of songs by Wolf, Fauré, and Vaughan-Williams. Tuesday, October 21, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5800.

**Music Department Concert** will feature the Northridge Windwood Quintet. Wednesday, October 22, 12:15 p.m., Performance Lab, Palomar College, San Marcos. Free. 744-1100 x349.

**Noontime Concerts** will feature Michael Wolf on the double bass. Wednesday, October 22, 12:15 p.m., French Parlor, Fountains Hall, USD. Free. 291-6480 x426.

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Sunday, October 19, 2 p.m., El Cajon Valley Hospital lobby, 1688 East Main Street, El Cajon. Free. 440-1127 x130.

**South Indian Violinist L. Subramaniam** will perform the classical music of his country, accompanied on mridangam, ghatam, tambura, and shruti-peti. Sunday, October 20, 9:30 p.m., HSS 2520, SDSU. 262-3120.

**Harpichordist Karlens McIntosh** will present a recital of works by Couperin, de la Guerre, and Bach. Sunday, October 19, 3 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 231-0793 or 298-9978.

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# To Local Events

17, 8:30 p.m., Club Camperette, Agua Caliente Boulevard at the golf course, Camperette de Los Angeles. Saturday, October 18, 8:30, Club Camperette, Vida y Movimiento chorus. Sunday, October 19, 8:30 p.m., Club Camperette, Tema Universal. Black singing from Peru. Monday, October 20, 9:30 p.m., Culture House Theatre and Tempo Novo Inn. Wednesday, October 22, 8:30 p.m., Culture House Theatre. 233-0141.

**Harvest Festival** will feature bluegrass music, country clogging, and crafts for sale. Friday, October 17, noon to 10 p.m., Saturdays, October 18, 10 a.m. to 10 p.m., and Sunday, October 19, 10 a.m. to 7 p.m., Community Concourse, downtown. 457-1553.

**"Scream in the Dark"** haunted house sponsored by JBR Camperette will debut Friday, October 17 and Saturday, October 18, 6:30 to 10:30 p.m., College Grove Shopping Center, Highway 94 and 100, San Diego. 292-1660 or 286-4502.

**Art Auction** of works by artists throughout the U.S. will be sponsored by the Robert C. Kynon Memorial Scholarship Fund. Friday, October 17, 8 p.m., Stardust Hotel, Mission Valley. 291-6078.

**37th Annual Rummage Sale** of the San Diego Junior League, billed as the world's largest garage sale, will be held Saturday, October 18, 8 a.m. to 6 p.m., and Sunday, October 19, 10 a.m. to 3 p.m., Exhibit Hall, Del Mar Fairgrounds. 465-6102 or 234-2253.

**"San Diego Art Museum's"** lecture and tour series will begin with a trip to the San Diego Museum of Art. Tuesday, October 19, 10 a.m. to 5 p.m., SDSU art gallery, downtown. Dennis Komac discussing the Third Annual International Directors' Festival. Friday, October 17, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5800.

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**Artisan's Festival** of Southern California craftsmen demonstrating and displaying their crafts will be held Saturday,



# READER'S GUIDE TO LOCAL EVENTS

**Portrait Photographs**, including Dame Margot Fonteyn, Rudolf Nurev, C. P. Snow, Golda Meir, Margaret Thatcher, and others, taken by Ben Schwartz, will be on view through October 30, East Room, Mandeville Center, UCSD, 452-3120.

**"Hearst's Bones, Pablos"** by Robert Rauschenberg will be exhibited through October 10, Thomas Baber Gallery, 7470 Grand Avenue, La Jolla, 454-0345.

**"The Great Plains Revisited"**, an exhibition of new watercolor paintings of landscapes, towns, and animals by George Mattson, will be on view through October 31, Sales and Rental Gallery, San Diego Museum of Art, Balboa Park, 432-7931.

**"Large Semitransparent Paintings"** by Lucie Frey, installed with natural and artificial light sources, will continue through October 31, Deagbank gallery, 1262 Kettner Boulevard, downtown, 236-1916.

**"Myth or Menace?"**, a retrospective of work by Randy Herr, will be on display through October 31, Dagwood Burnsted Gallery, 4316 52nd Street, San Diego, 265-2526.

**Paintings and Photos** by Linda Churchill will be exhibited through October 31, Artus Showroom, 2168 Chatsworth Boulevard, San Diego, 459-4091.

**"Skin & Bones, Painted Eyes: The Development of American Quilts"**, a four-part show of American quilts from the nineteenth century to the present, will feature in part the 1910-1940 Amish, Mennonite, and middle American Depression-era pieces, through October 31, Villa Montezuma, 1925 K Street, San Diego, 239-2121.

**"The Last Five Years"**, an exhibition of magenta prints and etchings by Barry Reid will be on display through November 1, Spectrum

Gallery, 4011 Goldblith Street, Mission Hills, 295-2725.

**"The Black and Grey Show"**, an exhibition of charcoal drawings of Norman Lundin and granite sculpture of Takashi Nishii, will be on display through November 4, Boehm Gallery, Palmer College, San Marcos, 744-1150.

**"Nine Squared"**, an exhibition of recent work by Mark Schweitzer, Gary Chivens, and Thom D'Avoli, will continue through November 7, Gallery 552, 552 Fifth Avenue, downtown, 233-1997.

**"Cape Light"**, an exhibition of photographs taken by Joel Meyersowitz on Cape Cod, will be exhibited in two parts, through November 6, Gallery Graphics, 1047 Third Avenue, Hillcrest, (295-3538); and through November 7, Southwestern College Gallery, 920 Gray Lakes Road, Chula Vista (424-7401).

**New Paintings** by Oscar Melendez will be exhibited through November 12, with a reception for the artist on Saturday, October 18, 6 to 8 p.m., Winger Gallery, Fine Art Store, 4683 Gas Street, Pacific Beach, 454-4414.

**"Golden Treasures of Peru"**, a traveling exhibition of nearly 300 gold artifacts from Lima's Museo Oro del Peru, represents five pre-Columbian cultures (Vica, Naica, Moche, Chimu, Inca), and includes mummy masks and gloves, ear spoils, nose ornaments, tweeter pendants, beakers, and crowns, will be on view through November 30, San Diego Museum of Art, Balboa Park, 232-7931.

## Khan

(continued from page 1)

The tempo gradually increases, there are virtuosic interchanges between sax and table, and the rhythmic use of the drone strings

leads to a grand climax. The complete development of a raga depends on the imagination and ability of the performer and its length may vary greatly. When Ali Akbar performs, what you may be sure of is a tremendous technical skill, musical excitement, and spiritual transfiguration, as the music is created while you listen.

Ustad Ali Akbar Khan will perform this Friday evening, October 17, 8 p.m., at San Diego State's Smith Recital Hall. Tickets are available at the Acres Center Box Office (265-6947) and all Select-Seat outlets. Free parking is available on campus. For those of you who cannot get to SDSU, the concert will be broadcast live by KPBS-FM 89.

—Thomas Arne

## Natives

(continued from page 1)

belonged. Some of our gardenescapes mirror the immigrant's nostalgia for a lost homeland in plantings which try to replicate the landscape of an Eastern or Midwestern childhood.

In the midst of all this greenery it is almost as rare to encounter a native California plant in the garden as it is to encounter a native Californian in the state. This sparsity certainly doesn't stem from any meager supply of available plant material. California has in excess of five thousand (5046 by one recent count) native species, more than occur in the entire central and northeastern United States plus adjacent Canada, a region nearly ten times larger. Our native flora is also, to a large extent, unique.

Of the five thousand native species almost one-third grow naturally exclusively in California. The forms of our native plants are as varied as

California's climate, topography, and soils; they range from moisture-loving redwoods to drought-resistant cacti, and from alpine cushion plants that cling to rocky mountaintops where a sudden storm can plumb the temperature to below freezing any month of the year, to tender tropical palms.

This floral richness has not been totally ignored by horticulturists. Nineteenth-century English gardeners considered America an exotic land and eagerly awaited the discovery and introduction of new plants from California from explorers such as David Douglas, namesake of the Douglas fir, who in the 1820s and 1830s brought dozens of California plants to British gardens. In California itself the cultivar of natives until now has played only a minor horticultural role.

The situation is changing, however, and even in the chain nurseries one sees an occasional dwarf coyote bush or California lilac. There is a growing realization that nature cannot, after all, be conquered and that the real triumph lies not in thwarting nature by growing lush lawns in the desert or palm trees in Alaska, but in a sensitive utilization of natural conditions. California in general, and San Diego in particular, have an out-of-phase climate with no rainfall during the warm season when plants like to grow and plenty of rainfall during the cool season when plants tend to become dormant. Our local chaparral and coastal sage-scrub communities have evolved with this climate and are exceedingly well-adapted to survive hot, dry summers and to take advantage of cool, wet winters. Lush gardens, on the other hand, survive hot San Diego summers only with the help of extensive irrigation, mostly with Colorado

River water. In the mid-1980s Arizona will begin to claim her legal share of that water and San Diego's supply will be greatly reduced. Our water-guzzling gardens will become as much an anachronism as gas-guzzling automobiles of the 1960s are today.

An alternative is just beyond our fences, in the undeveloped canyons and on the mesa tops that contain a wealth of plants fully adapted to deal with our climate and offering beauty and a sense of harmony to our gardens — aromatic agaves, lemonade berry that can be clipped into a dense hedge, delicately flowered ceanothus, red-berried toyon, Matilija poppy with its impressive eight-inch flowers, and numerous annual wild flowers.

November and December, the beginning of the rainy season, are ideal months for planting many native species. These plants can be difficult to transplant from their natural growing sites and their seeds often require special handling to mimic natural conditions such as fire before they will germinate. Therefore, one of the best places to find native plants for the garden is at the upcoming eighth annual plant sale of the California Native Plant Society, an organization devoted to protecting the native flora where it still exists in the wild and to encouraging horticultural use of native plants. At the sale many drought-resistant plants will be available, including a new hybrid of the yellow-flowered fremontia. The California native plant sale will take place this Saturday, October 16 from 10:00 a.m. to 4:00 p.m., Patio A, Casa del Prado just west of the Natural History Museum in Balboa Park. For further information call Susan Elliott at 436-1291 or Mitch Beauchamp at 287-2904.

—Bob Finkel

# READER'S GUIDE TO THE THEATER

Theater critics are compelled by the *San Diego* commentary by Jonathan Safran Foer and Jeff Smith. Information is accurate and useful to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

**AND THE SOUL SHALL DANCE** Valadez Yamauchi's award-winning drama, presented by the Pacific Asian Actors Ensemble, eloquently depicts the struggles of two, second-generation Japanese attempting to survive, to prosper, and eventually to leave the Imperial Valley of 1935 and return to their homeland. The Murata household continues the Japanese tradition of familial solidarity, a code of internal support that enables them to face hardships — of which there are several — with courage and tenacity. Murata's wife Hana, played with a delicate combination of strength and sensitivity by Betty Ogino, typifies the resilience of the family. Though it is clearly difficult for her, Hana is able to counterbalance her dream of returning home with a practical eye that refuses to overlook the conflicting realities of their situation. Her message, which Ogino articulates with impressive conviction, is endurance. By contrast, the other family lacks cohesiveness. Emiko, who is unloving, often cruel. She has undergone multiple alienations. She was married without her consent to a man in a foreign, hostile land, she desires to return not only to Japan but also to the man she was taken from, and she is completely isolated. All that endures in her life are her dreams of the future and her recollections of the past — both of which she attempts to deny, tilting the many contrasts imposed in these various reactions to

the new culture. Yamauchi weaves a subtle tapestry able to evoke a wide range of emotions. From the tragedy inherent in Emiko's life to the beauty of her death, the play is a masterpiece of dramatic art. Directed by Katherine D. Grayson — to the delicate blending of realism and optimism in the Murata

family. And though the opening-night performance by the Ensemble had a few minor rough spots — timing, lighting, and an awkward stage arrangement — Yamauchi's story line and Bert Brink's direction focus one's attention away from these momentary detours and onto the

changing moods of his material, the spatial relationships on stage, and the smooth transitions from one subject to the next. Gaffney, a professor of drama at UCSD, has organized the program around a central theme of the period: the black experience in America. Within the theme, the company explores a

broader panorama of subjects, and Gaffney has added complexity to each by presenting it from at least two different points of view, a technique that reveals the positive and negative qualities, the joy and the anger inherent in that particular topic. The overall effect is a sensually woven tapestry, a blend of visual and verbal images at times playful and at times stark, immediate, and deeply moving. It is difficult to single out individual performances in this excellent program, since talent runs deep through the entire cast and since the production is clearly a collective effort. Dramatic performances by Anissa P. Bingham, James Tyrone Wallace, and J. Aubrey Island, the dance work of Michelle Jones and Eddie Kirkpatrick, and the singing voice of Charlotte

many disparate elements into a unified aesthetic whole. (Sm.) *San Diego* Theatre, through October 27, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:30 p.m.

**CABARET** Remakes of highly successful shows often tend to steer clear of their prototype, whenever possible avoiding repetition — and often the elements that made the show work in the first place. With some exceptions, the program is a case of the latter.

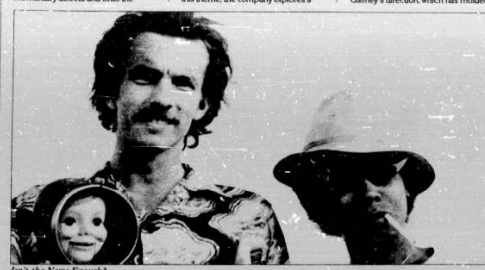
Remakes of highly successful shows often tend to steer clear of their prototype, whenever possible avoiding repetition — and often the elements that made the show work in the first place. With some exceptions, the program is a case of the latter. The musical play, produced by David S. Mironov, appears unafraid to resemble the original. It achieves this goal fairly well, and it presents a respectable — if not enthralling — evening's entertainment. Cabaret is

about the carefree, decadent, and ultimately tragic life in Berlin just prior to the rise of Nazism. In particular, it is a life in the Kit Kat Club, a comfortable place for indecent activity where the spiritual decay of the period is symbolized by the Master of Ceremonies and his nightly invitation to the audience, in the song "Welcome," to participate in

broader panorama of subjects, and Gaffney has added complexity to each by presenting it from at least two different points of view, a technique that reveals the positive and negative qualities, the joy and the anger inherent in that particular topic. The overall effect is a sensually woven tapestry, a blend of visual and verbal images at times playful and at times stark, immediate, and deeply moving. It is difficult to single out individual performances in this excellent program, since talent runs deep through the entire cast and since the production is clearly a collective effort. Dramatic performances by Anissa P. Bingham, James Tyrone Wallace, and J. Aubrey Island, the dance work of Michelle Jones and Eddie Kirkpatrick, and the singing voice of Charlotte

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## OCTOBER 18, 1980 7



# READER'S GUIDE TO THE MUSIC SCENE

## This Week's Concerts

Among the many tribulations which lower the morale of any ambitious rock and roll band, the most expediting one must be trying to figure out how to convince major record labels that you have commercial potential. This is at the heart of the dilemma of those groups located in Los Angeles. A constant existential question I hear from the better San Diego bands is "Should we move to L.A.?" The catalyst to fame and fortune is mirrored by engineers whose decisions are arbitrary. This week, the most interesting shows are those of the Busboys, Tuesday night at the Baccharat, 20-26, Friday night at the California Theatre, and the Zippers, tonight, Thursday, at the Old No. 7 Distillery in Solana Beach and Saturday night at the Spill.

The curious thing about these bands — all Los Angeles based — is that the former two are recording for giant corporations (Arista and CBS, respectively) while the latter, one of the more fondly regarded veterans of the Southern California new-wave scene, are still free agents searching for a team to pick up their wide-open options. Talent is certainly an asset, but in this business, a band, more often than not, must rely on that trump card known as luck to garner success. There is no doubt in my mind that the Busboys deserve the attention they are now receiving. Although my parents have expressed concern about my son's sense of humor, consider the Busboys truly funny. Accompanied artists tend to come off strong in the hope of getting a response. Without even the aid of an album, these gentlemen have proven that it is possible for five players (two of



THE BUSBOYS

whom are "born again" Christians) and one Chicano to do deal with subjects that are not humorous at all (the Ku Klux Klan, unemployment, welfare, being a relief person on a fixed income) with panache. Add to that their complete "freak-out" which is hard rock decorated with poignant "punk" and "funk" nuances, and you have a modern Coasties — a funny band that transcends the typical boundaries of color and genre. These guys might very well prove to be nothing more

than a joke, but I think they deserve more credit than that. Their slogan — "We Play Minimum Wage Rock" — could become a cliché, and they could become treasurers. But for the moment they make me laugh; they haven't gotten the feedback about their new-found success, and I'd ask me, I love seeing them. They are a great rock and roll band. Take my word for it.

20-20 bothered me before they had even been signed to CBS Records. One thing about the

California new-wave acts I have found annoying from the start is that many of them are no more than updated imitations of any given "Misery Beats" ("Tottenham Sound," "Liverpool Sound" student. Come to think of it, it is not a quality you expect in any young rock band. Maybe it is one you hope for, but that is something altogether different. But it has reached a point where too many bands are actively, flagrantly, shamelessly imitating the British rock bands of 1964. The sad thing is that they're getting the same sort of results that most of those worthless forgotten bands did: a minor hit here, a nice review there. Just serves to prove that you can celebrate the mid-Sixties but you cannot revive them. Look, the Roadrunners tried it and almost succeeded, the Bay City Rollers tried it and almost succeeded, the Knack tried it and almost succeeded. But saying that any of these guys almost succeeded is just as worthwhile as saying that if the Beatles hadn't broken up, they'd still be a great band. In other words, hindsight is 20-20. And this band, despite its efforts, is merely living, no more. They know all the moves well enough but they lack something crucial. There it is called heart, or maybe soul, or maybe imagination. They lack something, though. Opening will be R.V. and the Mubudacs and the Penetrators.

As for the Zippers, there appears to be little that we sports fans can do to assist them. They have been a fixture of the California music scene for at least four years now. Every other month someone from the "Los Angeles Times" writes a progress report on the band. It is always favorable. Aside from the "Mubudacs," I cannot think of another California band which is as well liked and still remains only a "regional" favorite. There is never any accounting for taste, but by

gods, the Zippers are not even as weird as, say, the Cars (or the Butoys). They are what they have always been: a good, sturdy, and easily amongst rock bands. Maybe they will never make it "big," but it won't be because they lack talent. Just what does it take?

Now that my own existential question has been trotted out, it is only fair to inform you that tonight, Thursday, at the Old No. 7 Distillery, the Zippers will be appearing with the Moving Targets, and on Saturday night at the Spill with the Penetrators and the Puppies, two other favorites of mine I am trying to soft-pedal for fear of making my affection seem like hype. (It will, anyway, but by offering a disclaimer I thought I could lessen the blow.)

Halle Gentry and John Letwich, two very accomplished and popular musicians, will play at the Gaslamp Quarter Theatre this Monday evening. These two young players — Gentry and Letwich — are ubiquitous on the local jazz circuit. A dual situation is more difficult to bring off successfully, and my admiration for the talents of these two men is high enough that I hope they are up to the challenge.

Many of my colleagues are unimpressed by J.J. Cole. I am as well. There is just no apparent reason to listen to him. He performs as though he wishes no one had bought tickets; he sings offensively; his songs are hardly worth the effort it takes to make one's way to the theatre. He is shy, quiet, bow, a complete singer and no more. He'll be at the Belly Up Tavern on Saturday night.

The same, in a sense, can be said of Maria Muloud. Her strained, fake-serious imitations of female blues singers are, with double-entendres which are hardly worthy of Bessie Smith (hell, for that matter, they are not even as

(continued on page 18)

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## This Week's Concerts

(continued from page 8)  
convincing as those of Rosie Flores, a much better singer who is

here (at the time). Muldaur comes back to the Backdoor on Sunday. After her experiment with Benny Carter proved a failure, I lost hope in the woman; she hasn't done much to regain it. It appears that Flores have been lying low for a while. Not a

bad idea. The worst thing a local band can do is overwork itself. I wish that they could do as much as they do before, and that their opening act Saturday at the Old No. 7 Distillery, the Strangers, are too. Well, let's just say, I hope so.

According to my schedule, this is not the most momentous week of local music. In fact, it's a quiet week. The rest of the week is taken up by the Four Eyes, and the Wimpas Friday at the Old No. 7 Distillery. The first two acts are well known and well liked. Sources

tell me that the last conglomerate (actually a blend of Funk and Four Eyes) is a very interesting band. I haven't seen them yet. Finally, Cielo and Kaponi will return to the Backdoor tonight. Thursday.  
— Steve Emdin

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**San Diego Concerts**  
Cecilio and Kaponi: Backchannel, Thursday, October 16, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.  
The Zippers and Moving Targets: Old No. 7 Distillery, Thursday, October 16, 9 p.m., 140 South Sierra Boulevard, Solana Beach, 755-6733.

20/20, The Penetrators, and R.V. and the Hubeaps: California Theatre, Friday, October 17, 8 p.m., 140 South Sierra Boulevard, Solana Beach, 755-6733.

**Fluke and Four Eyes**, with special guests, **B.J. and the Wimpas**: Old No. 7 Distillery, Friday, October 17, 9 p.m., 140 South Sierra Boulevard, Solana Beach, 755-6733.

**The Zippers, the Puppies, and the Penetrators**: Split, Saturday, October 18, 9 p.m., 130 Buena Vista Avenue, 276-3993.

**J.J. Cole**: Belly Up Tavern, Saturday, October 18, 8 and 10:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9222.

**Rings and Strangers**: Old No. 7 Distillery, Saturday, October 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 755-6733.

**Maria Muldaur**: Backchannel, Sunday, October 19, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**Hollis Gearty and John Leff**: Galt's Garage, Sunday, October 20, 8 p.m., 547 Fourth Avenue, downtown, 264-1506 or 234-9583.

**The Butteys**: Backchannel, Sunday, October 21, 7:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**Willie Dixon and the Chicago Blues All Stars**: Belly Up Tavern, Thursday, October 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9222.

**Butch Lucy and Bob Magnusson**: Galt's Garage, Thursday, October 24, 7:30 p.m., 547 Fourth Avenue, downtown, 264-1506 or 234-9583.

**Elton John**: Sports Arena, Wednesday, October 24, 7:30 p.m., Sports Arena Boulevard, 224-4171.

**John Mayall**: Backchannel, Wednesday, October 24, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**John Mayall**: Backchannel, Thursday, October 25, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**Charles McPherson and Peter Sprague**: Galt's Garage, Thursday, Monday, November 3, 8 p.m., 547 Fourth Avenue, downtown, 264-1506.

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## READER'S GUIDE TO THE MUSIC SCENE

Anchorage Fish Company, 3878 Carlsbad Boulevard, Carlsbad, 726-3170. M.B. and Me, folk rock, Wednesday through Saturday. Kahle Dooz, from Los Angeles, and Scott Peace.

contemporary, Sunday through Tuesday.

Anthony's Harborland, 1355 North Harbor Drive, downtown, 233-6358. Country, folk, and Me, folk rock, Wednesday through Saturday. Kahle Dooz, from Los Angeles, and Scott Peace.

Atlantic, 2545 Ingraham Street, Mission Bay, 224-2434. Superbia, live, contemporary, Tuesday through Saturday.

Bachanal, 2022 Claremont Mesa Boulevard, Claremont, 562-8222. Tweed breakfast, new wave, rock, Friday, Saturday, and Wednesday.

Bahia, 914 West Mission Bay Drive, Mission Bay, 486-0561. Texas weather featuring Adele Ivy, country western, Tuesday through Saturday.

Bar K Ranch House, 1191 East Broadway, Vista, 724-0510. The Native Ensemble, country and country swing, Tuesday through Saturday.

Bay Lounge, 1921 Bacon Street, Ocean Beach, 222-8522. Call club for information.

Belly Up Tavern, 113 South Cedros Avenue, Solana Beach, 481-9022. J.J. Cole, rock and roll, Saturday. Rose and the Screamin' rock, Wednesday.

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

Black Angus, 5247 Keamy Villa Road, Kearny Mesa, 276-3100.

Special K, contemporary, Tuesday through Saturday.


Black Angus, 707 E. Street, Chula Vista, 452-7000. Call club for information.

Black Angus, 1000 Groves Avenue, El Cajon, 440-5055. Summer breeze, contemporary, Monday through Saturday.

Black Angus, 10310 First Road, Mission Valley, 563-5862. Summer Wine, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797. Ella Ruth Piggies jazz, Friday and Saturday.

KPRI AND WOLF & RISSMILLER CONCERTS ANNOUNCE



## JETHRO TULL

### WHITESNAKE

MONDAY, NOVEMBER 10 - 7:30 PM

SPORTS ARENA

All seats reserved, \$5.75, 7.75

Tickets available at: Mad Jack's Sound Centers, All Leo Stereo Stores, All Frisco Fannin Clothing Stores, All Arena Ticket Agencies, and The Sports Arena Ticket Office.

PRODUCED BY WOLF & RISSMILLER CONCERTS

## Dynamite Seats

on sale now:

# ELTON JOHN

Wed. Oct. 29

# JETHRO TULL

Mon. Nov. 10

Gary Numan Nov. 3 ★ Police Nov. 2

Reserve now:

Cheap Trick ★ Kansas ★ Beach Boys

Now 2 offices to serve you ★

292-1171

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THE PRODUCTS

Oct. 17 & 31

## ZEBRA CLUB

560 5th Avenue downtown

239-4222

must be 21

For West Productions

### MOBILE MUSIC SERVICES

for:

Weddings Birthdays Office Parties Special Occasions

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## LIVE D.J.

Good sound & music

Also: custom tapes made

942-5045

Hanson Music Rental invites you to enjoy

MONDAY & TUESDAY, OCTOBER 27 & 28

## BOBBY HUTCHERSON

"One of the best musicians in the world" McCoy Tyner

FRIDAY, OCTOBER 31

## KOINONIA

with ANTHONY LABORIEL, ALBY AGUNA, BILL MAXWELL, DEAN PARKS, HADLEY MOORESMITH, JOHN PHILLIPS, HARLAN RODGERS

FRIDAY, NOVEMBER 1

## DAVID FRIESEN & JOHN STOWELL

### MUSIC ENSEMBLE

THURSDAY, NOVEMBER 13

## JOHN HANDY'S WHISPER

FRIDAY & SATURDAY, NOVEMBER 14 & 15

## LEW TABACKIN

WEDNESDAY, NOVEMBER 19

Direct from New York

## BEN SIDRAN GROUP

International Blend

SALAD & COFFEE HOUSE

4034 30th Street, North Park (near Lincoln)

Doors open at 7:30. Advance tickets for all shows available at the Academy Theatre, Chameleon Records, Flipside Records (Sports Arena/SDSU). No age limit. Table reservations suggested at 287-8718 or 298-1721.

TONY KRAMANN and LARRY VALIEN

# THE POLICE


with special guest

Monday, November 3 8 p.m.

CIVIC THEATRE 202 C STREET

Tickets are \$8.75 and \$9.75

Available at: Off The Record, 6138 El Cajon Boulevard, 265-0507; Stiff Competition, 1146 Garnet Avenue, 272-8209; Civic Center Box Office, Bill Gambles, and all Select-A-Seat outlets. Call 236-6510 for more information. Charge line: 565-2865. Six ticket limit per person.



# Le Chalet

Entertainment by the sea

No Cover—Music 9 p.m. nightly


Happy Hour 5 to 7 Well doubles

## Untouchables

Rock out with the sound of the 60s

Tonight only

the best in Western Swing



Friday, Saturday


Farewell Party

Tues., Oct. 21 9pm

This is your last chance to see this fantastic group

Ron Kirkpatrick and

## FAVORITE SON



## BAND OF RENOWN

with Katy Brown

get down!

Wednesday, Thursday

## Wide Screen Football

Saturday College Games

the best of N.C.A.A. Football

Sunday Pro Football

10 a.m. and 1 p.m. all Charger games

Cheese omelette, hash browns, biscuits and well cocktail only \$1.75

Monday Night Football 6 p.m.

Spaghetti Feast 6 p.m. til 7

Spaghetti, salad and garlic bread \$1.50

Draft & wine 50¢ during game

5046 Newport Ocean Beach 222-5300

# JOY HERRERA'S

## SOUL

1130 Buena Ave. & W. Monrovia Blvd. Club, Reminiscent of the 1960s. 276-3983. Cocktails, food, dancing, 21 and up. Air Conditioned.

Thursday (Tonight)

## Four Eyes and Fluke

plus BJ and the Wimps with special guests

## Sonny and Cher Ono

This show is so hot it was banned in every club in San Diego.

Friday & Saturday

## The Penetrators

with special guests (Friday)

## The Puppies

and from L.A.

## The Zippers

and on Saturday

special guests with

## The Penetrators;

Jerry Ramey & the Shames and the Suspects.

I guarantee each night will be one of the finest shows of the decade. If you must then, you're a fool. Come early—another sure sell-out.

Tuesday Oct. 21

## Ratsass

I am as curious as you are.

Wednesday Oct. 22

## Chuck & the Tigers

(They brought the root down last Saturday and I've still recovered it)

Claude Coma & the IV's plus

Color T.V. featuring Alan Brown. The Spirit's night-time look

Coming

October 24: FOUR EYES and BECKY and BLU TONES

October 25: JERRY RAMEY & THE SHAMES plus THE RICK ELIAS BAND.

Monday & Tuesday

## MEXICAN FEAST SPECIAL

Share all week to you can drink the weekends and solve up Mondays & Tuesdays here with a complete Mexican combination plate. This week consists of chips & hot sauce for appetizers, bean tostada, beef taco, & cheese enchilada, served with tortillas, rice, beans, hot vegetable plus burrito for dessert.

ALL FOR ONLY \$2.50

Regularly \$4.95. Served 5-9 p.m. Prepared authentically by Jerry Herrera and served by the happy musical cook Allen Brown. Come visit us.

W

all. Tomorrow night I tried to take the night off as I needed some sleep. When I ran a quick call, "Well, give a thousand people down here to see Sam and Fly play that hard rock stuff. As Max and I arrived everybody was having a great time. My beautiful waitress Elena gave up waiting on the customers as there were lots of boys and she wanted all of them. My bartender Joan that night closed the bar, the customers were real chummy about which drinks she poured. And Alan Brown, my sometimes cook, sometimes musician, was sitting at the front door smiling and shaking everybody's hand and telling them how wonderful they were. When we arrived, Elena started waiting on them. She opened the bar and told him never get that hard rock stuff. When he never got that hard rock stuff, then she took out his whip and chair and the show began. He kept yelling out "How does it feel?" As he won the people's hearts he whipped them to death and they loved it. Must have had a real kinky crowd down here, but what do you expect on Zoo night? Now to our friend V.I.P. nobody lost. Should have seen Thursday night. Mary, Barbara, and I were having some of drinks for everyone including Bill Brown. The bar didn't close. We bought at least 3. While Bill Silva and Tom Strove, Linda and I were down to offer me a job, but who needs his money when I have money? I came by with my show and left with them. Joana had a birthday Friday at 12:01, and then there a party, and invited everyone over to her house Saturday, that no one could find. So we came with Fred from Four Eyes, but as soon as the band started to play, she did too. With someone else, there Fred didn't find out, it is his house, his heart. The entire staff from Francisco's came out to see the show. I was so happy to see you and your home. Laurence made me a beautiful cake for the party. Saturday night, but had to leave, no one recognized her. And to with the boys, I arrived in the barbershop in an I must say Janelle and Thanks All!

## READER'S GUIDE TO THE MUSIC SCENE

**Blue Parrot**, 1259 Prospect Street, La Jolla, 454-9531. New Tuxedo jazz band, jazz, Thursday, Charles McPherson Quartet, jazz, Friday and Saturday. Dwyer-Riedel Duo, classical, Sunday. Stone's Throw, jazz, Tuesday and Wednesday.

**Boathouse**, 2040 Harbor Island Drive, Harbor Island, 291-8710. Call club for information.

**Bob LaBau Music Center**, 1400 Rosecrans Street, Long Beach, 222-6686. Riverboat Roy Clayton, folk, Saturday.

**Bombay Bicycle Club**, 2806 Shelter Island Drive, Shelter Island, 224-2483. Gary Music Co., jazz, Friday and Saturday.

**Boon's**, 2888 Pacific Highway, downtown, 291-6666. On Stage, rock and roll, Tuesday through Saturday.

**Bourbon Street West**, 315 South Highway 101, Solana Beach, 755-5161. The Red Cello Dilemma Band, dixieland jazz, Friday and Saturday.

**Burbury's**, 1406 Mira Mesa Boulevard, Mira Mesa, 578-8666. Call club for information.

**Buttercup Lounge**, 2045 East Valley Parkway, Escondido, 743-0422. Harry Paul and Mel Ventron, variety, Thursday through Sunday.

**Cafe Del Rey Motel**, 1547 El Prado, Rancho Park, 274-8511. Brian Lewis, contemporary guitar, Friday and Saturday. Sharon Kruger, piano bar, Friday and Saturday.

**Cafe in the Valley**, 911 Camino del Rio South, Mission Valley, 524-1676. Call club for information.

**296-8329 Robert Stewart**, classical guitar, Wednesday through Saturday.

**Cask and Cleaver**, 140 South Sierra Avenue, Solana Beach, 481-6238. Live 80s, contemporary, Wednesday through Saturday.

**Castaways**, 10717 Woodside Avenue, San Jose, 487-0300. Edgins rock, Tuesday through Saturday.

**Catalonian**, 3999 Mission Boulevard, Mission Beach, 488-1081. Sun Shy, progressive country western, Tuesday through Saturday. Urban cowboy, country western, Sunday afternoon.

**Chateau**, 2021 Ortega Avenue, Carlsbad, 942-6800. 1/2 live/1/2 trio, contemporary, Wednesday through Sunday.

**Chicago Mining Co.**, North, 308 E. Camino Real, Encinitas, 942-1676. Call club for information.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-9531. Call club for information.

**Comedy Store**, 1406 Mira Mesa Boulevard, Mira Mesa, 578-8666. Call club for information.

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**Country Bumpkin**, 1602 Palm Avenue, Imperial Beach, 429-1161. Country, California, country western, Wednesday through Saturday. Ducky's Revue, 180 rock and roll, Monday and Tuesday.

**Country Pump**, 17250 Old Business Route 8, El Cajon, 541-5893. Country, country, country rock, Friday and Saturday.

**Countryside**, 300 Douglas Drive, Oceanside, 757-0680. Country, country western, Tuesday through Saturday.

**Cunningham's Restaurant and Country Western Nightclub**, 7024 Miramar Road, Mira Mesa, 578-1216. Call club for information.

**Dance Machine**, 1602 Palm Avenue, Imperial Beach, 429-1161. Grand Slam, top 40 rock, Wednesday through Sunday, rock and roll, Monday and Tuesday.

**Do Vinci's**, 626 E. Street, Chula Vista, 427-8880. Rex Paris, contemporary, Tuesday through Sunday.

**Distillery**, Old No. 7, 140 South Sierra Boulevard, Solana Beach, 755-6733. Zippers and Moving Target, new wave, Thursday, Funk, Four Eyes, and BJ and the Wimps, new wave and 80s.

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## O'HUNGRY'S OPEN "MIKE" NIGHT

Every Sunday and Monday  
7:30-11:30

Compete for  
\$200 in cash & prizes!

2547 San Diego Ave.  
298-0133

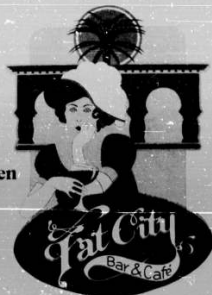
Introducing:

## Bruce Cameron Ensemble

Melissa McCracken  
(Tues.-Thurs. nights)

Lunch & Dinner  
Sunday Brunch  
After-theatre supper/dessert menu  
(Tues.-Sat.)

232-0686  
Pacific Hwy. & Hawthorn  
Next to China Camp  
Near airport. Free parking.



## D'Onofrio's

7363 El Cajon Blvd., La Mesa  
460-1500

Thursday, Friday, Saturday



Wednesday night

## Shack Junction

Country western

Sunday and Tuesday

## Live Performance Comedy Western Play

Tickets \$3.95  
Bell Starr production, call for reservations

Monday-Thursday

## Prime Rib All You Can Eat \$7.50

Sunday-Thursday

## Two Top Sirloin Dinners for \$9.95

## Su Casa 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

## Live Country Western & Rock Bands

Free Mexican-style appetizers

from 10:00 to 12:00

and a great view from the best bayside

cantina in all the west.

No cover. Free parking.

Su Casa at Seaport Village  
Pacific Highway at Harbor Drive  
(939-7581)



## THE VOYAGER proudly presents Kirk Bates



## & The Bleach Brothers Tuesday thru Saturday 9:00 p.m. - 1:30 a.m.

Kamikaze night—Tuesdays  
75¢ Kamikazes 9:00 p.m.—1:30 a.m.

Ladies night—every Wednesday  
All well drinks \$1.00 9:00 p.m.—1:30 a.m.

Backgammon  
Tuesday, Wednesday, Thursday 6:00—9:00 p.m.  
tournament play available.

No cover—No minimum

at

## THE VOYAGER

1901 Shelter Island Drive  
222-0421

## CASTAWAYS Night Club

presents  
one of San Diego's  
finest rock acts



Listen to them nightly at San Diego's original  
rock & roll club

Also enjoy our weekly specials:

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY & SATURDAY
Ladies Night Drinks \$1.00	Margaritas \$1.00	Kamikaze Night \$1.00	No Cover Charge Saturday Door \$1.00

## Monday Night Football on Giant Screen

10757 Woodside

Santee

Behind Lenny's Restaurant

For reservations  
or information:  
449-6700



## THE HOLLIS GENTRY QUARTET



featuring

BILL COLEMAN, Guitar,  
BILL ANDREWS, Bass,  
JIM GILBERT, Drums

Every Sunday & Monday  
8-Midnight

The TOP OF THE ARC, San Diego's highest rock 'n' roll venue is now offering the great sound of jazz. Here's an opportunity to play with one of San Diego's most popular jazz groups. Dixieland, progressive, swing, modern, whatever your favorite is, it'll be happening on Sunday and Monday evenings at the TOP OF THE ARC on Harbor Island. BRING YOUR AXE AND SIT IN.

Top of the Arc

Trunkage

Tower at Harbor Island  
1960 Harbor Island Drive Phone 291-6700

## Old No. 7 DISTILLERY

## Concert Weekend

Thurs. Oct. 16 Fri. Oct. 17 Sat. Oct. 18

## Zippers

from L.A.

with  
Moving Targets



FLUKE



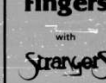
Four Eyes

new special guest:

BJ & The Wimps!



Fingers



Sarge's



Sun. Oct. 19

Tweed Sneakers

Tues. Oct. 21



FLUKE

Wed. Oct. 22

Two Dance Floors to Party  
140 S. Sierra, Solana Beach 755-6733



# READER'S GUIDE TO THE MUSIC SCENE

Friday: Fingers and Strangers, new wave, Saturday: Straz, rock, Sunday: Tweed Sneakers, new wave/rock, Tuesday: Rites, new wave, Wednesday: Doc Masters, 2051 Shelter Island

Drive: Shelter Island, 223-2872; Montauk's Revenge, contemporary and country, Thursday through Saturday; East West Band, contemporary, Sunday and Monday;

Dona's Steak House, 7363 El Cajon Boulevard, La Mesa, 460-1500, King Biscuit Blues Band, blues, Thursday through Saturday; Guit, guitar, and by Fortune, live instrumental, Sunday and Tuesday; Shock Junction, country western, Wednesday;

Driftwood, 5558 Southmore Drive, La Mesa, 462-0533, Steve Johnson Duo, contemporary and swing, Tuesday through Sunday;

Eagle 1, 945 San Marcos;

Boulevard, San Marcos, 744 740, Cymmyr Sakes, country western, Wednesday through Saturday;

Elario's, 7955 La Jolla Shores Drive, La Jolla, 499-0541, Jax;

Morillo Quartet featuring Ron Satterfield, jazz, Wednesday through Sunday;

Fat City, 2137 Pacific Highway, downtown, 225-0886, Melissa McCracken, contemporary, Tuesday through Thursday; Bruce Cameron Ensemble, jazz, Friday and Saturday;

Fish House West, 2633 South highway 161, Cardiff, 753-6438, Ruli, jazz, Thursday through Saturday; Anthony Ortega, jazz and jam session, Sunday and Monday;

Fogcutter, 2858 Coronado Boulevard, Carlsbad, 729-3189, Matt, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday;

Francine's, 939 North Hill Street, Oceanside, 722-7123, Call club for information;

Gaslight Theatre Club, 2855 Midway Drive, Loma Portal, 223-8122, Call club for information;

Gold Coast Lounge, Town and Country Hotel, 300 Hotel Circle North, Mission Valley, 297-7131, Soft Touch, contemporary, Tuesday through Saturday;

Gran's Tomb, 326 Broadway, downtown, 232-3121, Leslie Gold, vocalist and pianist (Gershwin through contemporary), Tuesday through Saturday;

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010, Live Arabica, jazz and belly dancers, nightly;

Halcayon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559, Ecstasy, rock and roll, Tuesday through Saturday; Rock & Blues Band, rock and roll, Sunday and Monday;

Halligan's, 4328 Ocean Boulevard, Pacific Beach, 274-3474, Cindy and the Sinners, rock and roll, Tuesday through Saturday; Shoggers, new wave/rock, Sunday and Monday;

Harpwood, 4016 Wallace Street, Old Town, 295-0269, Delene Zafirovich, guitar and variety, Wednesday through Friday; Melissa McCracken, guitar and variety, Saturday and Sunday;

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242, Coast to Coast, contemporary, Wednesday through Saturday;

Hill House, 2730 Via de la Valle, Del Mar, 725-0844, Duckworts, country rock, Wednesday through Saturday;

Saturday: Freestyle, light country rock, Sunday and Tuesday;

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010, People Movers, contemporary, Tuesday through Saturday; Guideline, contemporary, Sunday and Monday;

Holiday Inn/Harborview, 1617 1st Avenue, Encinitas, 239-6171, Call club for information;

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370, Highway, contemporary, Tuesday through Saturday;

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577, Spring Fever, contemporary, Tuesday through Saturday;

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517, Two Tones, contemporary, Thursday through Saturday;

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633, Gary Sherwood and Rick DeLoe, contemporary and country, Sunday and Monday;

Huntman, 1511 #13 East Valley Parkway, Escondido, 743-7105, Homelife, country, rock, and contemporary, Thursday through Saturday;

Hutchies, 1463 Palm Avenue, Imperial Beach, 423-3479, Pony Express, country rock, Thursday through Saturday; Iron session, Sunday;

Hydra, 2826 South Highway 101, Cardiff, 753-9068, Call club for information;

Islands Lounge, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley, 297-7101, Pyramid, contemporary and dance, Tuesday through Saturday; Jannah Williams, contemporary, Sunday and Monday;

John Bull, 2200 Highland Avenue, National City, 474-2201, Gary Sherwood, contemporary and country, Tuesday and Wednesday;

Jolly Roger, 307 West Harbor Drive, Seaport Village, 233-4300, Local cat, contemporary, Wednesday through Sunday;

Jolly Roger, 1902 Harbor Drive, Oceanside, 722-1531, Colorado Cook and teaching huggles and Dixie, variety, Wednesday through Saturday;

Joie Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220, Thunderbolt the Wanderer, rock and roll, Thursday and Saturday; The New East West Band, contemporary, Friday, Tuesday, and Wednesday;

Journeys, 5315 Kearny Villa Road, Kearny Mesa, 279-2040, Call club for information;

The Juke Box, 339 West Broadway, downtown, 234-0221, Call club for information;

King's Grill, 1333 Hotel Circle South, Mission Valley, 297-2231, Call club for information;

Krishna Mulvaney's, 1031 Orange Avenue, Carlsbad, 435-4860, Gary Sherwood, contemporary and country, Friday and Saturday;

Lakeview Resort, Highway 79, Carlsbad, 725-0736, Three Fall, country rock, Thursday through Sunday;

Lakeside Hotel, 9040 River Street, Lakeside, 443-5591, The California Country Band, country, Friday through Sunday;

Le Chien Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331, Cross, folk guitar, Friday and Saturday; Stuart, folk guitar, Wednesday;

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Ocean Beach, 222-5300, Call club for information;

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828, Gary Puckett and Sheryl Krieger, rock and roll, Thursday through Saturday;

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# BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE FOR

★ ELTON JOHN ★

WED. OCT. 28 IN SAN DIEGO \$11.50

AT 50 ANAHEIM & L.A.—PRICED FROM

JETHRO TULL

GARY NUMAN NOV. 2 POLICE NOV. 3

CHARGERS ALL GAMES

DENVER & PITTSBURGH '1980

WE BUY, SELL & TRADE TICKETS!

RESERVE CHOICE SEATS NOW FOR CHEAP TRICK AND MANY MORE!

WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US! A SMALL REFUNDABLE DEPOSIT GUARANTEES YOUR CHOICE SEATS.

2125 GARNET 273-4567 CALL US!

PACIFIC BEACH 24 HOUR PHONE

BUCK'S TICKET SERVICE

Thursday Oct. 16, 9 PM (Rock 'n Roll)

Jerry Raney & the Shames

Friday Oct. 17, 9 PM (Rock 'n Roll)

Billie Bright Band

Saturday, Oct. 18, 8 & 10:30 PM (Blues/Rock)

in concert

J. J. Cale

Tickets at Ticketron and Belly Up

Sunday Oct. 19, 9 PM (Rock 'n Roll)

Wednesday Oct. 22, 9 PM (Rock-a-Billy)

Rosie and the Screaminers

Thursday Oct. 23, 8 & 10 PM (Blues/Rock/Catalyst)

in concert

Willie Dixon and the Chicago Blues All Stars

Every Sunday

Giant Screen Charger Football

Happy hour 12-1 PM 35c Hotdogs

Every Monday Night 6 PM

Giant Screen NFL

35c Hotdogs

Fri. Oct. 31 - The 5th Annual Halloween Party

with Jerry McCann

Featuring fresh sandwiches nightly

143 S. Cedros, Solana Beach 481-9022

# LIVE FROM THE BACCHANAL

PHONE 560-8022

BETWEEN HWY. 163 & CONVOY ST. 8022 CLAIREMONT MESA BLVD. SAN DIEGO'S HOTTEST ROCK SPOT

FRIDAY & SATURDAY, OCTOBER 17 & 18

Tweed Sneakers

SUNDAY, OCTOBER 19 NO COVER, DRINK SPECIALS

Eden

MONDAY, OCTOBER 20

Monday Night Football

8-FOOT WIDE SCREEN

HAPPY HOUR PRICES DURING GAME—FOOD

TUESDAY, OCTOBER 21 NO COVER, DRINK SPECIALS

Eden

WEDNESDAY, OCTOBER 22

Tweed Sneakers

AND Nu Cats

THURSDAY, OCTOBER 23

Last Wet T-Shirt Contest of 1980

\$250 1ST PRIZE—\$150 2ND PRIZE—\$100 3RD PRIZE

FOR REGISTRATION CALL 560-8022

Music by Blitz Bros.

FRIDAY, OCTOBER 24

Blitz Bros.

SATURDAY, OCTOBER 25

Tweed Sneakers

COMING CONCERTS

THURSDAY, OCTOBER 16

Cecilio & Kapono SOFT ROCK

SUNDAY, OCTOBER 19

CANCELLED Muldaur SOFT ROCK

TUESDAY, OCTOBER 20

L.A.'s Bumboys ONE SHOW 7 P.M. TICKETS \$3.10

# Becky and the Blu Tones

Some people say Becky is the best rhythm & blues singer they've ever heard. Now Becky has a band—guitar, bass, drums, and sax. They're talented and experienced, and they really get into what they're playing in San Diego. Sooner, rather than later, you'll be hearing them live in person. (Keep Oct. 30 free!)

# FREDDY FENDER

Coming Tuesday, Oct. 28

COUNTRY BUMPKIN

429-1162

# lehr's cabaret

GARY PUCKETT

with SRO

Thursday, Friday, Saturday

Monday

Monday Night Football

and Charger Rap

Giant 7-foot TV Talk with guest

Charger players and KSDO's John DeMott.

Carved meat sandwiches from 5:00 p.m.

\*Giant T.V. courtesy of Video World

lehr's greenhouse

restaurant and florist

2828 Camino del Rio South, Mission Valley 299-2828

SATURDAY

WORLD SERIES & Sports


on a 6-ft. Wide Screen T.V.

check local listings

\* 50¢ Beer

\* \$2 Pitchers

**THE RON BOLTON GROUP**  
Contemporary Rock 'n Roll Tuesday-Saturday



**MONTEREY WHALING COMPANY**  
887 Camino del Rio South  
Mission Valley  
291-1638

**READER'S GUIDE TO THE MUSIC SCENE**

**Leading Zone**, 498 Convey Street, Claremont 277-9997. Call club for information.

**London Opera House**, 5404 8800 Avenue, Claremont 277-2390. David Bradley, variety. Tuesday through Saturday.

**Longshot Saloon**, 843 Grand Avenue, San Marcos 744-8579. Branded, country, Thursday, Texas Rattles, country, Friday and Saturday.

**Lozano's**, 296 Broadway, El Cajon 442-9696. Justice, contemporary rock, Tuesday through Saturday. Ira Brigham Preservation Band, rhythm and blues, Sunday and Monday.

**Macho's**, 2686 Midway Drive, Loma Potos 224-0401. Larry Pfeiffer and Cinnamon Ridge, country music, Wednesday through Sunday.

**Magnolia Mulwoney's**, 1861 Magnolia Avenue, San Marcos 448-8550. Stagecoach, country western, Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon 442-5573. Ambitious, country, Tuesday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest 297-3017. Call club for information.

**Mark V**, San Marcos Boulevard at Freeway 73, San Marcos 744-3520. Classified, contemporary, Tuesday through Saturday.

**Mason's Club**, 2231 El Camino Real, Oceanside 757-4791. Uleide, contemporary, Tuesday through Saturday.

**McFadden's**, 5455 Grossmont Center Drive, La Mesa 465-3464. Jim Hawley and Margie Gilin, contemporary, Tuesday through Saturday. Allegro Al Mode, classical, Sunday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park 298-8646. Bach-la-la featuring Eddie Saturday, Jim Nixon Trio, country western, Sunday and Monday. Wednesday through Saturday. Dave Torralba Duo, big band, Sunday through Tuesday.

**Mom's Saloon**, 943 Gamet Avenue, Pacific Beach 488-8598. Shadow, rock and roll, Tuesday through Sunday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley 563-0060. Magic Connection, top 40, Wednesday through Sunday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Harmony, contemporary, Tuesday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley 291-1638. City Ridge, contemporary, Tuesday through Saturday.

**Moonglow**, 4045 Claremont Drive, Claremont 273-1022. Sandy Stewart and Co., contemporary, Tuesday through Saturday. Jim Nixon Trio, country western, Sunday and Monday. Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

**Mulwoney's**, 340 East Grand Street, Escondido 441-0925. Pich Hurt and Cole Breeden, contemporary, Wednesday through Saturday.

**Mutual Club**, 3595 Sports Arena Boulevard, Loma Potos 223-5595. Gary Baze and A Touch of Country, country, Tuesday through Saturday. Cuth Band, progressive country, Sunday and Monday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego 287-7332. Big Bear, rock, Sunday and Monday.

**Nashville West**, 5240 West Point Loma Boulevard, Loma Potos.

**THE BLUES BROS**  
Every Sunday & Monday



at **THE RICH CIRCLES**  
6205 El Cajon Blvd. 287-7332

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

Tom & Flo welcome you to  
**THE LONGSHOT SALOON**  
Thurs.  
**TEXAS RATTTLERS**  
Happy birthday party for Jon Vallee and Beverly

7 to 9 **COUNTRY SWING DANCE LESSONS**  
with **KRIS & JIMMY**  
Fri., Sat.  
**TEXAS RATTTLERS**  
Featuring homemade pizzas and fine Italian food  
Call 744-8576  
843 Grand Ave., San Marcos  
11 a.m.-2 a.m., Closed Sunday

**HALCYON**  
4568 W. El Camino 225-9500

**Tuesday-Saturday October 14-18 ECSTASY**  
**Sunday & Monday October 19 & 20 RICK ELIAS BAND**  
**Tuesday-Saturday October 21-25 ECSTASY**  
**Coming Tues.-Sat. for 3 weeks starting Oct. 28 TAXI**  
**Monday Dinner Special**  
Complimentary beer & wine while you dine  
Dinner served nightly 'til midnight

**TUBA-MANS**  
Grand Slam and Sports Nostalgia  
**Live Bluegrass**  
This Saturday 8:00  
**Zuill Brothers Band**  
Live Bluegrass every Saturday  
GIANT SCREEN T.V.  
Cocktails, Beer and Fine Food  
Families Welcome  
—FOOD TO GO—  
2551 University 295-9426  
(Just east of Texas St.)  
Now featuring homemade Mexican food  
Santitas Mexican Kitchen

**SAN DIEGO TICKET EXCHANGE**  
Concert • Sports • Theatre  
**ELTON JOHN** ★ San Diego Oct. 29 L.A. Nov. 1st  
**BRUCE SPRINGSTEEN** Oct. 30, 31 L.A. Nov. 1 & 3  
**CHARGERS HOME GAMES**  
**JETHRO TULL** with WHITESNAKE Nov. 10  
**GARY NUMAN** ★ **THE POLICE** Civic Center Nov. 2  
A small deposit guarantees seats for: Rod Stewart, Kansas, Cheap Trick—New Year's, John Lennon, Wings & more!  
SAVE • BUY • SELL • TRADE SEAWORLD AT GAS • CHARGE BY PHONE DISCOUNT PRICES  
**1456 UNIVERSITY AVE.**  
298-8570

**Berkley's RESTAURANT & LOUNGE**  
5500 Grossmont Center Dr. 463-9825  
GROSSMONT  
**RPM**  
Tuesday-Saturday 8:30-1:30  
Every Sunday & Monday night  
**1950's Sock Hop**  
Games, Contest, Prizes  
Friday  
**Selection**  
The game for singles. Will introduce you to the person you want to meet

**444-Hike**, baroque, country western, Wednesday through Sunday. Richie Gray and Sunbeam, country, Monday and Tuesday.

**Navajo Inn**, 8555 Navajo Road, San Carlos 465-1730. Jimmy Nixon Down Home Country and Rock Band, Tuesday through Saturday. Niteville, country rock, Sunday and Monday.

**The Normandy**, 210 North Hill Street, Oceanside 722-8628. Riff, Riff, dance rock, Monday through Saturday.

**Ocean View Room**, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-6611. Blue Skies, contemporary, Tuesday through Saturday.

**O'Mungy's**, 2547 San Diego Avenue, Old Town 298-0133. Jim and Theresa Nelson, Irish folk, Tuesday through Saturday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita 479-3537. Joyce Ann Dorman, contemporary and country, Friday and Saturday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia 436-4030. Kufis Fago and Friends, country, Thursday. Ray Bookbinder, country bluesman, Friday. Sammie Gabel Cevil Band, traditional Irish music, Saturday. Mountain Jam, Sunday. Old Time Hot Nite, Tuesday. Tom Lehrer Commemorative Sing-a-long, Wednesday.

**One Night Stand**, 4970 Voltaire Street, Ocean Beach 222-2140. Tom Cat, blues, Thursday. Pete Arons, folk rock, Friday. Mike Turner, folk rock, Saturday. Karan, folk singer, Wednesday.

**Orange Tree**, La Jolla Village Square, La Jolla 465-6564. Gall Lanet, guitarist, Friday.

**Padrone Gold**, 7245 Linda Vista Road, Linda Vista 277-8681. The Bar Stars with Milt Turner, country western, top 40, oides, rock and boogie, Friday and Saturday.

**Pai Joey's**, 5147 Waring Road, Allied Gardens 286-7172. Rose Leaching Don Beck on sax, top 40, swing and oides, Tuesday through Saturday.

**Palomino Cocktail Lounge**, 5821 Mission Gorge Road, Mission Valley 280-4698. Quik Silver, country western, Friday and Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista 427-5889. Sundown, contemporary, Tuesday through Saturday.

**Pavilion Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7321. Merrill Moore, contemporary and swing, Tuesday through Saturday.

**Peiklan Pub**, 7823 Broadway, Lemon Grove 464-9284. Call club for information.

**Porthole Lounge**, Holiday Inn, 1355 North Harbor Drive, Escondido 232-3661. The Oats Band, country, Tuesday through Saturday.

**Poseidon**, 1670 Coast Boulevard, Del Mar 755-9345. Red Grannner Band, contemporary, Wednesday through Saturday.

**Prophet Vagabond**, 2660 University Avenue, East San Diego 283-7488. Lon Bell and Pam Soper, mellow jazz. Lon Bell and Pam Soper, classical flute quartet, Thursday, Saturday, and every other Sunday. Melissa Morgan, jazz, Tuesday, Orion, guitar duo, Wednesday, Friday, and every other Sunday. Melissa Morgan, jazz, Friday afternoon.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo 487-1611. California Sunshine featuring Steve Ullano, contemporary, Wednesday through Monday.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

**Reubens Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-1880. Teckling, piano and

**ROSIE and the SCREAMERS**  
Thursday, Friday, Saturday



Mon.  
**The Blue Wizard Band**—Rock  
**Weathermaker**—Rock  
Tues., Wed.  
**THE COKERS**  
Rhythm & Blues  
This group is dynamite!  
GOOD FOOD  
**MANDOLIN WIND**  
318 University, Hillcrest  
297-3017

**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

**NOW APPEARING! MONTEZUMA'S REVENGE**  
MONTEZUMA'S REVENGE strikes again every Tuesday, Thursday, Saturday, Night in the Lounge. Prepare yourself for an evening of Rhythm and Country get ready to dance!  
—And Don't Forget—  
**EAST/WEST BAND**  
They're back by popular demand! Every Sunday and Monday Night. Playing all your favorites from 9PM to 1AM!  
**DOC MASTERS**  
at the Shelter Island Marina Inn. Phone 223-2572

**TONY KAMPMANN presents**  
**CECILIO & KAPONO**  
CANCELED—SUNDAY OCT. 19  
**MARIA MULDAUR**  
THURSDAY OCT. 28 7:30 PM ONLY  
**"MINIMUM WAGE ROCK"**  
CANCELED—WEDNESDAY OCT. 26  
**JOHN MAYALL**  
THURSDAY OCT. 30  
**COUNTRY ROCKER**  
**JERRY JEFF WALKER**  
THURSDAY 7 NOV. 6  
**"THE ORIGINALS FROM BRITAIN"**  
**STRANGLERS**  
TICKETS \$5.00  
WEDNESDAY & THURSDAY, NOV. 13  
**IGGY POP**  
AND SPECIAL GUESTS  
All shows 7:30 & 10:30 PM. Doors open 6 PM.  
Advance tickets for all shows available at Bacchanal (Mon.-Sun., 1-5 PM & after 7:30 PM; no service charge, call 560-8022) and at Sears, Wards, 32nd Street Transit Station & all Ticketron outlets. For ticket information call 565-9947.  
Sorry you must be 21 years old—picture I.D. required.  
LIVE AT THE  
**BACCHANAL**  
PHONE 560-8022  
BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAREMONT MESA BLVD.



**the Old time CAFE**  
The North Coast Alternative  
465 N. Hwy. 101, Encinitas, CA 92024, 714-436-4030

**LATE NITE COFFEE HOUSE**  
**FOLK CLUB**  
FOLK, BLUES, BLUEGRASS  
Where Music is the Food of Life

**Thursday 16**  
**Kurtis Fargo & Bob Sasse**  
Down-home country music  
7:30 to 11:30  
\$2.00

**Friday 17**  
**ROY**  
Traveling country bluesmen  
7:30 & 9:30  
\$3.50

**Saturday 18**  
**BOOKBINDER**  
**SIAMSA GAEL**  
**CEIL IRISH BAND**  
Traditional Irish music  
7:30 & 9:30  
\$3.50

**Sunday 19**  
**Mountain Jam**  
Fiddlers, band players, guitarists, etc. Bring your instruments & join this mountain jam.  
7:30 to 10:00  
\$1.00 or a musical instrument

**Tuesday 21**  
**Old Time Hoot Nite**  
Traditional Irish music  
7:30 to 11:30  
\$1.50

**Wednesday 22**  
**Tom Lehret**  
Commemorative Sing-Along  
An unscripted & unauthorized tribute to the finest topical songwriter of the 50s featuring John Peterson, piano player  
7:30 to 11:30  
\$1.50

**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. 436-4030

**Hill House**  
RESTAURANT & BAR

**Duckworld**  
Country Rock  
Wednesday through Saturday 8:30-1:30

**Freestyle**  
Light country, rock, Sunday & Tuesday

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle • Del Mar • 755-6614 In the Flower Hill Mall

**the MERV DOUGLAS SHOW**

**TUESDAY through SATURDAY beginning Oct. 21**

2010 Harbor Island Dr. • CULVER CITY

## READER'S GUIDE TO THE MUSIC SCENE

**Reubens Plankhouse**, 7637 Balboa Avenue, Claremont, 278-3733. Larry Saltburn, contemporary, Tuesday through Saturday.

**Rio Coge**, 5520 Kearny Mesa Road, Kearny Mesa, 277-7937. Homefolk, contemporary, Thursday through Saturday.

**Royal Vista Inn**, 632 E. Street, Chula Vista, 426-2000. Mike Sanders, contemporary, Tuesday through Saturday.

**Rudy Garcia's**, 1433 Carmel Street, Pacific Beach, 270-9853. Douglass Gates and the Duo Tones, light jazz, Saturday. David Cheney, Folklore, Sunday.

**Sandpiper Lounge**, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6420. Portland Kaka, contemporary rock, Thursday through Saturday.

**Santa Fe Bar and Grill**, 556 First Street, Encinitas, 753-2578. Call club for information.

**Sea Dog Lounge**, Holiday Inn, 625 Hotel Circle South, Mission Valley, 291-6700. Call club for information.

**Shepherd Cafe**, 1126 South Highway 101, Encinitas, 753-1124. Live music: afternoon daily, harp and guitar. Thursday evening, folk guitar. Friday and Saturday evening, Peter Sprague, jazz. Sunday afternoon, David, piano. Sunday evening, Robert, classical guitar. Monday evening, Jonathan, piano. Tuesday evening, classical guitar. Wednesday evening.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-6420. Sundown Lounge, Magic II, variety, Tuesday through Saturday. Butterfield Stage Station, John Sandova, contemporary and originals. Tuesday through Thursday, John Sandova, Kiko Camelo, and Paul Blum, contemporary and originals. Friday and Saturday.

**Show Biz**, 1421 University Avenue, Hillcrest, 291-1551. Female impersonators, Wednesday through Sunday.

**Spirit**, 1140 Buena Avenue, BayPark, 276-3993. Four Eyes and special guests, new wave. Tuesday, The Penetrators, any. Raney and the Shames, and the Suspects, new wave. Friday, the Penetrators, the Zepes, and the Purples, new wave. Saturday, Rhythms, new wave. Tuesday, Claude Coma and the IV's, Chuck and the Tigers, and Coca TV, new wave. Wednesday.

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

**Springfield Wagon Works**, 670 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.

**Su Casa Restaurant**, 6738 La Jolla Boulevard, La Jolla, 454-0469. Lolekian Ramon, guitar, brass, new wave, and folk. Tuesday through Saturday. (Album) played by Christina Ramon, guitar. Friday through Sunday.

**Swan Song**, 4287 Mission Boulevard, Pacific Beach, 272-7802. Call club for information.

**Taming of the Shrew**, 441 University Avenue, Hillcrest, 299-1980. Dwyer Reiden Duo, classical chamber music for flute and guitar. Thursday through Saturday.

**That Pizza Place**, 2622-B El Camino Real, Carlsbad, 436-3471. Over-the-top, Friday, jazz & folk.

This Thursday & Saturday

**Thunderbolt the Wonderbolt**  
not just music, a party show

Sunday & Monday 9 p.m.

**Tall Cotton**  
Country Western

This Friday, Tuesday & Wednesday

**The New East/West Band**

New Wide Screen TV

Sunday Chagrin Special  
25c Spaghetti! Sunday afternoons  
Free Pizza for Monday Night Football

**JOSE MURPHY'S IRISH PUB**

4302 Mission Blvd., Pacific Beach  
Never a cover. 270-3220

**ESCONDIDO'S DISTILLERY EAST**

THE HOTTEST YOUNG ADULT NIGHTCLUB  
Wednesday-Sunday featuring rock 'n' roll, new wave, and cream of the pop

Tonight 8 p.m.

**TWEED SNEAKERS**  
plus

**THIS KIDS**

Beginning Oct. 30—every Thurs. night

**THE BRATZ**

Mission & Metcalf Streets, Escondido  
741-9393 information  
All tickets sold at the door  
Minimum age 17. For further concert info: 741-9394

The Triton Restaurant proudly presents  
**The Best in Live Jazz Entertainment**  
(Wednesday and Thursday 8:30-12:30  
Friday and Saturday 9-1)

October 16-18 Thursday-Saturday

**The Bob Holtz Quartet**  
Guest: Schiller-Bass, Leon Perlman-Percussion  
featuring Lita Brown-Vocals

October 22 & 29 (every Wed. & October)

**Manzanita**  
Rob Schneiderman, Peter Sprague, Trip Sprague, Ronny Stewart, Joaquin Turrene DePois

October 23-25 Thursday-Saturday

**The Hollis Gentry Quintet**  
Bill Coleman-Guitar, Bill Andrews-Bass, Jim Gilbert-Drums, and Bud Ward-Vocals & Percussion

October 30-November 1 Thursday-Saturday

**The Bob Magnusson Quartet**  
Jim Plank-Percussion, Bill Mays-Piano, Peter Sprague-Guitar

**The Triton**  
A Party Show, Not a Musical Production  
6713 El Camino Real, Carlsbad, 563-3240  
Dinner served 5:30 p.m.

Music with Lyrics, Acoustic, Live, Subtle

**Tia Leah**, 4133 Mission Gorge Road, Mission Gorge, 280-9944. La Moreno, jazz guitar. Wednesday through Saturday.

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

**Triton**, 2530 South Highway 101, Carlsbad, 436-4877. See Bros, rock and roll. Tuesday through Saturday. Reed Grammer Band, contemporary rock and roll, Sunday and Monday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 563-3240. Bob with Quartet featuring Lita Brown, jazz. Thursday through Saturday. Montano, jazz. Wednesday.

**Wash House**, 674 University Avenue, East San Diego, 562-1070. Station, rock and roll. Wednesday through Saturday.

**Tube-Mark's**, 2559 University Avenue, North Park, 295-9426. Zull Brothers Bluesgrass Band, bluegrass. Saturday.

**Turquoise Lounge**, 5675 Severin 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**, 1901 Shelter Island Drive, Shelter Island, 222-0421. Kirk Bates, contemporary. Tuesday through Saturday.

**Wayside Inn**, 3550 Pico Pico Drive, Carlsbad, 270-7331. Call club for information.

**The Westamer**, 22 West Seventh Street, National City, 474-2699.

**Duffy Rhodes**, rock and roll. Monday and Tuesday.

**Windjammer**, 2551 South Highway 101, Carlsbad, 753-0188. Call club for information.

**Wren's Rest**, 6008 Mission Gorge Road, Mission Valley, 280-5263. E. Jane Wood and Blazing Saddles, country. Wednesday through Sunday.

**Los Angeles Clubs**

**Baked Potatoes**, 3787 Cahuenga West, Hollywood, (213) 980-1015. Don Rand and Guest, Thursday through Saturday. Ronald Vasquez Urban Ensemble, Tuesday.

**Concerts by the Sea**, Fisherman's Wharf, Redondo Beach, (310) 379-4998. Roy Ayers, Thursday through Sunday.

**Cuckoo's Nest**, 1714 Placerillo Avenue, Costa Mesa, (714) 645-0390. Automatics, Wild Cats, and Status Seekers, Saturday.

**Don's**, 4209 Lankershim Boulevard, North Hollywood, (213) 769-1556. Mori Sam and John Guerin and Friends, Thursday and Friday.

**Flippers**, La Cienega and Santa Monica, West Hollywood, (213) 652-4290. Call for program information.

**Golden Bear**, 306 Coast Highway, Huntington Beach, (714) 536-9600. Don and Jan, and Don and Jean, Friday and Saturday.

**Hong Kong Cafe**, 425 Gin Ling Way, Chinatown, (213) 658-6907. New-wave-style rock, weekends only.

**Improvisation**, 1862 Melrose Avenue, (213) 587-2583. Improvised comedy featuring George Segal and Conrad Janney, Monday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach, (310) 372-5911. Gabor Szabo, nightly.

**Madame Wong's**, 949 Sun May Way, Chino, (213) 624-5546. Top Jam and Greg Sutton, Thursday. Humana and Monk, Friday. Nobodys, Saturday.

**Madame Wong's West**, 2000 Wilshire, Santa Monica, (213) 829-7362. Robby West, Orchids, and Lori and the Moons, Thursday. Cingo Bongo, Friday and Saturday.

**McCabe's**, 1100 31st Street, Santa Monica, (213) 828-4697. Suki, Thursday. Country Gazette and Byron Barline, Friday and Saturday.

There's only one **David Bradley Show**

**LONDON OPERA HOUSE**

Tues.-Sat. 9-11  
5400 Boleyn Ave. (at Genesee)

For a good time call **Dale-Brad 270-8018**

The New **ALBATROSS**

**DEL MAR**

Live Entertainment  
Nightly  
Steak - Seafood - Vegetables - Poultry  
Reservations accepted  
Sun., Mon., Tues., Wed. 8-12 p.m.  
Doug, Gary & Occasional Friends  
(Best music in the area)  
Thurs., Fri., Sat. 9 p.m.-1 a.m.  
Night Vision  
(Best contemporary jazz in the county)  
Two nights only, Oct. 24 & Oct. 25  
Peter Sprague & Dance of the Universe  
Happy Hour  
5-7 p.m.  
Mon.-Fri.  
Double Drinks  
Free hors d'oeuvres  
Starting Nov. 2nd  
Buffet Brunch  
Open 7 days a week.  
Dinner from 5-11 p.m.  
1309 Camino del Mar, Del Mar 755-6744

**COLOVUS-WAKEFIELD BAND**  
STARRING SAN DIEGO'S FAVORITES, GEORGE COLOVUS AND LINDA WAKEFIELD, ONE OF SAN DIEGO'S MOST VERSATILE GROUPS... Top 40, Disco, and very danceable music... plus shows for your entertainment.  
Breakfasting, views, intimate atmosphere, dancing and a good time provided by the music and entertainment of COLOVUS-WAKEFIELD BAND.

**Anthony's Harborside**  
A subsidiary of Anthony's Fish Grille  
Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6358  
Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 9:00 Tues. Sat.

**JOE MARILLO IS BACK AT**

*Clarie's Crystal Room Lounge*

**LA JOLLA'S FINEST JAZZ**

**The JOE MARILLO QUINTET**  
featuring Ron Satterfield, vocals  
Wed.-Sun. 8:30-12:30

NIGHTLY DINING 459-0541

11th FLOOR SUMMER HOUSE INN 7955 LA JOLLA SHORES DRIVE

**FM98**

Our music is mellow rock. And we play a lot of it everyday. Seals & Crofts, Jackson Brown, Kenny Loggins, Boz Scaggs, Linda Ronstadt, Kenny Rankin and more.

Add news and lifestyle features—all produced by our own people and directed at you and San Diego. We're unique.











## Would You Believe That Under One Roof...

You can be presented with a wide selection of state of the art cassette decks that enable you to record great sounding tapes, and then be able to play them back up a fantastic selection of state of the art cassette receivers. Under one roof, you can audition the industry's finest automatic loudspeaker systems and see how their specifications and sound stack up with the finest in home speaker systems. Under one roof, you can now get sound advice on setting up both your home and car system for optimum results, accessories for both systems, expert installation, service facilities, and easy financing for your purchase. Mad Jack's feels that under one roof, it is possible and advantageous to have all of your stereo requirements fulfilled. And we'll continue to fulfill our promise of total service to you. Because above all else, we really do care!

### RECEIVERS

**KENWOOD KR 4000R**  
\$119

Kenwood's KR 4000R is a superb stereo receiver with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**TECHNICS SA 202**  
\$149

Technics' SA 202 is a superb stereo receiver with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY STRV-15**  
\$166

Sony's STRV-15 is a superb stereo receiver with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**KENWOOD KR 6050**  
\$299

Kenwood's KR 6050 is a superb stereo receiver with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY V-53**  
\$459

Sony's V-53 is a superb stereo receiver with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### CASSETTE DECKS

**TECHNICS RMS-9**  
\$149

Technics' RMS-9 is a superb cassette deck with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**JVC KDA-11**  
\$166

JVC's KDA-11 is a superb cassette deck with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**KENWOOD KR 500**  
\$225

Kenwood's KR 500 is a superb cassette deck with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**TECHNICS RSM-45**  
\$288

Technics' RSM-45 is a superb cassette deck with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY TCK 71**  
\$366

Sony's TCK 71 is a superb cassette deck with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### TURNTABLES

**DIC 202**  
\$59

DIC's 202 is a superb turntable with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**TECHNICS SLB-1**  
\$65

Technics' SLB-1 is a superb turntable with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**KENWOOD KR 1600**  
\$99

Kenwood's KR 1600 is a superb turntable with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY PST-22**  
\$119

Sony's PST-22 is a superb turntable with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**TECHNICS SLQ2**  
\$149

Technics' SLQ2 is a superb turntable with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### AUDIO PRODUCTS

**TDK SAC90**  
\$28.15

TDK's SAC90 is a superb audio product with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SHARP GS 5050**  
\$99

Sharp's GS 5050 is a superb audio product with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY TPLS-1**  
\$199

Sony's TPLS-1 is a superb audio product with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY'S NEW GS-5**  
\$199

Sony's GS-5 is a superb audio product with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SONY'S NEW GS-5**  
\$199

Sony's GS-5 is a superb audio product with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### CAR STEREO

**SANYO FT C2**  
\$79

Sanyo's FT C2 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SANYO FT C6**  
\$99.95

Sanyo's FT C6 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SANYO FT-1490A**  
\$139.95

Sanyo's FT-1490A is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**ALPINE 7206**  
\$188

Alpine's 7206 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### CAR STEREO

**PIONEER 2500**  
\$139

Pioneer's 2500 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**PIONEER HP-300**  
\$149

Pioneer's HP-300 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SANYO FT-C10**  
\$149.95

Sanyo's FT-C10 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**PIONEER 7500**  
\$188

Pioneer's 7500 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

### CAR STEREO

**SANYO SP-100**  
\$139.95

Sanyo's SP-100 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SANYO SP-100**  
\$139.95

Sanyo's SP-100 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

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\$139.95

Sanyo's SP-100 is a superb car stereo with 150 watts per channel. It features a built-in tuner, auto-tune, and a variety of other features. Call today for more information.

**SANYO AM/FM STEREO/CASSETTE**  
with Sanyo separate woofers and tweeters only \$99.00

## For Sale

For information on how to place your classified, see the back page of this section.

**ELECTRONIC BOOK** cannot miss missed book. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**TIME FOR FALL** comes. Bring in your unused summer clothes. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**WICKER TABLE** in good condition for \$100 and two matching wicker chairs. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**SPANISH FURNITURE** by Drexel. Bookcase, dresser, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**FURNITURE** Book case, coffee table, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**SONY'S NEW GS-5** 199. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

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## Section 3/Classifieds

## For Sale

For information on how to place your classified, see the back page of this section.

**ANTIQUE CLOTH** Mink chair, covered in red velvet. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**BRASS BED FRAME** antique, near and far. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**MOVING SALE** Office equipment, pool accessories, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**SINGLE BED** with sheets, bed for couple. 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**MAKULU** Tied of paying outposts, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**SOFA** 125 sofa and chair, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**REVERE COSMOS** portable water purifier, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**2 BURNING TICKETS** San Diego, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**REVERE COSMOS** portable water purifier, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

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## For Sale

For information on how to place your classified, see the back page of this section.

**CUSTOM QUEEN** waterbed, headboard, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**HOW TO MAKE MONEY** in real estate, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**ANGELIZED BED** for use, mattress and box spring, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**UNDER CLOTHING** for sale, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**WATERBED QUEEN** complete set up, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**ANTIQUE RAGS** all types of ragged items, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**3004 CONVOY STREET** No. 112, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

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## For Sale

For information on how to place your classified, see the back page of this section.

**SEMI CHRONOGRAPH** digital watch, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**GARDEN WINDOOL** 4 x 4 w/ wood frame, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**ANTIQUE AMERICAN** oak chairs, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**CH. PAINTING** European scene, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**HEMILOCK PACKED** 30 AM dual w/ tape, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**COMMUNICATIONS** receiver, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**MOVING SALE** 2nd Sanyo Elite, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**COVERED CLOTH** for sale, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

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**COVERED CLOTH** for sale, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

## For Sale

For information on how to place your classified, see the back page of this section.

**POOL STICK** 2nd Sanyo Elite, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**OFFICE DESK** chair, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**ANTIQUE AMERICAN** oak chairs, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**WATERBED QUEEN** complete set up, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**COVERED CLOTH** for sale, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

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**COVERED CLOTH** for sale, 1000 King Ave. Modesto, CA 95201. 4800. 1000 King Ave. Modesto, CA 95201. 4800.

**Mad Jack's**  
We Really Do Care

Mad Jack's Stereo Tapes

**FREE CONCERT TICKETS**

THE KINKS  
ELTON JOHN

3 Home and Car Stereo Locations to Serve You







3914 WABASH STREET  
VOLKSWAGEN REPAIR SPECIALISTS

- MUFFLERS • BRAKES
- FRONT END • CLUTCHES
- ENGINE • CLUTCH
- COMPLETE SERVICING



**v.w. tune** ONLY **\$35.28**

All Tune-ups include:

- New Ignition Contact Points, Plugs, Valve Adj., New Valve Cover Gaskets Set Distrib. Dwell, Timing, Gear, Compression Test, Adjust
- Oil & Filter Change, Spark Plugs & Clutch Adjust, Check Suspension, Tires & Exhaust System (Gearing, 6 mos/6000 Mi.)

BUG FAST-BACK, SQUARE-BACK	\$35.28
BUS UP TO '72	\$35.28
BUS '72 AND UP	\$35.28
B11 & 412	\$50.28
RABBIT, DASHER, SCIROCCO	\$53.78



**UFO'S WILL LAND  
ON EARTH. SOON!**

COME TO THE **FIRST WORLD CONCLAVE** (ON UFO'S)  
OCTOBER 21, TUESDAY - 10 A.M. - 10 P.M.  
AT THE **PERFORMING ARTS CENTER - FL CAJON**

**Command Performance**

**For the looks that get the looks in Pacific Beach and El Cajon!**



An **Command Performance**, you can trust our skilled professionals to give your style an added flair with our **El Cajon Shampoo, Presicion Cut** and **Blow-dry** a **Mastering**, **highlighting**, **perm** or **triple C** body wave. Talk a **part** with us.

**El Cajon Salons**  
 1111 El Cajon Road, Suite 100, El Cajon, CA 92021  
 Phone: (619) 441-8822

**Pacific Beach Salons**  
 1000 Pacific Beach Drive, Suite 100, San Diego, CA 92109  
 Phone: (619) 581-8873

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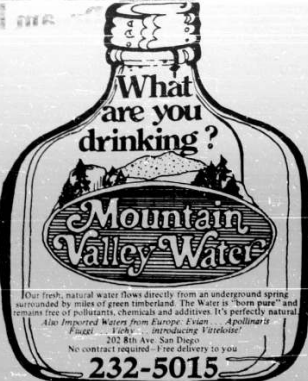
**BEAUTIFUL** 6 month old picnic dining room chairs. 62x42 with seat. Also 6 matching chairs and 62x42 with glass-enclosed hutch. Moving. Come see and make offer. 286-0078.

**UNIQUE** One of a kind picture frame company including stock and good will. Excellent potential for Mail order. For more info. 727-2260.

**HARDWOOD** armchairs and double dresser. brought on glass-topped table with 4 chairs. 3 round tables. headboard. wood kitchen table. 60x134. 445-3855.

**VACUUM CLEANER** washers, cross-country skis, pool table, metal 40 lbs. chest of drawers, 2 chairs, armchair, table, canoe, skis, paddles and rollers, railroad spikes. 286-6078.

**QUALITY PEACAN** end table, new condition. Early American storage inside. \$50. coffee table. 60x134. 1300 yard rocking chair. Stained yellow, excellent. 140. 3/4" solid wood espresso. 62x124. \$35. 222-1028.

[illegible]

the art collector  
San Diego's Finest  
Selection Of Art Posters  
La Mar Briggs posters and paintings



**HAMEL'S**  
all new  
**BIKESHOP**

**SPECIALIZING  
IN**

**BEACH CRUISER & SPITLY  
TYPE BIKES**

Powerlite  
Champion  
Cook Bros.  
Voris Dixon  
Land Cruiser  
S&S Header

**10% OFF**  
PARTS  
WITH THIS COUPON  
Oakley, Ame, Grabon  
grips only \$5.50

**Hamel's Bike Shop**

704 Vanhook Place, MISSION BEACH (across from Belmont Park)  
OPEN 7 days

**488-5050**

When you see the prices on our waterbeds, you'll think you're dreaming. But it's true. And every one of our wide selection of designs is custom constructed to the highest standards. Plus we're factory direct, so delivery's quick. Have a rich man's dream at a poorboy's price.



# THE STAGE DOOR



**COSTUME**  
*Rentals*

**CAN-U-ANTIQ-US**  
**CROSSMONT CENTER**  
464-0424

[illegible]

SWAN PORTABLE TESTER: High stand / low / cassette and floating penholders. **11/10** *See page 11*  
**11/10** *See page 11*  
**11/10** *See page 11*

TABLE CLOCK: Beautiful! **11/10** *See page 11*  
 Beautiful! **11/10** *See page 11*  
 Beautiful! **11/10** *See page 11*

SHARP GEAR: **11/10** *See page 11*  
 Sharp gear! **11/10** *See page 11*  
 Sharp gear! **11/10** *See page 11*

LANCIS ALGORITHM: **11/10** *See page 11*  
 LANCIS ALGORITHM: **11/10** *See page 11*  
 LANCIS ALGORITHM: **11/10** *See page 11*

EMERSON 275: **11/10** *See page 11*  
 Emerson 275: **11/10** *See page 11*  
 Emerson 275: **11/10** *See page 11*

TAUN EXACT LONG: **11/10** *See page 11*  
 Taun Exact Long: **11/10** *See page 11*  
 Taun Exact Long: **11/10** *See page 11*

BUCKINGHAM & CASE: **11/10** *See page 11*  
 Buckingham & Case: **11/10** *See page 11*  
 Buckingham & Case: **11/10** *See page 11*

ANTIQUE: **11/10** *See page 11*  
 Antique: **11/10** *See page 11*  
 Antique: **11/10** *See page 11*

ELEGANT: **11/10** *See page 11*  
 Elegant: **11/10** *See page 11*  
 Elegant: **11/10** *See page 11*

MOTORCYCLE: **11/10** *See page 11*  
 Motorcycle: **11/10** *See page 11*  
 Motorcycle: **11/10** *See page 11*

QUEEN: **11/10** *See page 11*  
 Queen: **11/10** *See page 11*  
 Queen: **11/10** *See page 11*

[illegible]

**The Body Firm**  
A DYNAMIC EXERCISE SYSTEM  
Toning/Stretching/Suppleness  
Cardiovascular Fitness

**Solana Beach**  
Luna Santa Fe Country Club  
Mornings: Mon, Fri, & 10-5:15, 9:30-10:30  
Sat. 8:30-9:30  
Evenings: Mon. & Wed. 4:00-5:00  
Tues. & Thurs. 5:00-6:00, 6:00-7:00

**Del Mar**  
Del Mar Courts  
Evenings: Mon. & Wed. 5:00-6:00, 6:00-7:00

**Rancho Santa Fe**  
Holcomb Memorial Community Center  
Mornings: Tues., Thurs., & Sat. 8:30-9:30

\$2.00 per class, 15 classes \$25.00

**1st Class Free**

755-0830

A black and white line drawing of a woman with short, wavy hair, wearing a dark, sleeveless, knee-length dress with a high collar and a belt. She is standing with her left leg slightly forward and her arms at her sides.

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

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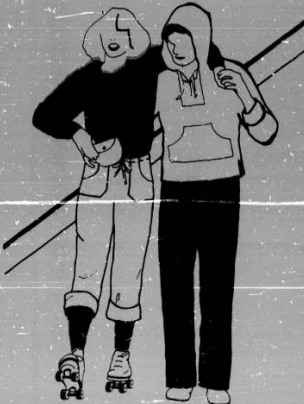
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