



# City Lights

## Click, Click

Last Monday millions of *That's Incredible!* viewers watched Bob Specia topple 2000 clay brick "dominoes" arranged artistically on the bottom of the Coronado municipal pool. The event was a pinnacle in twenty-three-year-old Specia's career as a professional domino toppler. By the end of the week, he hadn't fully recovered. He was sniffling, a result of the chill he caught during the ten hours of under-water setup work. The pool's rough cement surface had worn all the hair, and some skin, off Specia's knees. And he was grinning. "Do you know how many times I've heard the phrase 'That's incredible' recently? I must have heard it a hundred times."

Specia's complaint was voiced in a tone of patience and good humor, two traits which he seems to have in abundance, and without which the domino toppling business is hazardous indeed. Over the last five years, he has tipped hundreds of thousands of dominoes before more television audiences than he can count. He says his career is at a wonderful point right now: a lot of people have seen his work, but he's not so famous that people recognize him on the street. He d-hate that; he has a yet developed any shell of pretentiousness to protect him.

Specia never expected any recognition when he knocked over his first dominoes at the age of fifteen. He explains that a sophomore math teacher happened to bring up the subject of dominoes while explaining a mathematical theory relating to infinite numbers. The thought of an infinite row of dominoes



Bob Specia

Carson broadcast, other programs, such as *Tony Orlando and Down*, *Mike Douglas*, and *To Tell the Truth*, asked Specia to be their guest. And most importantly, commercial advertisers also began calling him. That's where the real money in domino toppling is, Specia says, though he won't disclose what rates his commercial domino displays have commanded. "I've done tons of commercials for banks," he says. "I've done for Mini-Wheats, he spelled out 'It's Gonna Be A Great Day'." He used the money to pay for a college education at the University of Pennsylvania, where he studied astronomy and developed his other major interest: competitive swimming.

He returned to the Carson show and topped 7000 dominoes in May of 1978. Not long afterward, he worked eleven days a day for nine days to set up a

100,000-domino spectacular for a Hemophilia Foundation benefit in New York. That setup brought him his greatest disaster — one night cockroaches in the Manhattan Center in Madison Square Garden triggered the fall of about 8000 of the pieces, which Specia then had to reset. That achievement earned him a new listing in the 1979 *Guinness Book of World Records* — but he was breaking his own record. (Specia had convinced the record book to initiate a "domino toppling" category. He first appeared in the 1976 volume with 5555 dominoes, followed by 22,222 in the 1977 book and 50,000 in the 1978 edition.)

An Englishman finally broke

Specia's 1979 record by knocking over 169,000 dominoes, then two young men from Illinois displaced the Englishman in the 1980 record book (they knocked down 250,000 dominoes at an event in Japan). Specia is unenthusiastic about reclaiming the record now that the numbers have grown so huge; allowing for accidents, he sets up dominoes at a rate of about 1000 an hour; they fall at a speed of three miles an hour. "A yard a second is the floor speed," Specia says. "If I speed them out widely in a straight line, that's about thirty per second. But when you get into your more complicated

effects, that's more like forty per second."

Specia has videotapes of both his 1978 Carson appearance and the first knock-down he did for *That's Incredible!* this past May. Those tapes do what words cannot: they demonstrate the powerfully mesmerizing effect of falling dominoes. Even when static, Specia's creations have a lot of aesthetic appeal; they loop and squiggle like a fanciful one-line drawing. And when the young domino master gives the first domino the nudge, that line snakes to life. The falling dominoes race at a breathless pace, so fast that their individual clicking is almost transformed into one sound, a soft, mechanical purr. Specia's arrangements furthermore animate individual dominoes, making them performers. In a move which Specia calls the "Tarzan Swing," for example, one falling domino shoves another, which is attached to a string, the Tarzan domino then swings on the string and clobbers the next one in the chain. Dominoes climb up stairs, they create the illusion of a waving flag, they flip through the air and end into glasses of water. At the end of the Carson tape, the audience is cheering wildly and yelling, "Encore!" At the end of the *Incredible!* tape, Specia grandiosely pitches two dominoes to the crowd.

If he no longer holds the domino-topping world's record, Specia believes that he gets more professional work than anyone. "I have the exposure," he says modestly. This year he logged six shopping mall appearances, more than a dozen television spots (including news shows), one commercial, and a number of benefits. "I'm not saving any money," he says, "but it pays for my living expenses." Those include rent on a room in the forty-two room mansion located at Ocean Boulevard and Loma Avenue in Coronado. The presence of Coronado Swimming Association coach Mike Troy (who in 1960 won two Olympic gold medals in the butterfly) lured Specia to the crowded city in October last year. Specia is guided daily by under Troy's guidance daily; his aim is to develop his hundred-yard breast stroke so that he'll qualify for international championships next spring.

The swimming also inspired Specia's latest gimmick, the "domino swimmer" display. "To get back on *That's Incredible!* they wanted something even more

impressive," Specia says. The show's producers loved the idea for an aquatic variation, but staging it almost drove Specia mad. He backed out of his way through the city bureaucracy to rent the municipal pool, bought 2000 standard, eight-by-four-by-two-inch clay bricks, then hired the whole swim team to paint them various colors. When Specia donned his scuba gear, the job of arranging the dominoes took him ten hours instead of the

eight that he had anticipated. The water distorted the appearance of straight lines; each "domino" had to be set at a precise distance from his neighbor so that each would actually knock its neighbor over instead of simply coming to rest at an angle. "It was like working on the moon." Furthermore, the TV show producers demanded all manner of special effects: balloons popping underwater, the outline of a shark. For a finale, Specia had domino bricks climbing out of the pool and then diving back in. "It was nice. But I'd never do it again," he says dryly. —J.D.

## Hot Buttered Outtlefish

At the candy counter of the newly reopened State Theater, on El Cajon Boulevard at Euclid, there is a curious assortment of Occidental and Oriental snacks: Milk Duds and prepared cuttlefish, Mars bars and *shur fa mai* (dried and salted plums), M&Ms and shrimp-flavored chips.

Filling the refreshment stall with Asian favorites was one of the first things Thoai Tang Minh did when he opened the old movie house three weeks ago to show Chinese and Vietnamese films. Thoai, who is twenty years old and who leases the theater with his partner, Nguyen Huu Due, held the new lease's grand opening on October 4, which was attended by about 1000 residents of the Southeast Asian refugee community.

The name of the State Theater has been changed to the Thieu Thanh Theater. It features Chinese and Vietnamese films with English subtitles, and last week was showing *Call Me a Dragon* (Chinese), *The Wave of Love* (Vietnamese), and *Where the Seagulls Fly* (Chinese). The Chinese films are made in Hong Kong, says Thoai, and the Vietnamese films were made in South Vietnam prior to the Communist takeover and were carried out of the country by refugees.

The reopening of the theater has at least temporarily saved the once-grand film palace, with its swirling Art Deco interior, from being converted into an office complex. The State closed its doors last December when Mann Theaters decided not to renew its lease because of poor attendance. The theater, originally opened in 1940 and was billed as the "theater of tomorrow," because of its then-modern projection equipment and elaborate design.

When the Mann lease ran out ten months ago, the building's two owners, Marie Ogden and Peggy Lou Foster, daughters of the theater's builder, were unsure of the State's future. Three four months ago, the sisters sold the theater to a group of Italian investors known as Alcer, Incorporated,

# City Lights



Thoai Tang Minh

for \$425,000. The Alcer company planned to use the structure as an office complex. The lower part of the sloping, interior floor was to have been converted into underground parking (Mann took with them the 976 seats), and the theater's back parking lot was to have been encompassed in an expansion for additional floor space.

That plan was halted, though, when Thoai, a refugee from Vietnam, and his partner approached the owners through Tom Hom and Associates, which handles the Alcer account. A deal was made in which Thoai and his associate would lease the State for five years at a cost of \$4,500 a month. The Thoai partnership currently has similar lease arrangements of Asian cinemas in Anaheim, Santa Ana, Oakland, San Jose, and Sacramento.

In Vietnam, Thoai Tang Minh was a student in Can Tho, a city in the Mekong Delta where he lived with his father, sister, and brother. His father sold handicrafts, made by mountain villagers, to foreign exporters before and during the war. The business declined following the 1975 takeover by the North Vietnamese government, and two years later the family fled by boat to Thailand. After eight months in a Thai refugee camp, they traveled by boat to Hong Kong, from where they were brought to the United States.

Thoai's family settled in Anaheim. The father suggested

to his son that a movie theater might be a profitable business, and, along with family friend Due, Thoai went in search of financial backers. "One friend gave us \$5000," says Thoai, "and another gave us \$2000, so we started a theater in Garden Grove." That theater soon proved to be too small for the crowds that attended the films, so Thoai and Due leased a theater in Anaheim with three separate screens. Soon they expanded to other cities in Southern California and the San Francisco Bay area. The San Diego location is the newest in the chain.

Coincidentally, the Broadway Theater downtown at Eighth Avenue and Broadway also has begun to show Chinese movies. The grand opening of the Broadway as an Asian film venue was October 11. It is being operated by two ethnic Chinese who lived in Vietnam, Ha To Le and his wife Nga Su Lai, who prefer to be called Tom and Susannah, respectively. Unlike the State Theater, the Broadway shows no Vietnamese movies (although the movie posters in front of the theater are translated from Chinese to Vietnamese), but all films have English subtitles.

The Broadway was formerly a general, second-run theater until 1976, when it began showing Spanish-language

movies and American films with Spanish subtitles. (The first films of that new policy were *Airport '75* and *Earthquake*.) However, the owner of the theater, Jacquelyn Littlefield, who also owns the Spector Building downtown, terminated the agreement with the lessees because of the theater's poorly maintained interior.

Littlefield entered into an agreement with Tom and Susannah which is only being made final this week. Susannah says business has been slow so far, but that she expects bigger crowds soon because the theater's existence is well known throughout the local Asian community.

Thoai, of the State Theater, is not waiting for word to spread; he is advertising in a very direct way. "We look through the phone books for Vietnamese names," he says, "then we go to their houses and give them handbills telling about the theater."

The majority of the customers at Thoai's movie house come from the Vietnamese neighborhoods close to the theater and from El Cajon, Mira Mesa, and Linda Vista. (There are approximately 14,000 Southeast Asian refugees living in San Diego County.) Thoai says most of his patrons are Vietnamese, although there are also Laotians and Cambodians in the crowds. "Most of them come here by bus," he says, "which is difficult for them because they don't always understand the bus system, so they want to see the movies, so they come anyway." Not only do many of them not fully

understand the bus system, many of them do not understand the Chinese movies, "but they can read the English subtitles," says Thoai. Of the three films shown last week, two were love stories and one was a martial-arts adventure. The plot of *The Wave of Love* goes like this:

There are two rich families, one with a son and one with a daughter. The father of one family loses all his money and wants his daughter to marry the son of the second family in order to bring money back into the first family's household. A problem develops, though, when it is learned that the daughter already has a boyfriend. Her father insists she marry the wealthy son, but later relents. The daughter marries her boyfriend and everyone is happy. "The people in San Diego like the love stories," says Thoai. "The people in Santa Ana like the fighting stories. I don't know why that is."

More important than the subject matter of the films, though, is the make-up of the audience. It has been the policy of the local refugee relocation efforts to resettle the Asians in scattered locations so as to make the refugees less reliant on each other and to speed their entrance into American culture. But sometimes, says Thoai, the Vietnamese simply want to be around other Vietnamese. "Most of the people who come here come to see their friends," he says. "They like the movies, but they want to be with their friends."

—M.O.

—Jeanette DeWyz and Mark Orwell





## They Came From Tennessee

We appreciate Jeff Smith's articulate and thoughtful review of our current production at the Gaslamp Quarter Theatre, Tennessee Williams' *Sweet Bird of Youth* ("A Crash of Symbols," October 16). There were, however, some discrepancies that should be cleared up for the record.

Smith spent several paragraphs commenting upon the changes and cuts in the script, which he attributed to our director, Will Simpson. Actually, the

modifications are Williams' own. He revised the script for the version of the play seen on Broadway and created the revised script seen at our theater. We chose this version because we preferred the ending (sans cavitation) and because the cast is considerably smaller. This last consideration is of particular importance since we have a policy of paying all of our performers a weekly salary, and in a ninety-seat house, cast size is always an issue. We don't want to shy away from doing classics such as *Sweet Bird of Youth*, so we felt fortunate to

locate a version which made it possible to do the play with three walk-on parts (two of them Finley's henchmen and a maid);

## Letters

however, they were dressing for the set, basically, and had no effect on the progression of the play. In his analysis, Smith made reference to Chance having infected Heavenly with a disease. Perhaps Smith, in the course of

doing his homework for this production, had the idea that Chance was still in his head. In our production, it is an unseen degenerate that does the dirty deed to Heavenly, not Chance Wayne. This is an important point, since it allows Chance a certain innocence not granted in the original. Had Smith made this connection, perhaps our interpretation of Chance's character might have played better for him. Perhaps not, but one can't help but wonder, since Smith's criticism centered largely around the script as literature rather than the production values as presented.

We appreciate the fine coverage that the *Reader* continues to give to the San Diego theater community.

Kir Goldstein  
Managing Producer  
Gaslamp Quarter Theatre

## Erratum

In a "City Lights" story ("Prof Margins," October 2, 1980), it was mistakenly implied that Dr. Yannis Venetis, a San Diego State economics professor, suggested that another professor assign to an economics class a textbook written by Venetis. This was not the case.

— Ed.

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**Controlled circulation**  
paid at San Diego, California

**Subscription**  
Six Months—\$8.95  
One Year—\$16.95

**Payment must accompany subscription**

**Submissions**  
The *Reader* welcomes writing of all kinds. Send submissions to the Editor. Please include a self-addressed, stamped envelope.

**The *Reader* (USPS 336-730)**  
is published weekly every Thursday except the first and last Thursday of the year. The entire contents of the San Diego *Reader* are copyrighted 1980, James Holman. All rights reserved.

**Mailing Address**  
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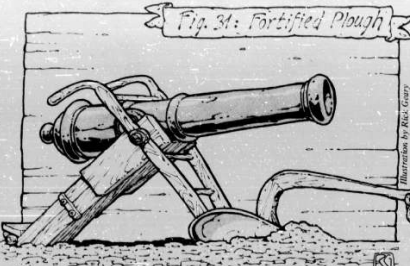
VIST US FOR DISCOUNT COUPONS TO CAMPUS LIFE'S (Scream in the Dark) HAUNTED HOUSE

## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Do you remember hearing about the McKenna carburetor? The inventor boasted a fifty-mile-to-the-gallon fuel efficiency for any automobile. What ever happened to the device? Was the patent bought by General Motors or Ford and then put under lock and key for fear of disturbing profits? What other much-needed inventions are hushed for fear of disturbing profits?  
Mario Lara  
East San Diego

I have never heard of the McKenna carburetor and cannot find it in any current or recent article indexed in the Reader's Guide to Periodical Literature. I will take your word that someone invented an extraordinary carburetor, but I think it unlikely that one of the auto manufacturers would have bought the patent rights to the device, since the purchase might have put the auto maker in the position of having to use the invention or face an antitrust suit. U.S. patent law promotes inventiveness but does not always encourage the use of inventions. Unlike France, Britain, the Philippines, and other nations that require certain inventions (those relating to medicine, for example) to be used in the marketplace on pain of forfeiting their patents, the U.S. has no law that specifically requires a patent holder to exercise his patent rights. Thus an inventor could put out a hundred-mile-per-gallon carburetor and do nothing until the patent expired seventeen years later. In some cases the federal courts have ruled against large corporations for not exercising their patents, and the results have been court orders di-



recting the corporations to license certain patents for manufacture. But these are the exceptions to the rule that an inventor can do whatever he likes with his invention. As for the McKenna carburetor, the auto manufacturers might have an advantage in not buying the device and letting the inventor try to manufacture and market it in whatever ways he can. A mechanic in Chula Vista, Eugene Leonard, invented an improved-mileage carburetor that uses a heating coil to vaporize gasoline before it reaches the combustion chamber, thereby improving the combustibility of the fuel, with increased mileage and fewer polluting emissions. Leonard admitted that his device is not easily adaptable to existing

carburetors, and said that General Motors looked it over in 1965, but declined to buy it. And since he had no wherewithal to build and market his carburetor in competition with Detroit, he never bothered to patent it. Abraham Lincoln patented a riverboat with chambers in its hull that could be pumped full of air to lift the boat free of a sandbar. The design was never built. At about the same time, another inventor took out patent number 35,600 for a plow that could double as a cannon, and yet another inventor patented a coffin (no. 3335) with an escape hatch on the inside.

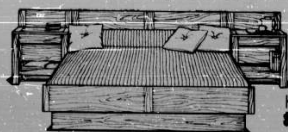
Dear Matthew Alice:  
What can you tell me about monosodium

glutamate? The stuff makes me sick and swell up after eating it. They seem to use it a lot in Oriental foods. I found it in the spice section of the grocery store. It looks like coarse salt but there were no ingredients on the label.

J.S.  
San Diego  
The salt of an amino acid that the body produces on its own, monosodium glutamate (MSG) is known in the food industry as a "flavor potentiator"—the latter word borrowed from pharmacology to describe a compound that enhances the effect of a drug. Of Japanese invention, *ajinomoto* is made from wheat gluten, casein, and other protein-rich substances. It has a salty taste but imparts a flavor that is something like meat. As a seasoning it is about ten times stronger than salt, and as a potentiator it seems to enhance the physiological effect of food by acting directly on nerve endings. It seems to touch the nerves in a way that makes them confuse the distinct tastes of various ingredients; the effect is a blend of tastes that most people find interesting and pleasant. Though you may be allergic to the substance, MSG is not known to be harmful as a condiment. There is an effect called the "Chinese restaurant syndrome"—tingling skin—but so far as I can determine from current research no one knows what causes it, and there is no evidence to indicate danger.

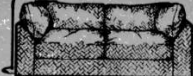
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THE FASTEST MUSIC IN TOWN

OCTOBER 23, 1982





Photo by John F. O'Neil

(continues from page 1)

Trouble for whom, I wondered, but smiled and nodded without arguing the matter. "Okay, Ghassan." I tried to put as much hearty welcome into my words as possible. "Would you like a . . . ?" I had almost said "a snack," but thinking of the language barrier, quickly changed it to "some food?" Much later I was to learn that he would have understood our English word snack, for in Damascus, Ghassan's hometown, there are many "snack" shops.

"Food." The way he said it was a definite assent, and he emphasized his agreement with a single downward nod.

"Come." Our dialogue was beginning to sound like something from an old Tarn movie. He was with me all the way to the kitchen.

I opened the refrigerator and gestured toward some fruit. His chin came up in that singularly distinct movement of denial. He bent down and looked into the box, then pointed to a square bottle of fruit juice on the top shelf. "Sure," I agreed, and reached for it, but he was too quick for me. He grabbed it and tipped it toward his lips without touching the rim. I had never seen anything like it before. He didn't spill a

drop, but it disappeared down his throat in gulps. Poor devil. He was thirsty, I thought. Must be all that heat and sand over there where he comes from. I realize now my own ignorance of his country, but my own education was to come later.

"Zank you, sir. Go room now." His accent was guttural, deep, his movements precise, and he had such an erect posture that I almost expected a click of his heels and an about-face. Then he surprised me. He bowed out his hand toward mine. We shook hands for the first time. He headed back down the hallway toward his room.

He remained there throughout the day. I looked in on him once to find him bolt upright in a chair in front of the television set I had brought from the other room. He was watching a rerun of *I Love Lucy* with somber eyes, then suddenly threw back his head and chuckled. He turned toward me in the doorway. "I like Lucy. Lucy crazy lady. See Lucy Damascus TV." I was amazed. Later, hearing his deep-throated chuckle again, I thought, Good for you, Lucy.

In succession, Mumtaz, a fellow Syrian, came to join Ghassan, and Bahram, a Persian, came, too. "Not Iranian, but Per-

sian," he emphasized it almost perfect English. Iran is a political designation, he told us, and he preferred being called Persian. He spoke Farsi, while the two Syrians spoke Arabic, so when they wanted to converse, they resorted to English.

When Bahram arrived, I mentioned the Shah to him and was surprised to see my wife shaking her head at me in negation behind him. Bahram politely explained that his family had sent him from his country, purposely, because he had fallen into disfavor at the university in Tehran. He was a second-year student in architecture and quite an accomplished artist. He had slides of a huge mosaic he had worked on for the university's dining room. He enlarged the projection to show us the details depicting some of Iran's history. In the lower left-hand corner there was a figure holding out a rice bowl. Bahram explained that it was his way of protesting for the poor in his country. Since the Shah was scheduled to visit his university and was expected to view the mural, officials at that institution had sent him home to his parents. Besides, Bahram wore a six-pointed star on a gold chain around his neck. He was Jewish, he explained, and a minority in a land of Muslims.

We learned that many of the Persian students at my wife's school were neither enamored of the Shah nor of the reactionary revolutionaries who were then operating more or less covertly for his overthrow. A revolution is not a simple matter of either/or situation, especially for those caught in the middle. Many of

our students fell into the strange dilemma of being persons without a country. Their families, foreseeing the fomenting of the revolution, were sending their older children out of the country to schools in safer parts of the world.

The counselor at school had advised us that "cultural immersion" meant the students should see American families as we really are, that we should not change our lifestyle for them. That suited me just fine. I wouldn't try to change their ways if they respected mine.

We usually enjoy a small glass of wine for dinner each night. We had believed that all Muslims abstain from any alcoholic beverage, so we had stocked fruit juices and soda for them in the refrigerator. Ghassan surprised us by saying he didn't enjoy a glass of wine, too. When he raised his glass, he and Mumtaz exchanged a few short words in Arabic. Mumtaz remained silent for the rest of the meal. Bahram refused the wine.

Later, it was Bahram, whose English was better than the others, who told us that within Islam there are sects, differing opinions, traditional and "modern" Arabs. Even though Bahram was Jewish and there was no injunction against his drinking wine, he abstained unless it was a special holiday. But he explained that Mumtaz and Ghassan were in disagreement about the Koranic injunction against strong drink. Since the distillation of alcohol came after Muhammad, some Muslims drink it, saying that the Koran only forbids wine. Others drink what they

## About the contest

Included in this issue are the three remaining articles selected for cash prizes — two honorable mentions and the first-award winner. The second-award winner and the three other honorable mentions appeared in last week's *Reader's*. Again, we would like to express our appreciation to those San Diegans who submitted the 266 stories we received, and we look forward to the possibility of publishing more contest entries sometime in December.

please. But in one thing they all agreed: pork is unclean.

Aside from questioning if a dish had pork in it (and we do not eat pork in our house anyway), they were too courteous to refuse whatever wife served at the table. Well, Ghassan would sometimes say that he preferred this to that dish. We came to admire his honesty. One day he told my wife she served too much *khabesa*, which is as close an approximation to what he said as I can come. As in Hebrew or Yiddish and German, the "kh" sounds like the "ch" of the *charque* of *nach* or the Scottish word *loch*. It sounds like a slight clearing of the throat, and we heard it many times when the fellows spoke Arabic. My wife calls it by its technical linguistic jargon form: "The unvoiced uvular fricative."

Anyway, we took *khabesa* to mean something good-natured like "garbage." Our own sons were not above telling her such things, and we were used by this time to Ghassan's joking with us. Well, when Mumtaz focused out what we had misinterpreted as "garbage," he was thoroughly shocked, even though we kept insisting we guess Ghassan was kidding us. He explained that *khabesa* means stew or mixed-up dishes. I suppose it's the Arabic equivalent for Mulligan stew or hash. Mumtaz was as proper as Ghassan was loving, and remained so all the time he stayed in our home. Anyway, my wife quit serving casserole dishes.

Since my retirement, I had adopted the nightly chore of starting dinner. I rather like working around the kitchen. Usually, one of the students would help me. One day Mumtaz came home with a kitchen knife, a machine that did everything. "Now you see and taste real Arab food," he said. Such a flurry of grinding, chopping, pounding, mincing, and rolling! When my wife came home that evening, it was as if Aladdin and his magic lamp had spread a feast fit for royalty! In the center of the dining room table was a huge, flat meat loaf made of lamb. Mumtaz called it *libbeh*. Next to it was a dish of rice with

bites of meat and onion; a *salat* made of soaked, cracked wheat, with chopped parsley and mint, crowded with shami, mini inner leaves of lettuce to be used as scoops for carrying it from bowl to mouth; and with it all was a rice-water and lemon drink, curiously refreshing.

Because so many Arabs use communal bowls, the salad was passed around so each of us could take a piece of flat bread and deftly (well, not so deftly in my case) twiss some vegetables and meat within and pop it into our mouths. Before dinner was over, I managed to catch on. The Arabs used their right hands only for eating, with their left hand resting on the edge of the table or in their lap. I had heard about this custom, as their left is used for personal bathroom duties. But I had noticed that they had used both hands when they prepared their food. Ah, well, customs really have no rhyme nor much reason, sometimes. I'm sure they noticed some discrepancies in some of the things we take for granted, too.

After dinner that night, Mumtaz, our guest of honor, boiled up some powdered Turkish coffee, carefully skimming the foam three separate times. Then he whipped it up to a froth with a little whisk, and carefully ladled it into some wine glasses with a bit of foam on top for each of us. We sipped the sweetened tar-black stuff, and afterward the fellows took their fingers (right hands only) and wiped the sediment from the bottom of their glasses.

Near our home was a delicatessen that carried foodstuffs familiar to Middle Eastern persons. Whenever the students would put on a dinner for us, out would come the black-and-gold embroidered table cloths they had given us for gifts. They said our white table cloths reminded them of funerals! And always there were elaborate bouquets of flowers on the table. "As necessary as food," they told us. Mumtaz said that his mother brought fresh flowers home every day from the market with the day's supply of food.

For breakfast they usually took a glass of black tea with lots of sugar, a handful of

sour black olives, and a piece of pungent white cheese. They bought these supplies at the delicatessen. Once or twice we joined them, but preferred our orange juice and Danish with coffee, although my favorite breakfast, at least for a while, was the baklava that Ghassan's parents brought with them from Syria when they arrived for a short visit. There must have been twenty pounds of the pastry in a white box with calligraphs of Arabic inscription on the outside. Inside, wrapped in waxed paper and Arabic newspaper, were diamond-shaped pieces of toasted, crispy layers of phyllo leaves, filled with crushed nuts, cinnamon, sugar, and drizzled all over the top with honey. I could not get enough of the stuff. After that batch was gone, I used to buy triangular pieces of it at the deli, but it never tasted as good as the Syrian kind.

Life was not all dinner parties. Problems rose to plague us as the weeks went by. Often my wife and I would be awake discussing their strange ways. Soft voices from their rooms told us they were probably talking about us, too. They had discovered the discos. Many times they brought their dates home. That was fine with us, but the dawn departures were not. For one thing, it was disturbing our rest, and for another, our house was beginning to resemble a motel. We wondered about the extent of our parental duties, so my wife discussed the matter with the school counselors. After all, they were living under our roof, and although they were not exactly children, we felt some moral responsibility toward them. They were far from home and parental advice. All were from upper-middle-class backgrounds, experienced in the privileges that money buys. Mumtaz's father was a government official. Ghassan's family included doctors, engineers, and other professional people; and Bahram's family owned building-supply stores. Like any other young men far from home, they were making the most of their freedom. What bothered us was their interpretation of the freedom that girls in the United States enjoy.

Then it happened! We had been asleep one night when we woke to hear the doorbell ringing incessantly. I turned on our bedside lamp. The clock read 2:30 a.m. "Are you going to answer the door?" my wife prodded me. I fumbled for robe and slippers. Accompanying the bell was knocking on our front door. Loud. Insistent.

I switched on the outside porch light and opened the door to see a crowd before me. Between two police officers was Mumtaz. Behind him, Ghassan and Bahram were standing with more officers. I could see the green-and-white squad cars at the curb. Across the road, my neighbor's light came on. "Mr. Krueger, do you know these three men?" The officer's tone was professionally authoritative.

Yes, I assured him, they all lived with us, and I asked what they had done. He ignored my question.

"Can you communicate with them in their native language?" "Well, no, but at my wife's school there are . . . . His eyebrows shot up as if he questioned my intelligence in allowing persons with whom I couldn't speak to live in my home. "They speak English, officer," I tried to make my voice reassuring.

"Well, not very well, sir. Fact is, they don't make much sense. Maybe we should come in and talk about it." My wife was right behind me in her robe and led the crowd into the living room. The officer who was doing the talking told us there had been some trouble at the disco that night — a fight in the parking lot. By the time the police arrived, Mumtaz's car was in no shape to be driven home. It was still there, tires slashed, windows broken. It probably should be towed away as soon as possible.

These three were mixing it up with a pretty rough crowd. "I felt as if I were being lectured about my delinquent children, as he told us their choice of companions was questionable. Others had taken chains and tire wrenches to smash

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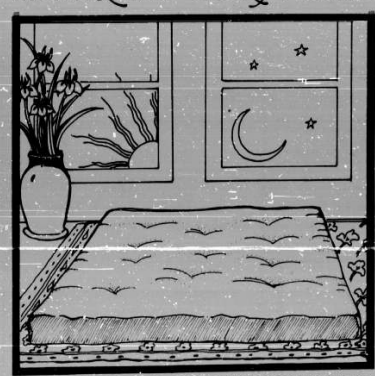
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As if he had spit on the flag, she just stared at him. Then she raised her hand and let him have it, right across the mouth. He moved, and so did I. Muntaz and Bahram made a grab at Ghassan. But he shook them off. "Now you show us real American woman, huh? Slap man, huh? Now you go slap husband, too, huh? Maybe you slap him when we not here? She slap you, Carl, this good American woman? I leave this house now. No woman slap Arab man, EVFR."

At this effrontery, Muntaz tried to put his hand over Ghassan's mouth, but got a push that sent him sprawling on the kitchen floor. Bahram was yelling something I couldn't understand and he made a grab for his friend. He got a good kick in the ribs from the flailing Ghassan. He doubled over, holding his sides. Muntaz was back on his feet, shouting loudly something in Arabic. "Do something! Do something!" I could hear my wife above the noise.

It was either me or the police, I thought. Blessed are the peacemakers. I did the only thing I could think of. I reached over and opened the drawer where we kept the butcher knives. I drew out the largest one, held it high over my head, and yelled, "ASSLAAM-ALAIKUM!" It caught them all by surprise. The scuffling stopped at once. Ghassan's face went white. He must have thought I was coming to defend my wife's honor. After all, he had insulted her. It was the only Arabic I knew, and they had taught it to us: "Peace Be With You."

I brandished the knife above my head,

twirling it round and round. I hadn't studied drama in college for nothing. "Haulkum-Avaskum!" the response came from Muntaz. ("Ad peace be with you also.") It was almost a whisper. I motioned them all toward the family room. They moved ahead of me like a herd of sheep, my wife's fuzzy slippers making shuffling sounds across the floor. I indicated the couch, and the three students sat down. My wife headed toward her chair.

Ghassan was slumped in a corner of the sofa. I could see his face was red and he was biting his lips. Muntaz and Bahram sat with bowed heads. I sat down in my chair. It probably was the only custom we had that they totally approved of. I thought. They'd told us that when their fathers and mothers sat in their salons, they had their chairs that none of the children dared use. They employed many French terms, and Ghassan's family spoke French as a second language. The French influence in Syria was strong in the Arabic countries, and still remains so in many ways.

"So, you don't like us anymore?" I directed the question to Ghassan. He didn't reply. He looked directly at me, then away. "Do you want to leave this house?" I persisted. "Since you so strongly disapprove of us, our customs. Or maybe you think we haven't treated you fairly. Or maybe you just don't understand Americans. You don't understand us, is that it?" Muntaz started saying something, but I raised my hand to silence him. "I'm not talking to you two now; I'm talking to Ghassan."

Perhaps it was my tone, or even the

way I looked at him, that he looked at me again. In surprise, it seemed to me. Then I saw the tears in his eyes. He remained silent. "Well, whatever you think of us, we cannot help being what we are — just Americans. Have you ever thought that we consider you different, too? Has that ever entered your mind? But that doesn't mean we don't respect you, and we aren't trying to change you."

The three of them sat there. I glanced over at my wife and saw, to my surprise, that she was crying, too. I thought of the go-sounds we used to have when our own three sons were home. A generation of difference can make for problems, too. There had been some shouting, some arguments, some differences in values. Times change and people are sometimes slow in changing with them. The thought of it made my eyes mist over. Damn it! I couldn't break down, too. After all, I had assumed command of this outfit. I recalled. It was up to me. "You know what I think? I don't think you are an Arab, Ghassan, or you either, Muntaz. You aren't Arabs. Where are your tents, where are your camels? How about your oil wells? We Americans know all about you, and you just don't fit the picture."

"And how about you, Bahram? Are you really Persian? Where are your funny shoes and hat?"

Ghassan spoke first. "Don't joke me, Carl. You know I Arab. You know Muntaz Arab. And you know Bahram. Why you joke us now? We don't joke you, Carl. We — He stopped and looked away, biting his lips again.

"You know what I think you three are?"

I looked at the three of them, sitting where so many nights our own three sons had sat with us. What lessons were they learning now, I wondered, and were they hard lessons to learn, too? "I think maybe you're three jinn." ("I used the Arabic word for magic spirits who can transform themselves into any shape or character they wish in the twinkling of an eye.") "You are three jinn who have come back to make life miserable for us, just to cause us trouble and make our hearts ache. Is that what you are? Three jinn, playing tricks on us? Tell us who you really are."

It was Bahram who rose first. He motioned Muntaz to his feet, and then Ghassan. They looked at each other, then at us, and moved like a consolidation of tribal sheiks in jeans to position themselves in front of my wife and me as we sat in our chairs looking up at them.

Bahram spoke. "You know us now, Carl. You too smart for us. You are right. We are jinn. We come back to you, but not to make trouble. No, never. We come to you because you open your house to us. You open your hearts to us." "What can we say to these people here? This man and this woman, huh? Say it, now." He pushed Muntaz forward.

"I sorry, Carl. And I sorry to you, too," and he bowed to my wife.

"I sorry to you both," Ghassan looked directly at us, then smiled. Bahram stood in the middle, his arms around his companions. Then he said, "Come, my brothers, say hello to your Mommy and Poppy because we have come home again."



## THE GANG'S ALL HERE

The phone ring. "John, phone," came the feminine cry from the other room. John put down his magazine, walked out into the kitchen, and picked up the receiver.

"Hey, buddy," came the muffled voice out of the receiver.

"Hey, Sam," John retorted.

"Listen, everybody's going to the beach tonight. It's the last party of the summer. Wanna come?" the voice asked.

"Who's all going?"

"Well, I've called Todd and Steve, and Lori and Patty."

"Sounds bitchin'," John said. "Except I'll need a ride."

"Hmmm. Well, I'm going with Todd. I can probably have him swing by your house."

"All right."

"We'll be by around eight? Does that sound okay?"

"Sounds great."

"Okay. Catch you later." Click.

It was uncommonly cold for a summer night. It would be even colder at the beach, John thought. He dug a sweatshirt out of a pile of clothes on the floor, took his down jacket out of the closet, and sat down by the front window to wait. He was looking forward to the party. He hadn't been to a party all summer and he had seen few friends. He reminisced on the good times



the group had had at high school football games, movies, the beach, parties, even at school.

A car beeped in front of the house. It was a Baja bug, Todd's car.

"You're late!" John exclaimed in mock anger as he stepped out the front door.

"Piss off," said Sam smilingly. He was standing by the open passenger door of the Volkswagen. John hopped in back, mumbling a hello to Todd. The three drove off to pick up Steve.

Ten minutes later the Baja bug swung into the parking lot designated as the group's meeting place. A small group of people was clustered around two cars parked at the center of the lot. One was a Datsun pickup truck, the other was a 1971 Chevrolet sedan. Two slightly plump girls leaned against the sedan. They were Patty and Lori. The two speaking with them were Doug and Brett. It would be an overstatement to say the two were rough types, but they appeared to be a bit tougher than the brainy group in the Volkswagen.

Todd pulled into the space next to the two cars. "Hey people!" he exclaimed.

"Hey Todd!"

"Doug..."

"Steve! How the hell are ya?"

"John! Good man! Glad you came!"

"Hey, where's Shelley?" John asked. "Isn't she coming?"

"Now, she said she had things to do this evening," Doug answered. "She was bitching about the last time we took her out. She says we're no fun anymore and that all we ever do is get drunk." He

laughed.

"Do you think we'll be able to get a fire ring?" Sam asked. "I mean it's Friday night. We'll probably have to share."

"That's okay," Steve said. "We shared last time. Those people were bitchin'!"

"Yeah, but did anybody bring any wood?" Todd wondered. Nobody had.

"Well, that shoots that down the toilet!" Doug exclaimed.

"Do you really think we ought to go to the beach?" Patty asked. "It's really kinda cold."

"Yeah, it is cold," Brett agreed. The rest of the crowd nodded.

"So what are we gonna do?" Doug asked.

"We can go to Rocky Horror. That's where we're going," Lori motioned to Patty.

"Yeah, but that's at midnight," Doug pointed out. "What do we do before that?"

"Old Mission Dam?" Sam suggested.

"New. That place is crawling with cops," Brett said with some disgust in his voice.

"Well, maybe we'd better work on getting some puggables," Doug suggested.

"Where are we going to try this time?"

"Patty was a bit late about past experiences. And what are we gonna get? Let's get some vodka this time. Kamikaze mixes."

A chorus of nos rang out.

"We want beer!" Sam declared.

"Yeah, beer!" Steve turned to Sam.

"Beer, buddy, beer!" They grinned at each other.

"I know where there's this drive-through liquor store on University Ave."

"Doug said. "I've gotten beer there a couple of times. They don't hassle you for an I.D., and they usually can't even see you in the car."

"Sounds good!" Steve said.

"People began to fill up the cars. John got into the Chevrolet with Lori and Patty while Doug and Brett got into the truck. The other three stayed in the VW. A minute later they were all speeding toward University Avenue.

Lori suddenly realized that she didn't know the whereabouts of the liquor store. And she was in front of Doug. "Ask Doug where we're going," she commanded.

Patty, who was sitting in the passenger seat, Patty rolled down the window as Lori slowed to let the pickup pull up in the other lane.

"WHERE IS IT?" Patty yelled at forty-five miles per hour. The sedan was

jockeying in line with the pickup truck. Doug kept turning his head to watch the truck, then looked at Patty.

"ON UNIVERSITY?" he yelled.

"WHERE ON UNIVERSITY?"

Patty's head was almost out the window. "YOU GO DOWN..." Doug turned to look at the road. "YOU KNOW WHERE THE FED MART IS?"

"WHAT?" It was hard to hear with the wind.

"JUST FOLLOW ME!" The truck pulled ahead of the Chevy.

The three cars cruised in line down University Avenue. Doug was the lead. Doug slowed and pulled into a parking lot. The sign on the adjoining building said "Drive-Thru Liquor." There were lights on inside the store but it seemed deserted. There was a "closed" sign in the window. Doug made a face at the other cars pulling in beside him.

"Got any other bright ideas?" John asked. The rest of the group jeered at Doug.

"So we find another drive-through liquor store," Doug retorted.

"I think I saw one a little ways back," Lori announced. She began to inch her car toward the street. Nobody objected. They all pulled out into the left-turn lane and made a hard U-turn as soon as traffic permitted.

The sign said "Drive-In Liquor," but there was no drive-up window. The cars nosed up to the side of the building. "I'm sorry," Lori whined as the group bawled her out.

"Okay, anybody got a fake I.D.? Or does anybody look twenty-one?" Steve asked. Everyone looked noticeably underage. Nobody liked that idea.

"Let's keep looking," Doug sighed. "I think I know of one in La Mesa."

Downtown La Mesa, and still no luck. The three cars were lined up in the post office parking lot. People were starting to get punchy. "Hey, let's get outta here at the post office, ha ha ha."

"Could we please get some vodka," Lori pleaded.

"Get your own damn vodka!" Brett said.

"A cop, a cop," somebody whispered. Two patrol cars were sitting in the parking lot across the street. The group immediately got down to business. "Look, it's no use looking for a drive-through," Doug said. "Let's just cruise out University and see what we find, okay?"

Lori's Chevrolet and Todd's VW

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ously, thinking of the silliness of the whole situation. A silhouette approached John. "John?" the shape inquired. It was Todd. "Shit, I was hoping that was you!" Todd said, grinning. "I almost got caught. The guy was almost on me, but I ran the bank. He must have heard me."

They were both silent. Party and Lori came back. Everyone giggled, milling around at bay. The minutes passed quietly. Presently, a figure came into the amphitheater from the other side. It was Doug. He smiled as he approached the four clustered on the outskirts of the theater entrance. "They're gone!" he said triumphantly. "They waited around by our cars for about ten minutes, but then the guy said, 'Fuck it,' and they drove away."

They all laughed, walking down the dirt trail to tell the others the good news. "Let's go for the rest of it now!" Steve exclaimed. Others shouted in agreement. "Wait a second!" John protested. "That's a fucking stupid idea! We'd better get out of here in case they decide to come back!"

Only half of the people were listening to John, but the discussion had turned into an

argument by the time everyone had reached the party site. "Why can't we stay here?" Steve demanded. Sam backed him up with a "Yeah!"

"How do we know they aren't coming back?" Lori asked.

"Okay," Doug said, pausing. "I think we'd better leave. Let's split up and meet at the doughnut place. We can decide what to do there."

Steve and Sam protested, but everybody else had tired of Mount Helix. Doug decided to leave at once. "What are you doing up there?" Brett asked. Doug pulled down the remaining six-pack. Cheers rose from the crowd.

The eight nervously walked down the access road they had come up earlier. They piled into their cars and backed out onto the road leading down the mountain. The Volkswagen roared down the road. Six blocks later John exclaimed, "We're out of the woods! Damn good! Yeah!"

"Yep... out of the woods..." Steve said. Everyone else was silent.

They spotted a police officer stopped by the side of the road in back of a Corvette. "Officer Noshit!" they exclaimed as they drove past, laughing hysterically. Todd

came to a stop at the traffic light. The pickup pulled up next to him. "We did it!" Sam yelled out the window.

"We're outta there!" John exclaimed, giving the thumbs-up sign.

Doug turned and gave a halfhearted smile. At the green light Todd pulled ahead, but Doug regained his position next to the VW. Todd yelled for the Baja bug to speed up, but the truck had already passed.

The six males raided the doughnut shop, taking advantage of the after-ten prices. They crowded around a small table and cautiously eyed two police officers sitting at the opposite end of the room. Fifteen minutes passed and still no sign of the girls. The group decided to wait outside. They commented on the "Officer Noshits" and Brett wiped his eye with his middle finger as two teen-age girls crossed the parking lot toward the doughnut shop.

The Chevrolet finally drove into the parking lot. Lori cruised up with a bottle of vodka in hand. "We got kamikaze mixes!" she exclaimed. Both girls giggled.

"Where did you get that?" Todd demanded grinningly. The girls started into a long, giggly story about the "cute guy" that had bought it for them.

"We're going to Rocky Horror!" Lori concluded. "Anybody want to come along?" Nobody wanted to, so they said good-bye. The Chevy drove off with John cynically mumbling, "Hope they make it home alive."

"Where'll we polish off the rest of the beer?" Steve asked.

"How about Cowles Mountain," Brett suggested. "We can hike up a little ways."

"Hey, could one of you guys take me home as long as we're in the neighborhood?" John asked.

Silence. "Sure, let's take John home," Todd said. Four people climbed into the Volkswagen, leaving Doug and Brett leaning against the truck.

"Meet you back here," Todd said. Doug nodded. The VW left the lot.

The Baja bug pulled up next to the curb in front of John's house. The four friends yelled good-byes, the car door slammed, and the VW drove down the street. John passed through the unlocked front door and went directly to his room, kicking over a stool on his arrival. He was angry at himself, angry at his friends, and generally angry with the world.



Janet, who has decided to consummate the bond with the official blessing of clergy and relatives. But her original intention of a simple wedding has been sidetracked by the pressure of two high-society-minded cousins. Thus, Janet has chosen the Roman Catholic Church, the gown of Belgian lace, the train of bridesmaids. She has prepared for the wedding for a year now.

On Sundays, she scrapes and replasters the walls of her house. On Saturday nights, she daydreams as the priest drones doctrine and Catholic gynecologists teach her how to procreate. Every Saturday morning, she undergoes electrolysis.

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Four pages of the San Diego Yellow Pages are dedicated to the heading: Electrolysis. The next heading is: Electrolysis Eliminators (for those who break their vow of permanence, I guess).

The electrologist, a fair-complected SDSU moonlighter, interrupts my thoughts. "You used to live in Maine, huh? Is it real cold there?"

Yeah, so cold that I grew a winter coat, I answer to myself. I'm worried that the hot needle will slip if I move my lips.

Finally, I relent. "Yeah, sometimes my apartment got so cold that I sat under an old racoon coat."

"I don't know what I'd do if I had your problem," the electrologist muses. "I don't think it would bother me." Repeating her long blond braid, she reconsiders. "Well, I guess I'd remove it if my boyfriend wanted me to."

I escape to a world before friends—a story from impressionable youth. In her early teens, a friend had volunteered at a nursing home whose architecture was Victorian idiosyncrasy. Locked in a high dark turret lived a hairy creature born of the perverted coos of woman and beast.

Taboo, I think. Electrolysis is a tasteless topic of conversation. At the height of happy hour in Mission Valley, maybe a handful of people will mention it. Electrolysis is like abortion. Nearly everyone's had one, but no one boasts about it. Beauty is natural in San Diego. Bearded ladies are in freak shows. Bathing suits are fig leaves designed to reveal everything but an natural boy hair.

I laugh when I recall a friend's first visit to San Diego. She lives in Maine, where rural poverty and fatty corpuses are rampant and somehow related. After we had goggled for a while at boardwalk action in Pacific Beach, she nudged me and asked incredulously, "Doesn't anyone here have thighs?"

Beauty is skin deep. Beauty is more than skin deep. The constant jabs of electricity have confused me. But the needle is the

magical prod that spells hairfree carefree-

Grasping the spongy squeegee, I remember stopping my car late one night at a light on Broadway. As I rubbed my chin and considered ransacking my purse for tweezers, a wino sauntered toward my car. I quickly leaned sideways to lock the doors near where he stood. "Don't compliment yourself, lady," he shouted.

Before I chose this table and spongy squeegee in Fashion Valley, I called every electrolysis place in the Yellow Pages to compare rates. They range from eighteen dollars to seven dollars for ten minutes of slow torture. The most expensive ones stress the word "medical." They are located in medical centers with fancy addresses. I decided that medical was a gimmick that costs and ruled out that category. Disdainful of too good a bargain, I ruled out the least expensive ones. I ruled out the convenience of a neighborhood electrologist because she shares a building with a body shop.

I opted for department store electrolysis. I reasoned that if an unfortunate accident occurred, a well-established department store makes a dependable defendant in a lawsuit. Also, one-stop shopping has always lured me. If the treatment depressed me, I could ride the escalator to another department to find solace in a pair of forty-dollar designer jeans.

So, here I am. Flat on my back. Squeegee in hand. Bearing the voltage. I'm glad Susan can't see me now. On a New England vacation this summer, I was berated by Susan. "You don't shave your legs, do you?" she said disgustedly. It didn't matter to her how many feminist treatises I've read, how many years I've subscribed to Ms. magazine, how many times I've scoured through *Our Bodies, Ourselves* for the gospel according to the Women's Health Collective. But Susan doesn't know what life is like where shorts are worn year-round.

It's over. My first treatment and first ten dollars are spent. I prop myself up and stand on weak legs. Walking to the escalator, I feel germs healthy foster where the hot needle has pierced. Soon they will surface and erupt like a gurgling hot spring.

I head for the cosmetics department. With head bowed, I request an \$8.50 bar of soap. "Mild or heavy duty?" the salesperson asks.

"I don't know." I could feel her eyes searching my face. "You can't tell from looking." I blurt. "I just had a treatment."

"Oh, I've had that done, too," she says ominously.

I raise my head and stare at her face. It is waxes. She reminds me of the Pilgrim candles we light each Thanksgiving. First, the white Pilgrim bonnet burns away. Then the smooth, lustrous face slowly disappears.

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I lie on a flat table in a narrow room. It's the size of a doctor's examination room. Normally, in a room like this, I would have some ache, pain, or wound. My feet might be ignobly thrust in stirrups. Instead, my hand tightly grasps a spongy squeegee.

I think about Cindy's marriage. Without warning, Cindy's husband announced the dissolution of their marriage. He said they both knew their relationship had decayed to a hopeless state. Cindy agreed. She hated to admit surprise, since in a modest way, she was a know-it-all. Littleless, Cindy told people that the death of their marriage was decided mutually.

In the first year of their divorce, Cindy's former husband kept in touch. He telephoned on her birthday, on his birthday, on Halloween, on Christmas. On what should have been their tenth wedding an-

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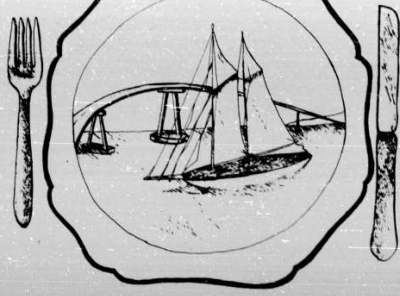
ELEANOR WIDMER

**The Restaurant:** Harbor House  
**The Location:** 831 Harbor Drive, Seaport Village (232-1141)  
**Type of Food:** Fish and seafood  
**Price Range:** Dinners, \$7.95 to \$16.95  
**Hours:** Open daily, Lunch, 11:00 a.m. to 3:00 p.m. Dinner, Sunday through Thursday, 5:00 p.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

During a recent bout with the flu, I lay in that half-dream state that is a mark of the illness and my mind floated with fanciful ideas. One of them centered on the invention of a Predictor Machine, a computer that could tell at once whether an enterprise would succeed or fail. It would not prophesy individual destinies, but would have the power to foretell whether or not a given project would work. The machine would have a husky voice like Tallulah Bankhead's, and in fact, it would speak like her. If a writer placed an outline of a book or a first chapter into Tallulah's voracious mouth, she would reply with her imitatable cadence and vocabulary. "Dahling, this is absolutely mah-veloud, absolutely brilliant, this is worthless, absolutely worthless."

Consider the value of such a machine. Not only a writer, but a painter, a sculptor, a choreographer would feed into Tallulah the basic idea and know at once its intrinsic worth. Business people, inventors, urban planners, and scientists could discover with the reflection of Tallulah's golden eye if their projects were destined for triumph or failure.

And yet, would these predictions alter the course of productivity? Would warnings from a computer stir the writer, the scientist, the entrepreneur? My educated guess is that they would not. And why? Simply because it is the nature of humans to struggle, and no machine, regardless of its accuracy, could deter someone obsessed with an idea. For example: Suppose a would-be restaurateur fed an idea into Tallulah, the primary components of which were an incredible view, a vast physical plant, expensive carpets, chairs, and so on, but mediocre food. Suppose the restaurateur from proceeding? It wouldn't. Which is probably why a computer like Tallulah exists only in the imagination. Who would follow her advice? Certainly not the owners of Harbor House, who built their fortune at Seaport Village downtown on the waterfront. The other evening a friend and I visited the place, which opened last summer. There's an immense lounge that com-



mands a magnificent view, where you may have drinks and buy seafood items to go with them. On the floor below is the dining room, equally blessed with a panoramic vista. The tables are set far enough apart to insure privacy, the staff tries its best, and the basic concept is good: each night a variety of absolutely fresh fish and seafood is offered. The prices range from \$7.95 for, say, red snapper and trout, to \$16.95 for fresh lobster. Sole, bass, and sand dabs are approximately ten dollars. Some of these items are either broiled over mesquite charcoal or sautéed in butter. There's also a menu of frozen items, such as king crab legs or scallops (scallops and abalone) or Alaskan halibut, ranging in price from \$7.95 to \$16.95 (for snapper and lobster). But truly, the prices are in the nature of what is at issue is the food preparation. Each dinner comes with a freshly baked small loaf of bread and soup or salad. The bread is the highlight of the meal, though I must protest the pats of butter in silver foil. I know that this means of serving butter prevents waste and may allow the restaurateur to reclaim unused pats, but it's offensive to be sitting there fooling around with silver foil only to discover you've been given a square that could have come to us from some ice age. What this neat, stamped-out, hard substance has to do with the true elegance of butter — surely one of the most delightful spreads in the world, if properly served — can only be speculated upon. Maybe it's a metaphor for the whole square enterprise, which is a virtual mirror image of so many new restaurants in this city.

In any event, we had soup (clam chow-

der) as well as salad. The chowder tasted like a corn chowder to which clam had been added, not to mention the thickening. The salads were plentiful and looked gorgeous — either spinach or romaine with tiny bay shrimp. They were not exciting to the taste, however. Essentially the same applied to our entrees, one of fresh sole, the other my sand dabs. In theory they were sautéed in butter; in fact, they both arrived in small gray heaps dotted with paprika. The portions were mammoth but so lackluster we could hardly finish. I ordered sand dabs because I always eat them at L'Escargot, and there they are superb — tender, blanketed with mushrooms — a real treat. But I took most of mine home from Harbor House because they had no flavor. Also, they were served with tartar sauce, which is hardly anyone's idea of a gourmet touch. My friend's sole was the same: tasteless. The rice and broccoli were adequate, though I probably would have fainted if someone had had the imagination to serve me wild rice, or even a trace of wild rice.

In short, the food was tedious. Though neither my friend nor I had eaten all day, we were not impelled to finish our dinner. I would say without hesitation that Harbor House is perfect for anyone on a diet, or as a place to take your grandmother, the fresh fish is easy to digest, and along with the rice, it makes a perfectly wholesome if innocuous dinner.

As we got outside, a low fog was settling over the water, which had rarely looked more romantic. But when I asked some other diners whether they would ever return, they shrugged their shoulders and

**The Restaurant:** Cafe du Trottoir  
**The Location:** 1027 University Avenue (291-1735)  
**Type of Food:** Omelets and crepes  
**Price Range:** \$3.50 to \$9.50  
**Hours:** Open daily, Sunday, 8:30 a.m. to 11:00 p.m.; Monday through Wednesday, 11:00 a.m. to midnight; Thursday, Friday, Saturday, 11:00 a.m. to 4:00 a.m.

A welcome addition to our dining scene is to be found at the Cafe du Trottoir, which serves only omelets or crepes. The place is amusingly decorated, with, among other items, a Greek column that doesn't quite make it to the ceiling. However, the tablecloths are immaculate, the flowers fresh, and for a first course you're offered fresh fruit from a bowl that you ordinarily see carried on the heads of native women in exotic lands.

There are twenty-one omelets from which to choose, more than a dozen crepes, as well as homemade desserts (Lebanese) or fruit and cheese. My friend's crepes were stuffed with large pieces of chicken and the crepes themselves were thin and crisp. My omelet seemed to burst with pine nuts, tomatoes, potatoes, and more. Both of these were accompanied by fresh fruit and freshly sliced tomatoes. The butter, served in a crock, was at room temperature. Bravo! The bread is also homemade but a bit too soft, like white bread. It was the only item that could bear improvement.

Because of the Lebanese influence, some omelets have ground lamb, some French or Italian sausage. The prices vary according to ingredients, from \$3.50 to \$9.50 (for an omelet with caviar). The highest price for the crepes is \$6.50. Everything is fresh, palatable, good. The rolled baklava is wonderful. Best of all, please note, Cafe du Trottoir is open until 4:00 a.m. Yes, four o'clock in the morning on Thursday, Friday, and Saturday, and to midnight the other nights.

While the service is slow and getting the food from the kitchen to the table is not quite perfected as yet, San Diego very much needs a restaurant like Cafe du Trottoir, one that serves good light meals all day and stays open late enough to satisfy the hardest insomniac. □

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# A Slight Twist



Jennifer Allen, Christian Hoff

JEFF SMITH

Even on a red-letter day, of which there were few, the childhood of Charles Dickens was wretched stuff. His family was dirt poor, and when Charles was twelve, his father was sentenced to Marshalsea, a debtor's prison. For the next five years Dickens worked in bleak warehouses — as yet not subject to child-labor laws — to help support his family. Fortunately for admirers of his works, many of which are about childhood, Dickens was pre-Freud. Thus when he came of age, rather than relate his sad, rich tales to a solitary psychiatrist — or, as is the current fashion, to the reading audience into one — Dickens wrote of his youth without being either overly cautious or boastful of its inadequacies.

And though at times he can be long on sentiment, he is rarely short on compassion.

*Oliver!*, a musical based somewhat loosely on Dickens's novel *Oliver Twist*, follows the plight of a young orphan and, by extension, the cruel treatment of pauper children in early nineteenth-century England. As the story proceeds, Dickens and playwright Lionel Bart — trace the descending path of poor children, from a sweatshop where a bowl of gruel is a feast, to an undertaker's parlor, and eventually to a life of crime. There Oliver learns the tricks of the trade from Fagin, a split-nosed crook whom Dickens caused to be executed, while in Bart's version, he mends his ways; the Artful Dodger; and the notorious Bill Sikes — the latter being a scar-faced, heinous recidivist whose visa

back to humanity expired long ago. Luckily for young Oliver, a mysterious lock of suddenly appears, revealing its true parentage. He is the son of wealthy Mr. Brownlow's deceased daughter, and he is spared the sorry lot of his peers.

*Oliver!* marks the premiere not only of the La Jolla Stage Company but also of the Parker Community Auditorium, and the opening-night performance of the musical was upstaged — rightfully, I must admit — by the structure in which it was housed. The Parker Community Auditorium, the planning for which began six years ago, is an impressive, medium-size theater and, like a new pipe, once it is broken in and its eccentricities are understood — in particular the acoustics, the ocean of air conditioning that often masks what the actors on stage are saying, and the vagaries of its lighting system — it will become an invaluable ally that will enhance future productions. Even with its current, minor defects, the theater is, quite frankly, the real star of this show.

The production of the play itself leaves much to be desired. It is essentially an amateurish effort, given some credibility by the usually competent direction of Walter Stewart and made memorable in spots by two individual performances. The rest of the cast, forty-two in all, is energetic, but the level of acting is for the most part quite low.

Director Stewart works with broad strokes and utilizes the many possibilities for staging in the theater the way a proud salesman demonstrates the various features of his product. Stewart does an ambitious — but not always successful — job. Much of the fine-tuning of the production could use improvement, for example. But the blockings are sound, even daring at times, and his different uses of space, from the large group numbers on stage and in the aisles to the smaller, more intimate settings, indicate a ready eye for experimenting with the resources inherent in the new theater.

Stewart is less successful in coordinating a cast that ranges widely in age and theatrical experience. Many of his actors are pretense, and the majority appear not to have stepped too often onto the hardwood and into the lights. Ironically, he is more successful with the children than he is with the older members of the group. When the kids are off-stage, they take the vitality of the show with them; the level of acting declines and there are several slow, awkward moments.

Two individual performances are worth mentioning, however. Jennifer Allen plays Nancy, the faithful (though one cannot help but wonder why) moll of Bill Sikes. And aside from the many homeless children that fill the stage, Nancy is the one tragic figure in the story. When she tries to help Oliver escape the clutches of Sikes, her sole act of infidelity to his wishes, Sikes strangles her. Throughout the play,

Allen adds a much-needed measure of poignancy to the production, and her rendition of the popular "As Long As He Needs Me," which she sings with a strong, emotive voice, is one of the show's few outstanding moments.

Christian Hoff is a special treat as young Oliver Twist. Hoff, a tow-headed lad no bigger than a minute, is surprisingly talented and versatile. He reveals his many skills slowly in the first act, and during "Consider Yourself" — easily the best overall number in the show — Hoff demonstrates that he is not only a capable young actor and passable singer but also a very good dancer — so good, in fact, that he almost seems to be restraining his efforts to blend them in with the rest of the cast. In short, he is the star of this production of *Oliver!*, and it is difficult to imagine what it would be like without him. Which leads me to the following:

Hoff also literally flies — and is thrown — around the place in ways that often verge on the extremely perilous. At one point he makes a running start across the stage and bounds onto the back of Noah, the undertaker's employee played by Clint L. Sargent. The leap, both in height and distance, could probably qualify Hoff for some sort of national broad-jump record for juniors. Either that or for immediate hospitalization. One can only hope that the shoulders of Rapport remain as sturdy for the rest of the show's run as they were on opening night, when that blood-guided missile soared down from what seemed to be the rafters.

The choreography of Randy West, like Walter Stewart's direction, is generally interesting in design and lively in execution, though many individual performers, particularly in the large ensemble numbers, could benefit from more rehearsals. These numbers, with up to twenty-five dancers in some instances, tend to clutter the stage and blur the rhythmic lines West is attempting to create. The more thinned-out arrangements, by contrast, have a cleaner look.

The functional scenic design by Margaret Perry — who must be one of the busiest people in the San Diego theater scene, creating costumes and sets all over town — includes a backdrop that profiles the roofline of London. During the more serious parts of the play, the roofs become embroiled in a thick fog, a subtle touch that works on an almost subliminal level.

With the exceptions of the individuals mentioned previously, the La Jolla Stage Company's production of *Oliver!* is very successful. Like Perry's suggestive backdrop, there are far too many foggy places. But the structure that houses the play, the completion of which La Jollans have long awaited, is a triumph. And except for that yellow-haired mountie who plays Oliver, it is the new theater itself that steals — and actually saves — the show.

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There is a seemingly inextinguishable tendency among leftist intellectuals to blind themselves to the historical realities of Soviet communism. The elimination of individual rights, the disenfranchisement of the populace, the autocratic, centralized rule, the suppression of freedom of speech, the destruction of all institutions other than the state, the imprisonment, torture, and murder of millions upon millions of "internal enemies," and the imposition of Russian military force as the only means of maintaining the puppet govern-

Even among those literary people who are willing to concede that Brecht's politics may have been a little off kilter, it is fashionable to set that part of his life's work aside, on the grounds that a poet cannot be held responsible for his ideas, only for the artistic quality of his poetry. May I express a different point of view? Writing is a moral act; living is a moral act and just as we are indelibly imprinted with our private deeds of dishonesty and injustice, so we must bear forever the guilt of the causes we have supported. The moral eloquence we are in expressing our support of the guiltier we are, the more we are helping them shoot us, not head off their shooting any political disfigurement throwing them into jail, but he had an awful lot of blood on his hands.

He knew it, too, and he was not ashamed. Perhaps the most dreadful lines he penned are contained in the poem

Miss Witt's political commitment, which seemed to be the moving force behind her work, was not always clear. She said, again, sometimes with effect, that would have been comical if they had not been so frightening in their consequences. She was a member of the American Society for the Study of the Life of Hans Eisler, Brecht's musical collaborator, Miss Witt concluded elastically by noting that Eisler had composed the music for the play. Apparently she had done so deliberately, praiseworthy to have done propaganda work for thugs. Her comment pointed to the current American political scene, the current American prohibition song, "Balladrum Paragraph 21," was equally disconcerting. This song, dating from 1931, anti-abortion sentiment, was a song of the ruling class is against the ruling class, the ruling class is against the abortion because the capitalist system needs workers to man the machines which it runs, and the ruling class needs the army with which it captures foreign markets and sources of raw materials. Whatever the validity of this analysis, it is not 1931. It is 1981. It is not actually genuine that opposition to abortion in the U.S.A. of 1980 is motivated in the even slightest way — by capitalistic motives. It is not. Miss Witt's position? She is all aware that the termination

The only thing that is lost in this translation is the jog-trot rhythm; otherwise there's nothing to lose.

It would be wrong to intimate that it was only Brecht's politics that interfered with his talent. There was something much more fundamental wrong with him, and his political views and the way he ex-

for deeper mystery. A large amount of friction in poetry—whether about politics or private experience in human relations or love—suggests a surface of toughness, crudeness, ugliness, and cynicism just beneath which we are expected to sense a vast compassion for all the suffering victims of history and life. The impression is that we give, again and again, as if of a man so good, a man so full of misery that in order to deal with his own lacerating sympathy he must put on a front of callousness, rough street language, and the hard-headed, unsentimental ideology of Marxism. He writes about brutal things that a crowned girl, a dead soldier, the application of Nazi gas to a Jewish woman who killed her baby, an exploited charwoman, the burning of books—but always, he would have us believe, he must thicken his skin to describe such horrors, while at bottom his heart is broken.

[illegible]

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### Bad Timing

DUNCAN SHEPHERD

Time once again for me to get into my baker's costume, as one of the co-directors of the San Diego film festival, and to run up and down the aisles, slipping my critical integrity into my back pocket for the duration. Conflict of interest or not, and I think not, an apology will not be forthcoming. The festival, which will be the first to be held in the city in more than ever. In fact the eleven-day program could be thrown boldly into the great void in this city's first-run foreign films, and in the process, I would like to think that you and you could then count ten beads before hitting it bottom. Three years ago, when the festival was just a gleam in the collector's eye, I was the only person in the city. Unicorn working at filling this void, and really only working at it part-time, and also on occasion the Ken. Since then, the festival has grown to include a number of acts, but their sister theater, the Ken, has acted out in deference, and the Unicorn only recently, and for more than a year, has been dedicating its leadership role to this cause.

sensuous women are compelled against nature to button up to their chins, if, above all, it is not every bit as "commercial" as *Hopscotch* or *Middle-Age Crazy* or *My Bodyguard*, then these theaters would just as soon do a revival of *Where's Poppa?* or *Harold and Maude*.

It is not the best timing to be saying this, what with *Bad Timing* opening tomorrow at the Guild. This is a movie which the film festival might well have coveted for its own — a movie, let's be truthful, that the festival actually did covet for its own — and it is important now to be big about it and say that it is a movie that we have not got, but they have got it or we have got it, but that you have got it, to do with as you like. I will not have to turn small and mean to go on to say that I think *Bad Timing* is pretty bad. It is bad, however, in a way and on a scale that demands that one roll out the heavy artillery, and I only regret that on the eve of the festival outbreak I haven't got this time or presence or timing, indeed.

Briefly, though, the first premonition of trouble came to me in the very first scene, a ritualistic lovers' farewell that is backed up repeatedly in *Ordinary People*, the same scene that I have seen in *Ordinary People*. *House*, the same scene in *House* in an art-y movie whose name I don't remember, the same one I have heard used in two separate contexts, the same scene in *House* and *House* and an automobile, the same one that seems to be numerous people's idea of the ultimate expression of a refined sensibility, the same scene that I have heard used to turn to putty every time I hear it. To be sure, Nicolas Roeg does not limit himself here to the same scene as I have seen in *House*, but rather, with Jarrett, Billingsley, and Waits, The Who, and others. His use of these seems to connect to his periodic interest in the same scene, and he uses it strenuously and emphatically — of a shot of his characters' current reading material: a Blake anthology, Paul Bowles' *The Waste Land*, and a translation of Pinter, the shot of books, in short, that a well-prepared host might take care to lay out on the coffee table to im-

paintings — the originals, not coffee-table reproductions — as a prominent feature of Roeg's perfect-host strategy. This sort of flirting with the cultured viewer is not terribly sinister in itself, but it is indicative of more.

[illegible]

Handling her lover to smother her on the apartment stairway, or, on another occasion, yelling and throwing bottles at him from her balcony — the sort of scenes that one wishes were restricted to Italian films, if there.

An ever-woolse-defined relationship, albeit one with less time spent on it, is that between Art Garfunkel and Harvey Keitel, who I'm not convinced has ever in his career played a role as written, has always preferred to go off on a Marlon Brando-ish path to self-amusement, but has never strayed so far from the point as in his present characterization of a Viennese pianist. I can't see Keitel dusting his shoulders (it might make more sense to speculate that he was under the impression he had been signed to play the Garfunkel part and went into a sulk when he found out otherwise). A policeman's self-identification with his suspect is a common enough plot development, but always

...and here is just thrown at us out of the blue when the already unbelievable Keitel suddenly turns passionate and poetic in an attempt to act as psychiatrist, Father Con-

The question he is working on is what really happened to Theresa Russell, who spent the length of the movie in a hospital emergency room having her stomach pumped, her hair pulled out, her vagina sampled, etc., while we get bits and pieces of the police interrogation of Garfunkel and flashbacks of the love affair arranged in no particular order. This piecemeal method of storytelling tends to mislay coherence, and creates temptations that Garfunkel ought to know enough to resist, but he doesn't. He goes for such a meaningless appeal to sympathy as a meaningless juxtaposition of Rose's convulsions during her tracheotomy and the orgasms of one of her Garfunkel-sponsored orgasms. No one now working in the free-

association narrative mode can owe more to Alain Resnais, who has done more than any other movie man to refine that mode, and to endow it with the psychological capacities of the novel. In

Resnais' work, however, there is always a graspable reason for the story to be told in the mannered way it is — an identifiable consciousness through which it is processed, a storyteller, as it were, within the story. Much of *Bad Timing* can be presumed to be related to Garfunkel's point of view, although the film's explicit connection between traicheologies and sexual orgasms is nobody's but Roeg's, to select but one of many omniscient perceptions and once we find ourselves in the realm of omniscience, we are justified in demanding answers we would otherwise have no right to. What we finally are faced with here is simply Roeg, not Garfunkel's, unapologetic, unrepentant, and Keitel's controlling voyeurism. For Roeg is

...*making us wait and wait and wait while he lays out the facts of the case in his own good time and in any order he pleases and with omissions of any number and any importance, giving us plenty of occasion to speculate that the real reason for this style is to disguise the tawdriness and leakiness of the tale.*

Having said all that, and having taken longer about it than I intended to, I have no further hawking to do for the film festival except to say that of the eight entries I have seen beforehand — *The Human Factor*, *The Hound of the Baskervilles*, *Woman Between Dog and Wolf*, *The Green Room*, *The Important Thing Is to Live*, *Second Chance*, *Deep Red*, *Kagemusha* — I wouldn't trade any for *Bad Timing*. Most of the remaining sixteen films in the festival I admit I have not been looking forward to as much as I have the Roeg, but I now expect that a good number of them cannot fail to mean as little to those that see

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## Down and Dirty

(continued from page 23)

stantly suggests — and is meant to suggest — a humanitarian, tender-minded Romantic engaged in a tortured battle with his own impulses. When Brecht writes, "Toward morning, in the gray of dawn, the fir trees piss. And their vermin, the birds, start to screech" (Bentley translation), he is letting us know, first of all, that he is in conscious revolt against the conventional ways of referring to fir trees and birds in German Romantic poetry, and secondly, that he has to talk in this shockingly nasty language because his own love for trees and birds is so overwhelming that he dare not express it overtly. There is an even deeper layer of meaning, however, one that Brecht's whole poetic (and political) activity is designed to conceal. Beneath the surface toughness there is a passionate love for humanity — a love we are expected to be aware of at every moment, but beneath the love there is a true nastiness, a cruelty and sadism that we are not expected to be aware of at all. That birds are the vermin of trees is not merely a polemic against Romantic poetry by a poet

who is Romantic at heart; it is an image that could only have been discovered by a soul filled with the impulse to hurt and mutilate the weak and the vulnerable. This is the same soul that, with the excuse of compassion for the exploited working man, supported the Stalinism by which the working man was deprived of all political power and all personal freedom. This is the same soul that, with crocodile tears at the necessity for doing so, urged his listeners to embrace the butcher.

The complicated psychological structure of Brecht's self-deceptions appears even in the dramatic characters he created. Brecht's women, especially, tend to be portrayed as pathetic victims, while the author luxuriates in the details of their degradation. The woman who, in spite of herself, goes on loving a man she hates — this is a Brecht favorite, for under the guise of a writer of dramatic love songs, he can at the same time express his sadistic impulses toward women and evoke women's masochistic loving of men. It is a theme that constitutes a virtual obsession with Brecht (just as he is obsessed, to the point of pathology, with drowned bodies, rotting flesh, and the varieties of excrement). "Surabaya-Johnny," from the author's

*Happy End* (written with composer Kurt Weill), is Brecht's most successful exploitation of this theme, and Ina Wittich's performance of the song is certainly the most felicitous moment of her recital. Miss Wittich's voice is of no special distinction, and her dramatic range is quite limited — but the one emotion she seems able to express without limits is anger, and in this respect the style of the recital was utterly faithful to the spirit of Brecht's verse. How cold and hard and mean and angry Miss Wittich managed to appear throughout the evening! What effective use she made of the aggressively rolled "r" — that single consonant in traditional Brecht performances that succeeds in embodying the very essence of the author's sadism. And get those leather boots!

Miss Wittich's gifts therefore fitted her perfectly for the rage and sentimentality of "Surabaya-Johnny." ("Get that pipe out of your mug, you dog! ... my God, and I love you so!") The trouble was that by the time she got to this song, at the very end of the recital, she had used her tiny range of expressive devices so often and so emphatically that — for me at least — they ceased to have their full emotional effect.

in another voice, it is not the same. But even more moving performance. But neither anger nor the pathos that is its mirror image could prove of any use when Miss Wittich tried to interpret the authentically tender songs on the program. There were indeed a few of these — Brecht's emotional range was by no means as limited as Miss Wittich's — but the wry and almost diffident lyricism of "On Watering the Garden," "The Song of the Little Wind," and "The Poplar on Karlplatz" seemed to lie substantially outside her interest and experience. Here is Brecht at his best, without his morbidity, his hatred, and his willfully perblind politics, but with that wonderful ear for language that occasionally made him a fine poet in spite of himself. It was generous of the singer to program these songs, but they inevitably found themselves very much out of place in the company she forced them to keep: if "On Watering the Garden" envisions any changing of the world, it is certainly not the kind of change Miss Wittich seems to be promoting. For Brecht's true stature as a poet to be recognized, he must be saved from his own vices — and even more from his infatuated disciples. Ina Wittich is not the person for the job. □

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## Off the Cuff

How do you feel about the upcoming election?



Kathy Boyesen  
Travel Consultant  
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I think people get bombarded with too much too soon — first the primaries and then on and on. People hear so much about the election for so long. I think it really spoils their enthusiasm and ability to make a final conclusion. I'm planning on voting for Reagan. I heard Anderson speak and I certainly didn't go along with his views, although I wish there had been a three-way debate. Republicans have always been known for their conservative, middle-of-the-road approach, and that's closer to my own feeling of how the government should be run. That's the kind of person I am. I don't think it's going to be easy for Reagan or anyone else.



Reginald Miller  
Clerk  
El Cajon

I hope Jimmy Carter wins again. I hope Tom Metzger doesn't do anything. We need people in office looking out for everybody, not just one particular race. This world's never going to get somewhere if that's the case. I think Carter's done a pretty good job. It's just this hostage thing that's making him look bad. Economic things are always a trouble. Don't matter who's in office. He ought to put a limit on the imports. We have some good cars coming out this year. The K car looks pretty good to me. I think people ought to consider American cars. But I'm for Jimmy and that's how I feel about it all.



James Bolin  
Mechanic  
San Diego

I think most Americans are fed up with the Democrats and the Republicans. Come election day, it may swing Anderson's way. It would be a big surprise, but if enough people get mad enough who knows what will happen? Carter's done a few good things. Reagan's done a few good things, and suddenly we're getting a lot of facts and figures thrown at us. They have to be somewhat slanted. In a campaign you expect shooting below the belt. I think Mr. Carter would have had it in the bag if the hostage rescue had worked. You look at him now and he looks older. It looks like he ages a year per week. I'm still undecided. I'm going to wait till the very end then make a decision.



Berlin D.  
Shipbuilder  
East San Diego

I figure people are gonna pick who they want. It's gonna come out no matter who I vote for or don't vote for. Everybody says, "Your vote counts." Sure it counts, but not for much. I didn't even bother to register. The only thing I have feelings about is how Carter handled the hostage-Khomeini thing. He should have blown them up over there. When I have my sit together enough to consider all the issues, I'll study up. As it stands right now, I'm not up to it. Not at all for this election. I just don't think my vote would count for much.



Colleen Harden  
Retail  
Lemon Grove

I don't like it all. I don't like any of the choices for candidates at all. I think if I had to vote today, I'd vote Democrat, but I don't even like Carter. I'd vote for him because of his views on women. And he's proved himself. He's not just saying it. Reagan's definitely out. He's older, too conservative, and too old-fashioned in ideas. I haven't heard enough about Anderson to have an opinion. I wish they would have gone ahead with a three-way debate so we could see. Carter seems very guarded. When election day comes around, I'll probably feel the same, but that might not necessarily be true.

— Lin Jakary

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## Dance

**Repertory Favorites of There's** Company will include choreography of Jean Louis, Patrick Sclater, Betsy Ross, Bill de Young, and Gary Bates. Friday, October 24 and Saturday, October 25, 8 p.m., La Jolla Dance Center. Free and Prospect streets, La Jolla. 296-9523.

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## Film

**Films and More Films** will be shown at the third annual San Diego International Film Festival, opening with Paul Simon in *One Trick Pony*, Thursday, October 23, 7 p.m., followed by a wine and cheese reception, and closing with Akira Kurosawa's *Kagemusha*, Sunday, November 2, 7 p.m., followed by champagne. Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-9400.

**Palestinian Plight** will be examined in two films, *Revolution and the Palestinian* and *To Live in Freedom*, in the UCSD Political Film Series, Friday, October 24, 7 p.m.

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"**Lenin in October**," a Soviet film portraying the events leading to the 1917 revolution, will be shown Saturday, October 25, 2:30 p.m. Society for U.S.-Soviet Friendship, 3011 Beech Street, San Diego. 234-5401.

"**California Video**," a three-hour program of videotapes by eighteen California artists, including UCSD's Jan Peacock, Helen de Michel, and Dan Boord, will be shown Monday, October 27, and Tuesday, October 28, 3 p.m., Manville Art Gallery, UCSD. Free. 452-3120 or 452-2864.

**Famous American Films** series will screen *Red Dawn*, starring Clark Gable, Jean Harlow, and Mary Astor, Tuesday, October 28, 7 p.m.; and *Thursday*, October 29, 11 a.m., Little Theatre, SDSU. 265-5204.

"**The New Klan**," a 1978 documentary look at today's KKK and its aim to enter mainstream American politics, will be shown by Grass Roots Events, Tuesday, October 26, 7 p.m., La Granada Room, House of Hospitality, Balboa Park. 284-3453.

"**Mount St. Helens**," the world's largest newswire, *Comic Funes*, a mixed-media presentation about the influence of comic energies on our lives, and *Viva Baja*, an Omnibus film with an aerial survey of the Baja Peninsula, will be

shown through November, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

## Lectures

"**Help With Your Allergies**" will be offered by Carol Ratz, along with recipes and tips for holiday allergy cooking. Thursday, October 23, 11 a.m., Bay General Community Hospital Health Information Center, Suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

**News Anchorwoman Susan Starnberg** of National Public Radio's *All Things Considered* will conduct a City Club seminar, Saturday, October 25, 10 a.m. Reservations: 233-4041.

"**Eyesight Review** — Revolution in Nicaragua" from national radio and group member Ray Philip Zwerling of Los Angeles will be preceded by a potluck dinner, Saturday, October 25, dinner at 5:30 p.m., program at 7 p.m., Unitarian Fellowship, Solana Drive, Chula Vista. 755-9225 or 295-9778.

"**Cutting Through the Campaign Rhetoric** (What Are the Presidential Candidates Really Saying?)" will be the aim of a lecture moderated by UCSD political science professor and presidential campaign strategist and pollster Samuel Popkin, with the participation of news media representatives John Boettcher of Channel 10, Peter Key of the San Diego Union, Editor-in-Chief of *San Diego Magazine*, and Nancy Skelton of the *Los Angeles Times*, Sunday, October 26, 7 p.m., room 2722, Undergraduate Science Building, UCSD. Free. 452-3400.

**Planetary Lecture Series** will conclude with Jon Olson's presentation of "Weather on the Blue Planet," a look at the changing climate of the earth and its correlation to earthquake and volcanic eruption frequency. Thursday, October 23, 7:30 p.m., Southeastern College planetarium, 800 Chula Vista, Chula Vista. 421-1180.

"**France's Place in Europe**" will be the topic of a lecture, in French, by French consul Jean-Claude Monneret from Los Angeles, Friday, October 24, 6 p.m., Salomon Lecture Room, De Sales Hall, UCSD. 578-1609 or 291-6480 x4441.

**San Miguel Island**, the northernmost of the California Channel Islands, will be the subject of a slide lecture by Bill Everett at the monthly meeting of the Audubon Society, Friday, October 24, 7:30 p.m., Natural History Museum, Balboa Park. Free. 291-8271.

"**Artists Survival in the Marketplace**," a program of lectures sponsored by Artists Equity Association, will be presented Saturday, October 25, 9:30 a.m. to 3:10 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 436-2614.

**Monterey and Photomontage** Galen Rowell will present two slide lectures sponsored by the Sierra Club, "High and Wild California," Friday, October 24, and "An American Wilderness Expedition to China," Saturday, October 25, both at 8 p.m., Munson Junior High School auditorium, 3799 Clairemont Drive, San Diego. 233-7144.

**Scientific Research on Healing** will be reported in a lecture by Jessica Macbeth, Friday, October 24, 8 p.m., Alchemy Hall, 3830 Ray Street, North Park. Free. 296-1560 or 296-4121.

"**Transformations: Non-Western Societies and European Civilization**" will be the topic of a lecture by UCSD professor Brian Fagan, sponsored by the Archaeological Institute of America, Friday, October 24, 8 p.m., Scripps Clinic & Research Foundation amphitheater.

ter, 10666 North Torrey Pines Road, La Jolla. Free. 454-7647.

**Sports Medicine Clinic** will continue with "Ear, Nose, Throat Injuries," presented by Dr. Dean Echols, and "Dental Injuries and Prevention," presented by Dr. James Pires, Saturday, October 25, 9 a.m., Bay General Community Hospital Health Information Center, Suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

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"**The Annual Check-up: Benefit or Boondoggle?**" will be the question addressed by Dr. Carl Trygstad and Gary Scherer of Scripps Institution of Oceanography, Tuesday, October 26, 7:30 p.m., Earthwater Gallery, 3830 Ray Street, North Park. 296-1560 or 296-4121.

"**Poets, Painters, Paris**" is the title of a lecture to be presented by Vincent Henry Kolar, cellist Marjorie Hart, and pianist Dr. Nicolas Reuben, will present works of Lullat and Beethoven, Saturday, October 25, 8 p.m., Jewish Community Center, 4079 4th Street, San Diego. 583-3501.

"**The Passive Effects of Smoking on the Non-Smoker**" will be the topic of discussion by Dr. William Norcross, Wednesday, October 29, 3 p.m., Bay General Community Hospital Health Information Center, 1180 Third Avenue, Chula Vista. Free. 420-9820.

**New Poetry Series** will begin its new year with a poetry reading by Bill Beckson, Wednesday, October 29, 4 p.m., Revell-Fernald Lounge, UCSD. Free. 452-6766.

## Music

"**Space Opera 1**," a one-act multimedia opera for solo performer, tape, and projected visuals, will be presented by composer-performer Richard Jennings, along with other new vocal music. Thursday, October 23, 5 p.m., Center for Music Experimentation, 422 W. La Jolla Village, UCSD. Free. 452-4393.

In concert, the Silver Gate Ensemble will present works of Michael Haydn, Henry Kolar, and Daniel Milfeld, Thursday, October 23, 8 p.m., Camino Theatre, San Diego. 297-4006.

"**King of Vibe**" Lionel Hampton will be reported in a lecture by his eleven-member band, Thursday, October 23, 8 p.m., Manville Auditorium, UCSD. 452-4559.

Friday Evening Concerts will pre-

sent Korean violinist Sung Ju Lee in a recital of works by Mozart, Prokofiev, Brahms, and Wieniawski, Friday, October 24, 8 p.m., South Rectal Hall, SDSU. 265-6947.

**Opera**, the San Diego Opera will conclude the fall portion of their current season with a new production, in French, of Jules Massenet's *Werther*, based on a novel by Goethe. Friday, October 24, 8 p.m.; Sunday, October 26, 2:30 p.m.; Wednesday, November 1, 8 p.m.; and Saturday, November 1, 8 p.m., Civic Theatre, downtown. 232-7636.

**American Folk Music** will be featured in performances by the Bluzstein Family on Saturday, October 24, with a children's concert at noon, and evening shows at 7:30 and 9:30, Old Time Cafe, 1464 North Highway 101, Encinitas. 456-4030.

**Cultural Showcase** of music, dance, and theater will feature a keynote speech by Phil Hutchings, journalist, civil rights activist and former SNCC head, as part of "Celebrations of Human Dignity" series of Grass Roots Events, Saturday, October 25, 7:30 p.m., Educational Cultural Complex, 543 Ocean View Boulevard, San Diego. 284-3543.

**Drury Pearlman** recital will feature Camille Keitel and Carol Wozniak. Tuesday, October 26, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 265-6031.

**Early Keyboard Instruments** will be featured in a music department concert by James Wedel, Wednesday, October 29, 12:15 p.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x349.

**Noontime Concerts** will present a violin recital by Dr. Henry Kolar, Wednesday, October 29, 12:15 p.m., French Parlor, Founders Hall, UCSD. Free. 291-6480 x4296.

**Violin, Percussion, and Dance** will be combined by James Nagery, Daryl Pratt, Joel Bluestone, and Jean-Charles Francois, and the Chamber Dance Company, Wednesday, October 29, 8 p.m., Manville Auditorium, UCSD. 452-3229.

## Sports

"**Championship of Champions**," a four-day series of races sponsored by the U.S. Yacht Racing Union, will continue through Friday, October

24, 11 a.m. to 5 p.m., Mission Bay Yacht Club, 1215 El Camino Place, Mission Bay. 488-0501.

**Clippers Basketball**, the San Diego Clippers will play against the Utah Jazz, Friday, October 24; the San Antonio Spurs, Saturday, October 25; and the Los Angeles Lakers, Tuesday, October 28, all at 7:05 p.m., Sports Arena. 226-8456.

**Mayor's Cup Regatta**, the last limited power boat racing event of the year, will feature the Gordon Jennings and Mayor's Cup trophies for flatbottoms and hydro, Saturday, October 25 and Sunday, October 26, 10 a.m. to 4 p.m., East Vacation Isle, Mission Bay. 292-9000.

**Physique Contest for Mr. and Ms. Pacific Shores** will take place Saturday, October 25, 7 p.m., Hale Junior High School, Mr. Albin Street at Glenview Avenue, Clairemont. 571-7700.

**Monocroco Finals**, the last race in the Supercross Series, will take place Saturday, October 25, 7:30 p.m., San Diego Stadium. 452-2866.

**Bay-to-Bay Ocean Marathon Race** for canoes and kayaks, at sixteen miles (the longest open-water paddling race in the U.S.), will be held by the Lorian Canoe Club, Saturday, October 26, 8 a.m., Mariner's Buoy, Mission Bay to Shelter Island, San Diego Bay. 565-1609.

**Artex Soccer**, the SDSU Artex will kick against number-one nationally ranked San Francisco making its first appearance in San Diego since 1977. Sunday, October 26, 1 p.m., Artex Bowl, SDSU. 265-5547.

**Special Events**  
October International Festival in Tijuana will present mime German Robles, Thursday, October 23, and folk musician Chava Flores, Saturday, October 25, both at Casa de la Cultura, Fourth Street, 19 miles west of Revolucion; Oaxacan folkloric dances of Guelaguetza, Monday, October 27, and chamber music of the new Budapest Quartet, Tuesday, October 28, both at Club Camperos, Agua Caliente Boulevard at the golf course. All performances are at 8:30 p.m. 233-0141.

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## Orange Julep

One of our refreshing drinks to go with our refreshingly different menu.

**SPIRACK**  
A GARDEN RESTAURANT  
Mission Blvd., Near Grand, Pacific Beach

**Variety Show** with Fred Finn and his Mickey Finn Band, Roberta Lynn, Chae Cannon, the Charlie Palmer Singers, and more, to benefit the Junior Gants Trust Fund, will take place Saturday, October 26, 1 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

**Daycare Center Benefit** concert will include performances by actor Eric Christmas, folk singer Sam Hinton, soprano Carol Panta-

mura, pianist Cecil Lytle, musicians Ben and Nancy Turetti, and more, to benefit the UCSD daycare center, Sunday, October 26, 7:30 p.m., Manville Auditorium, UCSD. 452-3120.

**Reformation Concert** will feature the Bach Cantata 80 for chamber orchestra, choir, and soloists, with the San Diego Lutheran Chorus, Sunday, October 26, 7:30 p.m., St. Mark's Lutheran Church, 580 Hilltop Drive, Chula Vista. 265-4154.

**Jaroccho Music** of Veracruz, Mexico will be performed in concert by Los Trowadoss, a trio led by harpist and singer Jose Cuarteros, Sunday, October 26, 8 p.m., Smith Rectal Hall, SDSU. 265-4243.

**Orchestral Choral Program** of the SDSU Symphony and Chorus will be the 100th anniversary of the birth of composer Ernest Bloch with a performance of his "Sacred Service," and works of Brahms and Mozart, Sunday, October 26, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 265-6031.

**Cottage Concerts** will feature a performance of Alec Wilder's *Trumpet Suite* by Larry Fant, and of Robert Kniff's *Encounter III* by Fant and percussionist Jon Siantano, Monday, October 27, noon, Scripps Cottage, SDSU. Free. 265-5204.

**Early Keyboard Instruments** will be featured in a music department concert by James Wedel, Wednesday, October 29, 12:15 p.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x349.

**Noontime Concerts** will present a violin recital by Dr. Henry Kolar, Wednesday, October 29, 12:15 p.m., French Parlor, Founders Hall, UCSD. Free. 291-6480 x4296.

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# LOMASQUARE



# READER'S GUIDE TO LOCAL EVENTS

October 26, 5 to 8 p.m. Location: 235-VOTE.

**"An Evening with Cicely Tyson"**  
a program of dramatic readings by the actress, will be presented Tuesday, October 28, 8 p.m., Montezuma Hall, SDSU. 265-6947.

## Radio/TV

**"Rock Preview"** with Chicago film critic Gene Siskel and Roger Ebert will examine current movies that portray women as helpless victims of sadistic killers. Thursday, October 23, 10:30 p.m., repeating Monday, October 27, 7 p.m. and Wednesday, October 29, 2:30 p.m., Channel 15.

**"Big Broadcast of 1980,"** a fifty-four hour radiothon to celebrate the twentieth birthday of KPBS-FM, will feature close to seventy great old radio shows, local guest celebrities, and cake. Friday, October 24, 6:30 p.m. through Sunday, October 26, midnight. Seaport Village, downtown and KPBS-FM 89.

**Halloween Cartoons** will feature Charlie Brown. Friday, October 24, 8 and 9:30 p.m., Bugs Bunny.

and Raggedy Ann and Andy. Wednesday, October 29, 8 and 8:30 p.m., Channel 8.

**"Help!"** Richard Lester's Beatles film, will be shown Friday, October 24, 8 p.m., Channel 6.

**Opera Broadcast** of the San Francisco Opera production of Saint-Saëns's *Samson et Dalila* will be aired live. Friday, October 24, 8 p.m., KSDS-FM 94.1.

**"Maine at the Bijou"** will present *Hopalong Rules Again*, a 1917 film starring William Boyd as the cowboy dressed in black. Saturday, October 25, 1 p.m.; repeating Wednesday, October 29, 1 p.m., Channel 15.

**Monday Night Football** will present the Miami Dolphins at the Atlanta Falcons, and the Chicago Bears at the Philadelphia Eagles. Sunday, October 26, 10 a.m. and 1 p.m., Channel 8.

**"Mr. Hulot's Holiday,"** Jacques Tati's slapstick film that won the Grand Prix at Cannes in 1953, will be shown in its original, nearly nonverbal French version, with subtitles. Sunday, October 26, 2:30 p.m., Cable Channel 2.

**Charger Football**, the San Diego Chargers at the Dallas Cowboys will be televised Sunday, October 26, 6 p.m., Channel 10.

**"Pride and Prejudice,"** Jane Austen's comedy of manners, will be dramatized in a five-part production of Masterpiece Theatre, beginning Sunday, October 26, 9 p.m.; repeating Tuesday, October 28, 1 p.m. and Sunday, November 2, 11 a.m., Channel 15.

**Monday Night Football** will present the New York Jets. Monday, October 27, 6 p.m., Channel 10 and KSDS 1130.

**Clippers Basketball**, the San Diego Clippers game against the Phoenix Suns will be televised live from Phoenix. Wednesday, October 29, 6:30 p.m., Channel 6.

**"The Plumber,"** a psychological thriller made by Australian film director Peter Weir, will be shown Wednesday, October 29, 8 p.m., Channel 15.

## Galleries

**Socio-Political Art** is the theme of an all-media exhibition continuing through October 25. Community Arts Gallery, 870 Third Avenue, downtown. 239-8238.

**Fiber/Metal** works by ten artists will be exhibited through October 28. Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700.

**"Mexico Prehispánico, Virreinal e Independiente,"** a pictorial exhibit of the history of Mexican architecture from the pre-Columbian to the present, will be on view through October 28, with guided tours available. San Diego County Administration Building, 1600 Pacific Highway, downtown. 235-0141.

**"Contemporaries: A Selection of Portrait Photographs,"** including Diane Margot Fonteyn, Rudolf Nureyev, C.P. Snow, Golda Meir, Margaret Thatcher, and others, taken by Bern Schwartz, will be on view through October 30. East Room, Mandeville Center, UCSD. 452-3120.

**"Hearfronts, Bones, Publicans"** by Robert Rauschenberg will be exhibited through October 30. Thomas Baker Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

**MONDAY NIGHT FOOTBALL** with Frank Clifford & the one & only Howard Cosell

**★ SMASHING HALFTIME CONTEST**  
★ Special prices on  
★ Beer  
★ Wine  
★ Well Drinks  
★ Don't miss the  
★ MUNCHIES & FUN!

**For Game Times and Information: 291-6500**

**"Large Semitransparent Paintings"** by Canale Frye, installed with natural and artificial light sources, will continue through October 31. Designbank gallery, 1263 Kettner Boulevard, downtown. 236-1916.

**"Skilled Hands, Practiced Eyes"** The Development of American Quilts, a four-part show of American quilts from the Nineteenth Century to the present, will feature in part three 1910-1940 Amish, Mennonite, and middle-America Depression-era pieces. through October 31, Villa Montezuma, 1925 K Street, San Diego. 239-2211.

**"The Great Plains Revisited,"** an exhibition of new watercolor paintings of landscapes, towns, and animals by George Matson, will be on view through October 31. Sales and Rental Gallery, San Diego Museum of Art, Balboa Park. 232-7931.

**"Cape Light,"** an exhibition of photographs taken by Joel Meyersowitz on Cape Cod, will be exhibited in two parts, through November 6. Gallery Graphique, 3847 Fifth Avenue, Hillcrest (295-1538); and through November 7, Southwestern College Gallery, 900 Gray Lakes Road, Chula Vista (421-6700).

**"Nine Squared,"** an exhibition of recent work by Mark Schweitzer, Gary Chirard, and Thom Drouill, will continue through November 7. Gallery 552, 552 Fifth Avenue, downtown. 223-1997.

**Works in Paper** by Joan Austin will be on view through November 7. Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700.

**New Paintings** by Oscar Melander will be on exhibit through November 12. Wenger Gallery, Fine Art Store, 4681 Case Street, Pacific Beach. 454-4414.

**Third International Miniature Textile Exhibition** organized by the British Crafts Centre in London, featuring the work of more than one hundred artists from sixteen countries, including SDSU's Arlene Fisch, will continue through November 15. University Gallery, SDSU. 265-5171.

**"Golden Treasures of Peru,"** a traveling exhibition of nearly 300 gold artifacts from Lima's Museo Oro del Peru, represents five pre-Columbian cultures (Vicus, Nasca, Moche, Chimu, Inca), and includes mummy masks and gloves, ear spoils, nose ornaments, tweezers, pendants, headdresses, and crowns, and will be on view through November 30. San Diego Museum of Art, Balboa Park. 232-7971.

## 4/4 Time

(continued from page 1)  
everybody is a party, we might as well admit it. There is also the thrill of competition, and who among us can resist that! These high school bands from all over Southern California will be fighting against each other for a host of trophies overall best sweepstakes, music presentation, marching formation, drill-teams showmanship, drum-major top mace — all judged by the Southern California Band and Orchestra Association. And there will be balloons, and flowers, and concession booths, and food — and fun and inspiration for the whole family. The twenty-third annual Autumn Band Review will begin

at 1:00 p.m. on Saturday, October 25. The line of march is on Sixth Avenue, between Upas and Laurel streets — just stand wherever you want to and you'll be able to see and hear the whole thing. The award ceremonies will start around 3:30 p.m. And afterwards, a lot of smiling youngsters and their proud parents will be spreading out on their journeys homeward, tired but happy, and ready for a good, juicy family dinner. For further information (though there's really nothing more to know), phone 234-4197. See you there!

— Violet Rosenbloom

## High & Wild

(continued from page 1)  
tears in her eyes, and their translator did too, as he explained that the old woman was exactly one hundred years old and that the child was the first Western woman she had ever seen.

Roswell's photographs are often stunningly beautiful, and his descriptions, whether written or spoken, are simple and lucid. In his world of ice and rock there is a great deal of passion, and he renders it imaginable for those who don't know it themselves.

Calen Roswell will present "High and Wild California" tomorrow, Friday night, October 24; and "An American Wilderness Expedition to China" the following night, Saturday, October 25. Both programs will be sponsored by the Sierra Club and will begin at 8:00 p.m. in the auditorium of Marston Junior High School, 3799 Clairemont Drive, San Diego. For student tickets, call the Sierra Club at 233-7144.

— Ruth Canard

## Susan In San Diego

(continued from page 1)  
know Susan Stenberg's mother-in-law's recipe for cranberry relish (it has sour cream, homestead, and onions). Some of us have seen her photograph in Time, Newsweek, People, or New York magazines; or seen her on occasional TV specials. You may have seen her quoted in a New Yorker cartoon (wife on telephone tells husband in armchair "It's Susan Stenberg. She wants to know if you want to defend yourself on the streets tomorrow"). But chances are you haven't seen her in person. This could happen, in San Diego, this very week.

Tomorrow, Friday, October 24 Susan Stenberg will be the guest of Luncheon San Diego, broadcast from the Cafe del Rey Moto restaurant in Balboa Park at 12:30 p.m. on KPBS-FM 89. Friday evening she will be at Seaport Village to participate in the twentieth birthday celebration of KPBS. Broadcasts will begin at 6:50 and a fifty-four hour radiothon will commence at 7:00 p.m., to conclude at midnight, Sunday, October 26. Saturday, October 25 she will be at a City Club seminar at 10:00 a.m. To see Susan Stenberg, call KPBS-FM at 265-6431 or the City Club at 235-4041. To hear the voice, tune in to All Things Considered, weekdays from 5:00 to 6:30 p.m., KPBS-FM 89. (The program is aired on the weekend from 5:00 to 6:00 p.m. but with other voices.) — Amy Chu

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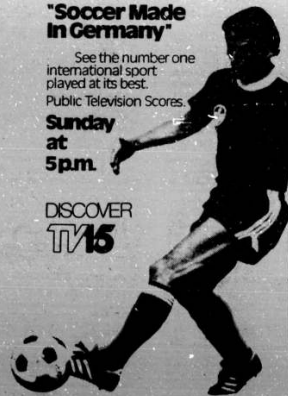
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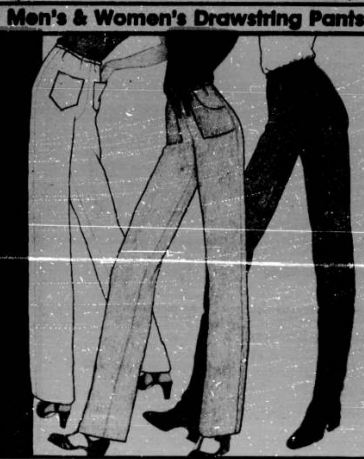
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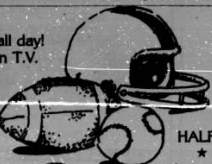
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## READER'S GUIDE TO THE THEATER

Sunday and Tuesday at 8:30 p.m.  
For information call 455-1621 or  
460-1500.

### SWEET BIRD OF YOUTH

The Gaskamp Quarter Theatre's edited version of *Sweet Bird of Youth* chooses not to present Tennessee Williams' gothic horror story of greed and public greed and power on a large canvas. It spares us some of the playwright's excesses, but does so by creating several gaps in the process. The minor characters come and go, like phantoms, and the production's narrow focus on the single combat between protagonists

Alexandra del Lago and Chance Wayne leads to another problem. Kit Goldman's performance as Alexandra is easily the strength of the show. Goldman is excellent as an inquisitor — but soon to be moved — screen star, when the actress plays with a flexible range of emotion skills and an impressive attention to detail — a noteworthy achievement, given the demanding nature of the role. And although David Flint'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 tends to favor his plight. The sharp differences between

Goldman's skills and those of Flint result in an artistic imbalance between the two. The scale is uneven and the outcome of their dramatic battle is never much of an issue (even though it weighs on the suggestion of a compromise between them). Instead, we are left with a truly memorable piece of acting by Goldman — a mature performance executed consistently with precision — and not much else. The pruning of the original text makes the appearance of minor characters seem like brief, impressionistic cameos. Their presence lacks dimension and even relevance to the

action of the play. Aside from Goldman's work, in short, whatever else there might have been in the play appears, like youth's sweet bird, to have fled the scene. (Sm.)  
Gaskamp Quarter Theatre, through November 15, Tuesday through Saturday at 8:00 p.m.

### WITHIN THE WALLS

A new, four-part serial play by the San Diego Street Theatre. *Within the Walls* is a "jovial tale of Halberd." The Knights of Providence Building, reputedly haunted, has been scheduled for demolition. Several concerned

groups want it saved, for reasons that range from the historical to the metaphysical. Directed by Byron LaDue, this comedy combines a satire of gothic horror clichés with a dose, the Street Theatre promises, of the real thing. Principal performers are: Theresa Johnson, Lee Leishaw, Roger Smith, Don Victor, Ron Elliott, Sharon Silvergate, and Kathy Eyles. The play will be presented in four parts, with one episode each week until October 31. (Sm.)  
Second Avenue Theatre, through October 31, Thursday and Friday at 12:15 p.m. For information call Gary Crotty at 233-0141.

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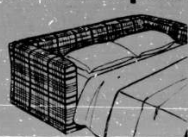


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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Vibraphonists are not high on my list of favored jazz instrumentalists. Like flutists, hornists, and violinists, they just have not proven to be as important to the art of jazz as saxophonists, trumpeters, drummers, bassists, and pianists. Bobby Hutcherson is an anomaly, however. He is genuinely great: a vibes player who has managed to make the art of vibraphone playing synonymous with the name Bobby Hutcherson.

Hutcherson has been called "the greatest" by no less an authority than Lionel Hampton. He probably is. Monday night he will be of the new International Blend Salad and Coffee House in North Park. Lionel Hampton is, undoubtedly, the best of his kind working in a limited field. If one could place him papers, he might be likened to a smart place kicker — he knows what his limitations are and he isn't going to rub his assignment. He is the finest sort of jazz specialist: bluesy, forceful, but always virtuosic. Those qualities are likely, certainly, to be in evidence tonight. Thursday, when he plays at USC's Mandeville Auditorium.

There was a time when it seemed as though Elton John was omnipresent. Whenever he would announce that he was embarking on a concert tour, jaws would drop, pupils would dilate, tickets would become black-market booty, and journalists would work themselves into a lather by declaring him a phenomenon to match the Beatles. To put it mildly, he was extremely popular in the mid-Seventies. I could never quite understand the last. John's songwriting skills were admirable but not overwhelming. His piano playing and singing were acceptable but not overwhelming. And he was a reasonably entertaining performer but not an overwhelming one. He struck me as just your average rock star. One thing about which



BOBBY HUTCHERSON

with positive, however, was that Elton John and "Iris" Bernie Taupin were not the equivalents of John, Paul, George, and Ringo. They were more like an unimaginable partnership of Liberace and Rod Dargy.

or at least decent — work. His attempt to revive his career with ex-Spanish maestro Thom Bell proved to be of no use, and the hit single "Little Jeannie" is hardly memorable. Still, John has indicated that he has given an evocation notice to the artistic devil which have been bothering him. We shall see, we shall see.

The best thing Elton John did came early in his professional career. The fact that he was a flashy, splashy showman who was dependent on a lyrical who ensnared himself as a poet laureate (poetaster is more appropriate) meant that a large body of his work was strained, pretentious, overwrought. He was less, and sometimes splendid, with simple, relaxed material. For example, "Tumbleweed Connection," although its concept was confined (inspired by an affection for The Beatles' second album), was a compelling, convincing evocation of rural life in this country. — *Amos*

"Gothic" as perceived by Europeans. After their album, he got harder to digest. Taupin's lyrics became more cryptic and introspective, and John's performing style more ornate and clownish. The mix did not take. The inevitable rift between the two came to a head, eventually, with the release of "Blue Movie" in 1970 (a show of depression and career dissatisfaction every bit as brain crushing as Woody Allen's "Interiors" and "Stardust Memories"). Since then, John has retired, come out of hiding, tried to plug himself into disco, and made amends with Taupin. Whether or not he still has a waiting audience is a question unanswered. He will tell himself and the folks pop audience Wednesday night at the Sports Arena. Perhaps now that nobody is making ridiculous claims for him, he will get down to the business of producing good — or at least decent — work.

Also appearing this week will be the excellent jazz pianist Butch Lacy, paired with the equally superb bassist Bob Magnusson, at the Gaskamp Quarter Theatre on Monday. On Friday at the Spirit, the live power pop band Four Eyes performs with Backy and the Bu-Tones. I have never had the

Although Willie Dixon is not a great instrumentalist — it is difficult to make an impression playing blues on acoustic bass — he has written a lot of classic songs. To name but a few, "Spoonful," "Little Red Rooster," "Hoochie Koochie Man," "You Shook Me" (Name! He has probably written it. He will be at the Belly Up Tavern tonight, Thursday. If you were to see McKinley Morganfield (a.k.a. Muddy Waters), but by Albert King and by the members of their respective bands. There must be some truth there, somewhere.

A very promising, intriguing show will take place at USC's Work's Hub on Tuesday night, featuring alto saxophonist Earl Howard, drummer Gary Hemmingsway, and bassist Mark Dresser. This should prove to be a lovely free jazz concert, in both senses of the word. Of the three musicians on display, I am familiar only with Dresser, but respect his taste as much as I am in awe of his musicianship. He informs me that both Howard and Hemmingsway are involved with "improvisation" composition. Hemmingsway has played extensively with Mark Ellis, Roy Anderson, and Leo Smith, and Howard is a revered figure on the New York avant-garde circuit. That ought to send some weight to Dresser's assessment. You cannot argue with the price, the credentials, or the possibilities.

Also appearing this week will be the excellent jazz pianist Butch Lacy, paired with the equally superb bassist Bob Magnusson, at the Gaskamp Quarter Theatre on Monday. On Friday at the Spirit, the live power pop band Four Eyes performs with Backy and the Bu-Tones. I have never had the

(continued on next page)

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opportunity to hear the latter in a concert situation, but I have heard

Becky (or "Miss Sabannon") sings a cappella (she rhymes wonderfully) version of Aretha Franklin's "Baby, I Love You". I fully hope her impromptu stylizing goes over as well on stage. Jerry Roney and the Shornes and the Rick Elias Band follow on Saturday.

Freddy Fender, a good dependable ambia sador of "Tex Mex" music (Chicago's Bob 7) will be at the Country Bumpkin on Tuesday night. The remainder of the week will be taken up by the Coket, Friday and Saturday at the Zebra Club.

This band, once an electric blues group modeled after Jimi Hendrix, is now apparently an eclectic rock band, incorporating blues, rock, reggae, and soul into their work. Whatever, Alvin Coker is an excellent guitarist, and with that in mind they should be encouraged.

The boring fusion vibraphonist Roy Ayers will be at the Backdoor, Saturday. Enough said. The boring fusion jazz band Seawind will be at the same place tonight, Thursday, with the agreeable fusion jazz band Purl.  
— Steve Esmedino

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

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3268 Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 88003, San Diego, CA 92138, or call 235-4036 Friday before 5 p.m.

**San Diego Concerts**

Willie Dixon and the Chicago Blues All-Stars: Belly Up Tavern, Thursday, October 23, 9 p.m., 1130 Buena Avenue, downtown 239-4222.

Lonnie Hampton: UCSD Mandeville Auditorium, Thursday, October 23, 8 p.m., 452-4529.

Seawind and Purl: SDSU Backdoor, Thursday, October 23, 8 p.m., 265-6947.

Four Eyes and Becky and the Bio-Tones: Spirit, Friday, October 24, 9 p.m., 1130 Buena Avenue, downtown 239-4222.

The Cokers: Zebra Club, Friday, October 25, 540 Fifth Avenue, downtown 239-4222.

Jerry Roney and the Shames and the Rick Blas Band: Spirit, Saturday, October 25, 9 p.m., 1130 Buena Avenue, downtown 239-4222.

Roy Ayers: SDSU Backdoor, Saturday, October 25, 8 and 10 p.m., 265-6947.

Bulch Lacy and Bob Magnusson: Gaslamp Quarter Theatre, Monday, October 27, 7:30 and 10:30 p.m., Fourth Avenue, downtown 264-1506 or 298-1731.

Sabbie Hultscherson: International Music Hall, Monday, October 27, 8 p.m., 4034 30th Street, North Park 287-6718 or 298-1731.

Earl Howard, Gerry Hemmingsway, and Mark Dresser: UCSD Wolf's Pub, Tuesday, October 28, 8 p.m., 452-4529.

Freddie Fender: Country Bumpkin, Tuesday, October 28, 8 p.m., 1862 Palm Avenue, Imperial Beach 429-1162.

Elton John: Sports Arena, Wednesday, October 29, 7:30 p.m., Sports Arena Boulevard 224-4171.

Jerry Jeff Walker: Bacchanal, Wednesday, October 29, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard 560-8022.

Kalamita: International Blend Salsol and Coffee House, Friday, October 30, 8 p.m., 4034 30th Street, North Park 287-6718 or 298-1731.

The Products: Zebra Club, Friday, October 31, 540 Fifth Avenue, downtown 239-4222.

The Police and XTC: Civic Theatre, Monday, November 3, 8 p.m., 202 C Street 235-6510.

Kittyhawk: SDSU Backdoor, Saturday, November 1, 8 p.m., 265-6947.

The Stranglers: Bacchanal, Thursday, November 6, 7:30 p.m., 8022 Clairemont Mesa Boulevard 560-8022.

Clubs  
The Alamo, 3093 Clairemont Drive, North Park 276-2240. Schneider, country western, Tuesday through Sunday.

Albatoros, 1500 Camino del Mar, Del Mar 756-6144. John.

Smallfield, jazz, Thursday, Peter Sprague with Dance of the Universe Orchestra, jazz, Friday and Saturday, Doug Gentry and Occasional Friends, jazz, Tuesday and Wednesday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley 291-1153. John Howard, pianist, Tuesday through Saturday.

Anchorage Fish Company, 3478 Camino Boulevard, Carlsbad 729-3170. M.B. and Me, folk rock, Wednesday through Saturday. Kithie Dorn, Fran Lokola, and Scott Pease, contemporary, Sunday through Tuesday.

Anchor Inn, 7200 Clairemont Mesa Boulevard, Kearny Mesa 571-6532. Chuck Martin, modern contemporary vocalists, Friday.

Anthony's Harmonica, 1355 North Harbor Drive, downtown 232-4558. Corvax-Wakefield Band, contemporary, Tuesday through Saturday.

Aspen Mine Co., 5880 El Cajon Boulevard, East San Diego 582-1813. Country Western Dance Band, country western, Wednesday through Saturday.

Atlanta, 2925 Ingraham Street, Mission Bay 224-2434. Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022. Blitz Bros, rock, Thursday and Friday. Tweek Snacks, new wave rock, Saturday, Sunday, rock, Tuesday.

Bahia, 928 West Mission Bay Drive, Mission Bay 488-0561. Texas Weather featuring Ardie Levy, country western, Tuesday through Saturday.

Box X Ranch House, 119 East Broadway, Vista 724-0516. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

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

The Beach Club, 1921 Bacon Street, Ocean Beach 222-4822. Call club for information.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach 481-9022. Willie Dixon and the Chicago Blues All-Stars, blues, rock, Thursday.

Black Angus, 5500 Grossmont Center Drive, La Mesa 463-9825. RPM, contemporary, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa 279-3103. Special K, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista 426-9200. Call club for information.

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

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

Black Frog Restaurant, 4572 Federal Boulevard, East San Diego 264-5797. Call club for information.

Blatter Stone Pub, 5417 Balboa Avenue, Clairemont 279-2033. Call club for information.

Blue Point, 1208 Prospect Street, La Jolla 454-9531. New Tuscany Jazz Band, jazz, Thursday, Bruce Cameron Quartet, jazz, Friday and Saturday. Duane Riecke Duo, classical, Sunday. Stone's Throw, jazz, Tuesday and Wednesday.

Boa House, 2040 Harbor Island Drive, Harbor Island 299-8010. Call club for information.

Bob Lehoucq Music Center, 1460 Rottenburg Street, La Jolla 222-6446. Riverside Play Company, folk, Saturday.

**Dynamite Seats available now: "THE BOSS" BRUCE SPRINGSTEEN**  
L.A. Sports Arena—Oct. 30, 31 & Nov. 1 & 3  
also Phoenix Nov. 5  
**ELTON JOHN** S.D. Sports Arena Oct. 29  
**JETHRO TULL** Mon. Nov. 10  
**GARY NUMAN** Nov. 2 ★ **POLICE** Nov. 3  
Reserve now:  
**CHEAP TRICK** Dec. 31 ★ **KANSAS**  
74 main information  
292-1121  
PHONE ORDERS  
TNT TICKETS  
582-6866  
MAIL ORDERS

**de Ballyup Tavern**  
Thursday, Oct. 23 Shows 8 & 10 PM  
Tickets \$5.00 available exclusively at Belly Up  
In concert **Willie Dixon** and the Chicago Blues All Stars  
Willie Dixon has written such rock 'n' roll classics as "Spoonful," "The Little Red Rooster," "Hoochie Coochie Man," "I'm Ready," "Built For Comfort," "I Ain't Superstitious," and scores of others. His songs have been performed by the Rolling Stones, Pointer Sisters, Taj Mahal, Van Morrison, Johnny Winter, Fleetwood Mac, Rod Stewart, Chuck Berry, and many many others.  
Friday & Saturday, Oct. 24 & 25 9 PM  
We're proud to welcome home—  
**The Jerry McCann Band**  
Sunday, Oct. 26 9 PM L-I-V-E Rock & Roll Don't miss the  
**Moving Targets**  
THANK YOU SAN DIEGO for once again ignoring STEVE ESMEIDA and selling out two L.I. Cole shows Saturday night!  
Coming Friday, Oct. 31 9 PM  
**5th Annual Halloween Ball**  
with  
**The Jerry McCann Band**  
**The Bottle In Front Of Me—Frontal Lobectomy Band**  
The Blistering Blues Guitar of  
**Son Seals**  
Sunday, Nov. 2  
Saturday, Nov. 8  
**Jesse Winchester**  
Every Sunday  
**Giant Screen Charger Football**  
Happy hour 12-1 PM 35¢ Hotdogs  
Every Monday Night 6 PM  
**Giant Screen NFL**  
35¢ Hotdogs  
Featuring fresh sandwiches nightly  
143 S. Cedros, Solana Beach 481-9022

**JAZZ AT THE BACKDOOR**  
**SEAWIND**  
with special guests  
**Purl**  
Thursday, October 23rd, 8:00 p.m.  
**ROY AYERS**  
Saturday, October 25th, 8:00 p.m. / 10:30 p.m.  
**KITTYHAWK**  
Saturday, November 1st, 8:00 p.m.  
**LARRY CORYELL**  
Monday, November 24th, 8:00 p.m.  
At the Backdoor, Aztec Center, SDSU  
Aztec Center Box Office (265-6947) and all  
Select A-Sat outlets. Presented by the Associated Students/Cultural Arts Board/Backdoor.

**268-3838**  
**TRIP TICKETS**  
THE TICKET AGENCY  
ON SALE NOW  
THE BEST SEATS AT THE LOWEST PRICES  
**STEVIE WONDER**  
MELISSA MANCHESTER & MANY MORE  
**MOTOCROSS FINALS**  
**WILLIE NELSON & MERLE HAGGARD**  
**ELTON JOHN**  
**DIXIE DREGS**  
**BRUCE SPRINGSTEEN**  
**GARY NUMAN**  
**THE POLICE**  
**JETHRO TULL & WHITESNAKE**  
**DON HO**  
**SUGAR-RAY LEONARD VS. ROBERTO DURAN**  
CLAREMONT CHULA VISTA EL CAJON  
4275 Genesee (at Balboa) 542 S Broadway (by "T") 141 Fletcher Parkway  
next to Fed Mart 420-8747 Parkway Plaza East  
**268-3838** 442-5553  
All locations open 7 days M-F 11-8 p.m. Sat-Sun 11-8 p.m.  
24 Hour phone  
Reservations & sales by mail  
Honest Trip West

# COMMIT

## Thursday (Tonight) The Unknowns & The Puppies

The Unknowns with their new drummer, the legendary Steve Baskin plus The Puppies featuring the cutest kid on the block—live on drums in a wonderful, glorious battle of the sexes! Macho Steve vs. Women's Libber Irene.

## Friday Four Eyes with Becky & the Blu-tones

(My daughter) with her 3-year-old daughter's debut: What Pat Benatar, Debbie Harry, Linda Ronstadt, Olivia Newton-John, Stevie Nicks, Chrissie Hynde, Patrice Smith, and Jane Jolin don't have, Becky does.

## Saturday Jerry Raney & the Shames with Rick Elias Band

Both of these bands will be joining next others' group by the end of the night. So if you want to remember them like they were, better catch them tonight and dance the night away!

## Tuesday Oct. 28th Bagrat Taupaugua

## Wednesday Oct. 29th Claude Coma & the IV's The Suspects Four Eyes

This Wednesday night's show is very unusual: It will probably be good.

## Coming October 31st: SKELETON-QUEEN HALLOWEEN BENEFIT with the surf rock of the EVASIONS, the ska-reggae of THE TROWERS, plus the UNKNOWNs and the XTERMINATORS.

## Monday & Tuesday MEXICAN FEAST SPECIAL

Share all week as you can drink the weekends and sober up Mondays & Tuesdays here with a complete Mexican combination plate. This week consists of chiles & hot sauce for appetizers, chile relleno, beef taco & cheese enchiladas served with rice, beans, hot vegetables plus—nutritious for dessert.

ALL FOR ONLY \$2.95

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

Well, they say the best thing in life is free, and I can say is when they're 11: can't be down here cause horrid!! of people say, money, right after night, to see terrible-wonderful things happening. Tuesday night was one of those. The Sally Group played and my employees played it would end. It was too long, just your last friend, found your friends and they were all there. I was down to your last \$2.50, you ought to come down here. Well, they say the best thing in life is free, and I can say is when they're 11: can't be down here cause horrid!! of people say, money, right after night, to see terrible-wonderful things happening. Tuesday night was one of those. The Sally Group played and my employees played it would end. It was too long, just your last friend, found your friends and they were all there. I was down to your last \$2.50, you ought to come down here. Well, they say the best thing in life is free, and I can say is when they're 11: can't be down here cause horrid!! of people say, money, right after night, to see terrible-wonderful things happening. Tuesday night was one of those. The Sally Group played and my employees played it would end. It was too long, just your last friend, found your friends and they were all there. I was down to your last \$2.50, you ought to come down here.

## The Triton Restaurant The Best in Live Jazz Entertainment

(Wednesday and Thursday 8:30-12:30 Friday and Saturday 9-1)

## October 23-25 Thursday-Saturday The Hollis Gentry Quintet

Bill Coleman—Guitar, Bill Andrews—Bass, Jim Gilbert—Drums, and Bud Ward—Vocals & Percussion

## October 29 and Nov. 5, 12, 19, 26 (Every Wednesday in November) Manzanita

Rob Schneiderman—Keyboards, Gunnar Biggs—Bass, Joel Krebs—Trumpet, Charles McPherson, Jr.—Percussion

## October 30-November 1 Thursday-Saturday The Bob Magnusson Quartet

Jim Plank—Percussion, Bill Mays—Piano, Peter Sprague—Guitar

## November 6, 7, 8 Thursday-Saturday The Ted Picou Quartet

Ronny Stewart—Percussion, Mel Goot—Keyboards

## November 13, 14, 15 Thursday-Saturday The Charles McPherson Quintet

Rob Schneiderman—Keyboards, Gunnar Biggs—Bass, Joel Krebs—Trumpet, Charles McPherson, Jr.—Percussion

## November 21, 22 Friday & Saturday The Bruce Cameron Ensemble

## The Triton ...a truly distinctive seafood restaurant 6011 El Cajon (at College) 683-3240 Dinner served from 5 p.m.

## ROCK 'N' ROLL IS BACK 7 nights a week

## at RICH UNCLE'S

6905 El Cajon Blvd. 1181 El Cajon at College

## HOT LEGS CONTEST TONIGHT YOU MUST WEAR SHORTS!

## TUES.-SAT. FRI. & SAT. IN THE LOUNGE POISON IVY

## SUN. & MON. BLITZ BROS.

## SUNDAY NIGHT SPECIAL PARTY ALL WELL DRINKS 50¢ UNTIL 10:00 P.M.

## WEDNESDAY 25¢ SHOTS OF TEQUILA 9:30 & 12:30 TUESDAY PERFECT MALE 10' CONTEST EACH TUESDAY'S WINNER GETS A \$100 CERTIFICATE FROM BILL GAMBLE'S MEN'S WEAR

## PLUS IS ELIGIBLE FOR \$2500 GRAND PRIZE NEXT FEBRUARY WEDNESDAY DOUBLE DYNAMITE NIGHT KAMIKAZES & MARGARITAS 95¢ THURSDAY - HOT LEGS CONTEST

## HAPPY HOUR 10¢ BEER TUES.-WED.-THURS.-FRI. 4-8 P.M.

## READER'S GUIDE TO THE MUSIC SCENE

**Bombay Bicycle Club**, 2806 Shafter Island Drive, Shafter Island 224-2483. Rick Fagan and K.C. country rock. Wednesday and Thursday. Gray Music Co. jazz. Friday and Saturday.

**Boon's**, 2888 Pacific Highway, downtown 297-5555. Oni Ridge, rock and roll. Tuesday through Saturday. Scrimshaw, country. Sunday and Monday.

**Bourbon Street West**, 315 South Highway 101, Solana Beach 755-5161. The Iva Cobb Dilettante Band, disjunct jazz, Friday and Saturday.

**Bunbury's**, 9506 Mira Mesa Boulevard, Mira Mesa 578-8666. Call club for information.

**Buttercup Lounge**, 2045 East Valley Parkway, Escondido 743-6427. Harry Ford and Mel Vernon, variety. Thursday through Sunday.

**Cafe Del Rey**, 1549 El Prado, Balboa Park 234-8511. Brian Raney, contemporary guitar. Friday and Saturday. Shanon Skidgel, piano bar. Friday and Saturday.

**Cafe in the Valley**, 911 Camino de Rio South, Mission Valley 296-6329. Robert Wenzel, classical guitar. Wednesday through Saturday.

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

**Catlaways**, 10757 Woodridge Avenue, San Jose 449-6700. Edges, rock. Tuesday through Saturday.

**Catamaran**, 3999 Mission

Boulevard, Mission Beach 488-1081. Gun Shy, progressive country western. Tuesday through Saturday. Urban Cowboy, country western. Sunday-Thursday.

**Chateau**, 3623 College Avenue, College Grove 582-3520. Call club for information.

**Chicago Mining Co.**, North, 308 El Camino Real, Encinitas 952-1576. Call club for information.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla 454-5325. Call club for information.

**Comedy Store**, 946 Pearl Street, La Jolla 454-9776. Call club for information.

**Comedy Store**, Ramada Inn, 2151 Hotel Circle South, Mission Valley 297-6500. Call club for information.

**Country Pumpkin**, 1562 Palm Avenue, Imperial Beach 429-1161. Country Casanova, country western. Wednesday through Sunday.

**Crossroads**, 345 Market Street, downtown 233-7856. Big Ruth Piggee, jazz. Friday and Saturday.

**Cunningham's Restaurant and Country Western Nightclub**, 7044 Mariner Road, Mira Mesa 578-1216. Call club for information.

**Dance Machine**, 1562 Palm Avenue, Imperial Beach 429-1161. Weekly Danc, top 40 rock. Wednesday through Sunday; rock and roll, Monday and Tuesday.

**Da Vinci's**, 626 E Street, Chula Vista 427-8860. Rex Paris, contemporary. Tuesday through Sunday.

**Dillitery East**, 755 Melcat Street, Escondido 741-9293. The Kids and Seraphim, new wave rock. Thursday. Rockin' Steve W. rock, new wave, and cream of the pop. Friday and Saturday. Seraphim, rock. Sunday. Rockin' Steve W. rock, new wave, and cream of the pop. Wednesday.

**Distillery, Old No. 7**, 140 South Sierra Boulevard, Solana Beach 755-6733. Zippers and Moving Target, new wave. Thursday. Rule, Four Eyes, and B) and the Wings, new wave and 90s. Friday. Fingers and Shagwags, new wave. Saturday. Bratz, rock. Sunday. Tweek Snickers, new wave rock. Tuesday. Fake, new wave. Wednesday.

**Doc Masters**, 2051 Shafter Island Drive, Shafter Island 223-2572. Northwood Revue, contemporary and country. Thursday through Saturday. East-West Band, contemporary. Sunday and Monday.

**Donofrio's Steak House**, 7353 El Cajon Boulevard, La Mesa

**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. Breathtaking 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: 332-6358  
Lunch 11:30-4:00. Dinner 4:30-10:30. Entertainment from 9:00 Tues-Sat.

Hampton Productions & Hanson Music invite you to enjoy  
THIS MONDAY & TUESDAY  
OCTOBER 27 & 28  
**BOBBY HUTCHERSON**  
2 shows 8:00 & 10:00 P.M.  
FRIDAY, OCTOBER 31  
**KOINONIA** with ABRAHAM LASORIN, ALEX AGUNA, BILL MAXWELL, SHAN PARKS, MARLON HODGKINS, JOHN PHILLIPS, MARLON RODRIGUEZ  
FRIDAY, NOVEMBER 7  
Reggie Ima Collymore  
**REBEL ROCKERS**  
presented by the Prophet International  
SATURDAY, NOVEMBER 8  
**DAVID FRIESEN & JOHN STOWELL**  
THURSDAY, NOVEMBER 13  
**JOHN HANDY'S WHISPER**  
FRIDAY & SATURDAY, NOVEMBER 14 & 15  
**LEW TABACKIN**  
WEDNESDAY, NOVEMBER 16  
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 Select-A-Seat locations, Lectoria Plaza (P.B., Chula Vista, North County), Chameleon Records, Flipside Records (Sports Arena/SDSU). No age limit. Table reservations suggested at 287-6718 or 298-1731

Introducing:  
**Audubon Birdie Carter Jazz Trio**  
Fri.-Sat. nights  
**Melissa McCracken**  
(Tues.-Thurs. nights)  
Lunch & Dinner  
Sunday Brunch  
After-theatre supper/dessert menu (Tues.-Sat.)  
232-0986  
Pacific Hwy. & Hawthorn  
Next to China Camp  
Near airport. Free parking.

13K  
CONCERTS  
March-Berman  
Avaleen  
KGBFM  
FOX THEATRE  
SUN-NOV 2-8-PM  
all TICKETS RESERVED 1875 at CENTRE BOX OFFICE  
BILL GAMBLE'S SELECT-A-SEAT outlets 236-6510 info



**HALCYON**  
4258 W. Pl. Loma 225-9559

**Thursday-Friday-Saturday  
October 23-24-25  
ECSTASY**

**Sunday & Monday  
October 26 & 27  
RICK ELIAS BAND**

**Starting October 28 for 3 weeks  
Tuesday-Saturday  
TAXI**

**Friday October 31  
TAXI**

\$75 first prize for best costume

**Monday Dinner Special**  
Complimentary beer & wine while you dine  
Dinner served nightly 'til midnight

**Berkley's RESTAURANT & LOUNGE**  
5500 Grossmont Center Dr.  
463-9825

**GROSSMONT**

**RPM**  
Tuesday-Saturday 8:30-1:30  
Every Wed. night all drinks all night \$1.25

**ERA Night**

**Halloween Costume Contest**  
Oct. 31 \$100 cash prize

**Friday  
Selectrocutation**  
The game for singles.  
We'll introduce you to the person you want to meet.

**MONKS**  
privately presents  
**FEELIN'**  
Wednesday, Thursday

**SELECTROCUATION**  
Thursdays

Monk's Second Annual  
**Halloween Party**  
Thursday, October 30, 8 p.m.  
\$100 for the best costume  
\$50 runner up  
\$25 (2) third prizes  
NO COVER CHARGE WHEN YOU WEAR A COSTUME  
10475 San Diego Mission Rd. 563-0060

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

460-1500 King Biscuit Blues Band  
blues, Thursday through Saturday.  
Guns, guitars, and live funk  
live western musical, Sunday and  
Tuesday. Shock Junction, country  
western, Wednesday.

**Driftwood**, 5286 Baltimore Drive,  
La Mesa 462-0533. Steve Johnson  
Duo, contemporary and swing,  
Tuesday through Sunday.

**Eagle 1**, 945 San Marcos  
Boulevard, San Marcos, 744-7100.  
Cymmyr Sakes, country western,  
Wednesday through Saturday.

**Barrio's**, 7955 La Jolla Shores  
Drive, La Jolla 459-0641. Joe  
Marrin duo featuring Ron  
Satterfield, jazz, Wednesday  
through Sunday.

**Fat City**, 2137 Pacific Highway,  
downtown 232-0686. Melissa  
McClatchie, contemporary,  
Tuesday through Thursday. Bruce  
Carmichael, jazz, Friday  
and Saturday.

**Fish House West**, 2633 South  
Highway 101, Cardiff 753-6438.  
Mark Lesman, jazz, Thursday.

**Flinn Springs Inn**, 15505 Old  
Highway 80, El Cerrito 443-9568.  
Lance Charge, country western,  
Friday and Saturday.

**Focus**, 2858 Carlsbad  
Boulevard, Carlsbad 726-3189.  
Miff, 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.

**Goslight Theatre Club**, 2855  
Midway Drive, Loma Portal  
223-8122. Call club for information.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley 271-7131. Soft  
Touch, contemporary, Tuesday  
through Saturday.

**Grant's Tomb**, 326 Broadway,  
downtown 238-9181. Leslie Bled,  
vocalist and pianist (Gershwin  
through contemporary), Tuesday  
through Saturday.

**Haji Baba**, 104 Mission Valley  
Center West, Mission Valley  
258-2000. Live Arabic music and  
belly dancing, nightly.

**Halcyon**, 2558 West Point Loma  
Boulevard, Loma Portal 225-9559.  
Ecstasy, rock and roll, Tuesday  
through Saturday. Rick Elia Band,  
rock, Sunday and Monday. Taxi,  
rock, Tuesday and Wednesday.

**Halligan's**, 4326 Ocean  
Boulevard, Pacific Beach  
274-3474. Cindy and the Sinners,  
rock and roll, Tuesday through  
Saturday. Strangers, new  
wave/rock, Sunday and Monday.

**Humburgues**, 4016 Wallace  
Street, Old Town 295-0584.  
Denise Zetrich, guitar and  
variety, Wednesday through  
Friday. Melissa McClatchie, guitar  
and variety, Saturday and Sunday.

**Harpoon Henry's**, 2725 Shelter  
Island Drive, Shelter Island  
224-9242. Coast to Coast,  
contemporary, Wednesday  
through Saturday.

**Hill House**, 2730 Via de la Valle,  
Del Mar 755-6614. Duo,  
country rock, Wednesday through  
Saturday. Freshie, light country  
rock, Sunday and Tuesday.

**Hilton Cargo Bar**, 1715 East  
Mission Bay Drive, Mission Bay  
276-4000. People Movers,  
contemporary, Tuesday through  
Saturday. Guideline,  
contemporary, Sunday and  
Monday.

**Holiday Inn/Harborview**, 1617  
First Avenue, Embarcadero  
232-3861. Call club for information.

**Houston's**, 5323 Mission Center  
Street, Mission Valley 297-6370.  
Highway, contemporary, Tuesday  
through Saturday.

**Humphrey's**, 141 Mainline, 2241

This Thursday-Saturday  
**Thunderbolt  
the Wondercolt**

This Sunday-Monday  
**Tall Cotton**

Next Tuesday-Saturday  
**David Bradley &  
the Maniac Band**

3 weeks only!  
**New Wide Screen TV**

Sunday Charger Special  
75c Spaghetti Sunday afternoons  
Free Pizza for Monday Night Football

**JOSE MURPHY'S  
IRISH PUB**

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

**Old No. 7  
DISTILLERY**

**Moving  
Targets**  
Thurs.-Sat. Oct. 23-25  
& Tues. Oct. 28  
Sun. Oct. 26

**Tweed Sneakers**  
with  
Lisa Nemzu  
Wed. Oct. 29

**Two Dance Floors to Party**  
1911 S. Santa - Solana Beach 753-0733

**The Trojan Horse**  
Cocktail Lounge 1178 University

**Free Country Western Dance Lessons**  
by Linda 7:00 p.m.

**Ron White and the Kamakaze  
Cowboys** Country Western

**Stallion**  
formerly Trix

**Ladies Night**  
Well drinks \$1.00 \$25.00 door prize

**KRAZY GEORGE'S**  
located next door to the Trojan Horse  
presents  
**Kilroy**  
Fri. & Sat. Rock & Roll

**Artisan**  
Wed.-Sat. Rock & Roll  
6179 University 582-1070 (College & University)

Shelter Island Drive, Shelter Island.  
224-3577. Spring Fever,  
contemporary, Tuesday through  
Saturday.

**Hungry Hunter**, 402 Fletcher  
Parkway, El Cerrito 442-0911. Two  
Tones, contemporary, Thursday  
through Saturday.

**Hungry Hunter**, 1221 Vista Way,  
Oceanside 433-2633. Gary  
Sherwood and Rick DeRosier,  
contemporary and country,  
Sunday and Monday.

**Huntman**, 1511 #13 East Valley  
Parkway, Escondido 743-7195.  
Homefolk, country, rock, and  
contemporary, Thursday through  
Saturday.

**Hutches**, 1603 Palm Avenue,  
Imperial Beach 473-3479. Pony  
Express, country rock, Thursday  
through Saturday. Jam session,  
Sunday.

**Hydra**, 2526 South Highway 101,  
Cardiff 753-9068. Call club for  
information.

**International Blend**, 4034 10th  
Street, North Park 287-6718. Betty  
Hutcherson, jazz, Monday and  
Tuesday.

**Islands Lounge**, Harbor Hotel,  
2270 Hotel Circle North, Mission  
Valley 297-1101. Pyramid,  
contemporary and dance,  
Tuesday through Saturday. Jinnah  
Williams, contemporary, Sunday  
and Monday.

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

**Jolly Roger**, 807 West Harbor  
Drive, Seaport Village 233-4000.  
Linda Port, contemporary,  
Wednesday through Sunday.

**Jolly Roger**, 1900 Harbor Drive,  
Oceanside 722-1831. Colorado  
Cock-odd featuring Hughes and  
Dicke, variety, Wednesday  
through Saturday.

**Jose Murphy's**, 4302 Mission  
Boulevard, Pacific Beach 270-3220.  
Call club for information.

**Journey**, 5375 Kearny Villa Road,  
Kearny Mesa 279-7940. Call club  
for information.

**The Juice 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.

**Krazy George's**, 5149 University  
Avenue, East San Diego.  
582-0700. Krazy, rock and roll,  
Friday and Saturday. Artisan, rock  
and roll, Wednesday.

**Krishna Mulvaney's**, 1031 Orange  
Avenue, Coronado 435-6600.  
Gary Sherwood, contemporary  
and country, Friday and Saturday.

**Lakeland Resort**, Highway 79,  
Cuyamaca 755-0738. The Fall,  
country rock, Thursday through  
Sunday.

**Lakeland Hotel**, 9940 River Street,  
Lakeside 462-7699. The California  
Country Band, country, Friday  
through Sunday.

**L'Chaim Vegetarian  
Restaurant**, 134 West Douglas  
Avenue, El Cerrito 442-1331. Cass,  
folk guitar, Friday and Saturday.  
Buck, folk guitar, Wednesday.

**Le Chateau**, 5046 Newport Avenue,  
Oceanside 222-5300. Call club  
for information.

**Loading Zone**, 4198 Convey  
Street, Clairemont 277-9969. Call  
club for information.

**Little Savaria**, Carmel Valley  
Road, Del Mar 755-1383.  
Union Street, new wave, Thursday.  
Alphabet, German music, Friday  
and Saturday. Oktoberfest,  
Sunday. Texas Rattlers, country,  
Wednesday.

**London Opera House**, 5404  
Ballboa Avenue, Clairemont  
275-2390. David Bradley, variety,  
Tuesday through Saturday.

**Longshot Saloon**, 843 Grand

Avenue, San Marcos 744-8576.  
The Spout with Kuba Fargo,  
country, Thursday, Stagecoach  
with Diane Dixon and Dennis  
Chalmers, country, Friday and  
Saturday.

**Lorenz's**, 596 Broadway, El  
Cerrito 442-7676. Justice,  
contemporary rock, Tuesday  
through Saturday. Fro Brigham  
Preservation Band, rhythm and  
blues, Sunday and Monday.

**Mocha's**, 2966 Midway Drive,  
Loma Portal 224-2401. Lanny  
Prewitt and Cinnamon Ridge,  
country music, Wednesday  
through Sunday.

**Magnolia Mulvaney's**, 8801  
Magnolia Avenue, SanTEE,  
448-9500. Stagecoach, country,  
Thursday and Friday.

**Mania**, 1511 #13 East Valley  
Parkway, Escondido 743-7195.  
Homefolk, country, rock, and  
contemporary, Thursday through  
Saturday.

**Matches**, 1603 Palm Avenue,  
Imperial Beach 473-3479. Pony  
Express, country rock, Thursday  
through Saturday. Jam session,  
Sunday.

**Hydra**, 2526 South Highway 101,  
Cardiff 753-9068. Call club for  
information.

**International Blend**, 4034 10th  
Street, North Park 287-6718. Betty  
Hutcherson, jazz, Monday and  
Tuesday.

**Islands Lounge**, Harbor Hotel,  
2270 Hotel Circle North, Mission  
Valley 297-1101. Pyramid,  
contemporary and dance,  
Tuesday through Saturday. Jinnah  
Williams, contemporary, Sunday  
and Monday.

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

**Jolly Roger**, 807 West Harbor  
Drive, Seaport Village 233-4000.  
Linda Port, contemporary,  
Wednesday through Sunday.

**Jolly Roger**, 1900 Harbor Drive,  
Oceanside 722-1831. Colorado  
Cock-odd featuring Hughes and  
Dicke, variety, Wednesday  
through Saturday.

**Jose Murphy's**, 4302 Mission  
Boulevard, Pacific Beach 270-3220.  
Call club for information.

**Journey**, 5375 Kearny Villa Road,  
Kearny Mesa 279-7940. Call club  
for information.

**The Juice 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.

**Krazy George's**, 5149 University  
Avenue, East San Diego.  
582-0700. Krazy, rock and roll,  
Friday and Saturday. Artisan, rock  
and roll, Wednesday.

**Krishna Mulvaney's**, 1031 Orange  
Avenue, Coronado 435-6600.  
Gary Sherwood, contemporary  
and country, Friday and Saturday.

**Lakeland Resort**, Highway 79,  
Cuyamaca 755-0738. The Fall,  
country rock, Thursday through  
Sunday.

**Lakeland Hotel**, 9940 River Street,  
Lakeside 462-7699. The California  
Country Band, country, Friday  
through Sunday.

**L'Chaim Vegetarian  
Restaurant**, 134 West Douglas  
Avenue, El Cerrito 442-1331. Cass,  
folk guitar, Friday and Saturday.  
Buck, folk guitar, Wednesday.

**Le Chateau**, 5046 Newport Avenue,  
Oceanside 222-5300. Call club  
for information.

**Loading Zone**, 4198 Convey  
Street, Clairemont 277-9969. Call  
club for information.

**Little Savaria**, Carmel Valley  
Road, Del Mar 755-1383.  
Union Street, new wave, Thursday.  
Alphabet, German music, Friday  
and Saturday. Oktoberfest,  
Sunday. Texas Rattlers, country,  
Wednesday.

**London Opera House**, 5404  
Ballboa Avenue, Clairemont  
275-2390. David Bradley, variety,  
Tuesday through Saturday.

**Longshot Saloon**, 843 Grand

**Becky  
and the  
Blu  
Tones**

Sometimes musicians spend years  
looking for the right combination.  
Becky and the Blu Tones are five  
musicians who recently found  
each other in San Diego. Within  
days they had a band that could  
make it. You should make it too.  
at the Sports on Friday, Oct. 24,  
and the *Musical Wind* on  
Thursday, Oct. 30. Extraordinary  
rock, rhythm and blues.

**Magnolia Mulvaney's**, 8801  
Magnolia Avenue, SanTEE,  
448-9500. Stagecoach, country,  
Thursday and Friday.

**LIVE  
FROM THE  
BACCHANAL**

PHONE 560-8022  
BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.  
SAN DIEGO'S HOTTEST ROCK SPOT

**THURSDAY, OCTOBER 23**  
**Last Wet T-Shirt Contest of 1980**  
\$250 1ST PRIZE-\$150 2ND PRIZE-\$100 3RD PRIZE  
FOR REGISTRATION CALL 560-8099

**Music by Blitz Bros.**

**FRIDAY, OCTOBER 24**  
**Blitz Bros.**

**SATURDAY, OCTOBER 25**  
**Tweed Sneakers**

**SUNDAY, OCTOBER 26**  
**Strangers**

NO COVER, DRINK SPECIALS

**MONDAY, OCTOBER 27**  
**Monday Night Football**  
HAPPY HOUR PRICES, FOOD  
LIVE ENTERTAINMENT AFTER THE GAME  
WITH THE STRANGERS

**WEDNESDAY, OCTOBER 29 LADIES' NIGHT**  
**Rosie & the Screamers**

**FRIDAY, OCTOBER 31**  
**Halloween Party**  
WITH  
**Tweed Sneakers**  
PRIZES FOR BEST COSTUME:  
1st-\$100, 2nd-\$50, 3rd-\$25

**SATURDAY, NOV. 1**  
**Tweed Sneakers**

**COMING CONCERTS**

**TUESDAY, OCTOBER 28**  
**La.A.'s Busboys** 7-2 AM  
DANCE CONCERT ALL NIGHT

**WEDNESDAY, OCTOBER 29**  
**CANCELLED** Mayall **BLUES**

**THURSDAY, OCTOBER 30**  
**Jerry Jeff Walker** **COUNTRY ROCK**

**THURSDAY, NOVEMBER 6**  
**The Strangers** ONE SHOW 7:30 P.M.  
WITH SPECIAL GUESTS **TICKETS \$5.00**

**WEDNESDAY & THURSDAY, NOVEMBER 12 & 13**  
**Iggy Pop** **ROCK**  
WITH SPECIAL GUESTS

**SUNDAY, NOVEMBER 16**  
**Rhythm Aces**

**TICKETS FOR ALL SHOWS AVAILABLE IN ADVANCE AT  
ALL TICKETRON LOCATIONS OR AT THE BACCHANAL.  
MUST BE 21. PICTURE I.D. REQUIRED. DOORS OPEN  
FOR ALL SHOWS AT 6 P.M. ALL SHOWS 7:30 & 10:30 P.M.  
WE NOW ACCEPT MASTERCARD AND VISA.**

**So You Want to Learn  
How Records are Made?**

- Course held in top recording studio
- From basics to "hands on" recording with live musicians
- Taught by John Hildebrand, chief engineer at Accusound Recording Studio and chairman of A.E.S., San Diego chapter
- Only \$150
- Classes starting Oct. 28 and Nov. 1

Feel free to call:  
**Accusound  
School of Recording  
281-6693**

Certification upon completion

**BUCK'S TICKET SERVICE**

CHOICE SEATS ON SALE FOR

**★ ELTON ★**  
**JOHN** PRICED FROM \$11.50

THIS WED OCT. 29  
ALSO TICKETS FOR ANAHEIM NOV. 1-3, L.A. NOV. 7

**JETHRO TULL** NOV. 10

**GARY NUMAN** NOV. 2 **POLICE** NOV. 3

**CHARGERS** ALL GAMES  
**DENVER & PITTSBURGH** \$19.00

WE BUY, SELL & TRADE TICKETS!  
RESERVE CHOICE SEATS NOW FOR  
**CHEAP TRICK** DEC. 31 **CHICAGO**

KANSAS - BEACH BOYS - SUPERTRAMP  
FLEETWOOD MAC? ROLLING STONES??  
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!  
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.

2125 GARNET 273-4567 CALL US!  
PACIFIC BEACH 24 HOUR PHONE

**lehr's cabaret**

**GARY  
PUCKETT**

with **SRO**

Thursday, Friday, Saturday

**Halloween Costume Party**  
With PRIZES and much more

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.  
\*Guest T.V. courtesy of Video World

**lehr's greenhouse**  
restaurant and florist

2828 Camino del Rio South, Mission Valley 299-2328

# CASTAWAYS

Night Club

presents  
one of San Diego's  
finest rock acts

EDGES



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

Also enjoy our weekly specials:

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

Monday Night Football on Giant Screen  
10757 Woodside  
Santee  
Behind Lenny's Restaurant

For reservations  
or information:  
449-6700

(MISPLT returns next week!) Halloween Party Oct. 31—Call for reservations

# THE LOADING ZONE

Thursday—Friday—Saturday

## HABITS

Rock & roll the way you like it  
No cover charge all weekend.  
Thursday only:

2 KAMIKAZES FOR '1



## THE MARK

Live Music—No Cover  
Two shots of tequila or schnapps for \$1.99 p.m.—?

Monday night after the game

KCR 99FM — CABLE provides  
VINTAGE ROCK & ROLL  
Pitchers of beer \$1.75

Friday, October 31st. Don't miss the first annual  
"RAISE THE DEAD" HALLOWEEN PARTY.  
Mad Jack's car stereo for the best costume.  
Bring your Disc Dregs ticket stub for one drink on Mad Jack.

4198 Convey St.  
277-9869

Just South of Balboa — in the Convey Plaza  
We will rock you

# D'Onofrio's

Steak House

7363 El Cajon Blvd., La Mesa  
460-1500

Thursday, Friday, Saturday



Wednesday night

## Shack Junction

Country western

Live Performance  
Comedy Western Play

Tickets \$3.50  
Bill Starr production, call for reservations

Monday—Thursday

Prime Rib  
All You Can Eat \$7.50

Sunday—Thursday

Two Top Sirloin  
Dinners for \$9.95

## READER'S GUIDE TO THE MUSIC SCENE

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. Rose  
and the Screaming. rock and roll.  
Thursday through Saturday. The  
Blue Wizard Band, rock. Monday.

the Cokers, rhythm and blues.  
Tuesday and Wednesday.  
through Saturday.

Mark V, San Marcos Boulevard at  
Freeway 78, San Marcos.  
724-3520. Progressive  
contemporary. Tuesday through  
Saturday.

Maxdon's Club, 2231 El Camino

Real, Oceanfront, 757-1701.  
Lifestyle, contemporary. Thursday  
through Saturday.

McFadden's, 5455 Grossmont  
Carroll Drive, La Mesa, 445-3464.  
Jimi Hendrix and Mingo. Contemporary. Tuesday through  
Saturday. Always a Make  
classical. Sunday.

Mississippi Room, 2223 El Cajon  
Boulevard, North Park, 268-5656.  
Bach-a-la-Trio featuring Eddie  
Fitzgibbon or more. weekly.

Wednesday through Saturday.  
Dove-Tomlin-Dash. Big band.  
Sunny through Tuesday.

Mom's Saloon, 943 Garnet  
Avenue, Pacific Beach, 488-9598.

# DANCE

with the  
HUBCAPS,  
AIRCRAFT & ANVIL

This Friday!  
Admission \$3.50 17 & over. 8:30 p.m.—1 a.m.

## JOURNEY

5375 Kearny Villa Rd. (Clairmont Mesa off-ramp) 278-2545

TONY KAMPMANN  
presents

# SPLIT ENZ

NEXT WEDNESDAY!  
October 29th, 7:30 p.m.  
at the Bacchanal  
8022 Clairemont Mesa Blvd.  
560-8022 for info.  
Tickets at Ticketron and Club

## POSTER EMPORIUM ★ TICKET SYSTEM ★

Elton John Oct. 29  
Bruce Springsteen Nov. 2  
Gary Numan Nov. 2  
Police Nov. 3  
Willie Nelson & Merle Haggard Nov. 3  
Hank Williams, Jr. Nov. 3  
Jethro Tull Nov. 10 Four seats A, B & C \$25.00  
Cheap Trick New Year's Eve

Coming soon:  
Wings, Halling Stones, Billy Joel, Rod Stewart,  
David Bowie, Journey, John Lennon, and more.  
If you want to sit close, call:  
578-SNOW  
8670 Miramar Rd., next to Malibu Grand Prix

## To benefit the Skeleton

Halloween at the Spirit  
TROWERS  
the COKERS  
XTERMINATORS  
UNKNOWN  
October 31 9 p.m. \$3.50  
Information 226-1317

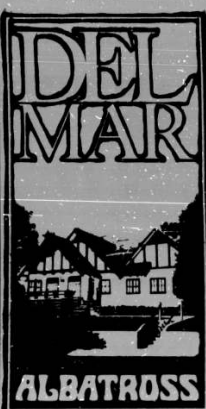
## WESTERN SWING DANCE CLASSES

Starting Wednesday Oct. 28  
7 to 9 p.m.  
Little Bavaria  
in Del Mar  
Swing, Two-Step, Polka, Waltz  
5 lessons: \$20 per person

## Turkey at the Beach

Effendi  
International  
Cuisine  
483-2008  
Dinner 5 p.m.—11 p.m.  
Fri. & Sat. 11 midnight  
Closed Mondays  
Complimentary baklava or Turkish  
coffee provided with dinner  
(with this ad)  
Banquet & Catering Service available  
Belly Dancing Fri.—Sat.—Sun. nights.  
2748 Mission Blvd., Mission Beach  
Please call for reservations

# The New ALBATROSS



Live  
Entertainment  
Nightly  
Steak—Seafood  
Vegetables—Poultry  
Reservations accepted  
Tues., Wed. 6—12 p.m.  
Doug, Gary  
& Occasional  
Friends  
Thurs.  
Catherine  
Ray  
Fri. & Sat.  
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 6—11 p.m.  
1309 Camino del Mar, Del Mar 755-6744

Oh boy!  
I can't wait for the  
HALLOWEEN NIGHT  
COSTUME PARTY  
at the  
Chicago MINING CO.,  
A RESTAURANT & PUB  
there will be  
Dancing · Cocktails  
CASH PRIZES  
see you there October 31  
on stage LIVE  
Dr. Jack Murray - Hypnotist

## Chicago MINING CO.,

A RESTAURANT & PUB  
proudly presents

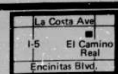
Sunday, Monday and Tuesday  
Western Music with Western Movies  
Sunday & Monday

Tuesday  
Country Music

Wednesday  
Foxy Lady Night  
Ladies' kamikazes 50¢

Thursday  
Going back in time  
each week representing  
one year starting with 1970.

Friday & Saturday  
Variety Dance music with  
D.J. Loveable Louie



380 North El Camino Real, Encinitas, CA (714) 942-1676



## ROSIE and the SCREAMERS

Thursday, Friday, Saturday



Next Week

Mon.  
**Menage  
R & B Inc.**

Tues., Wed.  
**THE COKERS**

Thurs., Oct. 30th  
One Nite Only  
**BECKY and the  
BLU TONES**  
SUPER STEAKS—SEAFOOD  
at moderate prices.

**MANDOLIN WIND**

308 University, Hillcrest 297-3017

## NOW APPEARING! MONTEZUMA'S REVENGE

MONTEZUMA'S REVENGE strikes again every Tuesday thru Saturday Night at the Lounge. Prepare yourself for an evening of fun, food, and country get down music 9:00 PM-1 AM.

—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

## San Diego's Hottest Top 40 Rock Group WEEKLY DUES

Wednesday—Sunday

**DANCE  
MACHINE**

1862 Palm Ave. at I-5, Imperial Beach  
425-1161  
(next to the Country Bumpkin)

## READER'S GUIDE TO THE MUSIC SCENE

Shadow, rock and roll, Thursday  
through Sunday. Secretes, rock  
and roll, Tuesday and  
Wednesday.

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.  
566-0000. Harmony,  
contemporary, Tuesday through  
Saturday.

Monterey Whaling Company,  
687 Camino del Rio South, Mission  
Valley, 291-1638. The Ron Bolton  
Group, contemporary rock and  
roll, Tuesday through Saturday.

Moonglow, 4615 Clairemont  
Drive, Clairemont 273-1022.  
Sandy Stewart and Co.,  
contemporary, Thursday through  
Saturday, Jim Nuan Tico, country  
western, Sunday and Monday.  
Sandy Stewart and Co.,  
contemporary, Tuesday through  
Wednesday.

Mulvoney's, 340 East Grand  
Street, Escondido, 741-0935. Rich  
Hunt and Dale Swedlin,  
contemporary, Wednesday  
through Saturday.

Mustang Club, 3995 Sports Arena  
Boulevard, Loma Point, 223-5996.  
Cherry Rote and a Touch of  
Country, Tuesday through Friday.  
Cherry Melon and a Touch of  
Country, Saturday. Oak Band,  
progressive country, Sunday.  
Bonnie McDowell and his band,  
country, Monday.

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

Nashville West, 4240 West Point  
Loma Boulevard, Loma Point,  
224-8302. Brannan, country  
western, Wednesday through  
Sunday. Richie Gary and  
Sundown, country, Monday and  
Tuesday.

Noravio Inn, 8516 Noravio Road,  
San Carlos, 465-1740. Jimmy Nixon  
Down Home Country and Rock  
Band, Tuesday through Saturday.  
Hillville, country rock, Sunday and  
Monday.

The Normandy, 210 North Hill  
Street, Oceanside, 722-2823. Hot  
Riff, dance rock, Monday through  
Saturday.

Ocean View Room, Hotel Del  
Coronado, 1600 Orange Avenue,  
Coronado, 433-6611. Blue Sales,  
contemporary, Tuesday through  
Saturday.

O'Hungry's, 2647 San Diego  
Avenue, Old Town, 298-0133. Jim  
and Theresa Hinson, Irish folk,  
Tuesday through Saturday.

Old Bonita Shore Restaurant,  
4214 Bonita Road, Bonita,  
479-3537. Joyce Ann Damon,  
contemporary and country, Friday  
and Saturday.

Old Time Cafe, 1454 North  
Highway 101, Leucadia, 436-4030.  
Jennifer Hall, folk, Thursday. Dave  
Van Ronk, folk blues, Friday. The  
Bluestein Family, old time string  
band, Saturday. The Hot Yellows,  
folk, blues, traditional, and original  
songs, Sunday. Old Time Hoot  
Nite, Tuesday. Topical Songwriting  
Project III, special event,  
Wednesday.

One Night Stand, 4170 Voltaire  
Street, Ocean Beach, 222-2449.  
Tom Cat Blues, Thursday. Pete  
Arano, folk rock, Friday. Mike  
Turner, folk rock, Saturday. Karen,  
folk singer, Wednesday.

Orange Tree, La Jolla Village  
Square, La Jolla, 455-5064. Gail  
Lenell, guitarist, Friday.

Our Favorite Place, 6546 Mission  
Gorge Road, Sanjee, 447-4620.  
Country Cornet, country rock,  
Friday and Saturday.

Padre Gold, 7245 Linda Vista  
Road, Linda Vista, 277-8681. The  
Bar Stays with Mike Turner, country

Live Music  
Nightly

**the Old Time CAFE**  
The North Coast Avenue  
1464 N. Hwy. 101, Leucadia, CA 92024, 1741-436-4030

**Jennifer Hall**  
Folk singer, Contemporary folk & singalong songs  
7:30 to 11:30  
\$2.00

**DAVE VAN RONK**  
Folk blues  
7:30 to 9:30  
\$6.00

**THE BLUESTEIN FAMILY**  
Old time stringband music  
7:30 to 9:30  
\$3.00

**The All Nite Fiddlers**  
Appalachian, Irish & Swedish fiddle tunes  
7:30 to 10:00  
\$2.00

**Old Time Hoot Nite**  
7:30 to Midnight  
\$1.50 or a musical instrument

**Topical Songwriting Project III**  
Songs related to the 1980 election. Cash awards  
or a song  
\$1.50

**MARTIN CATHY**  
Formerly of Steeleye Span  
7:00 & 9:00  
\$5.00

**LUNCH SUPPER SUNDAY BRUNCH**  
Open 10:00 a.m. to midnight Sunday—Closed Monday  
Advance reservations recommended for Fri., Sat. & Sun. nights. 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

Tom & Flo welcome you to

**THE LONGSHOT**  
SALOON

Thurs.  
**THE SPURS**  
with Kurtis Fargo  
COUNTRY SWING  
DANCE LESSONS  
with  
**KIRK & JIMMY**  
7 to 9  
Fri., Sat.

**STAGECOACH**  
with Diane Dixon and Dennis Chalmers

Coming: Tom & Flo's Third Annual  
**HALLOWEEN EXTRAVAGANZA**  
Prizes—Surprises—Costume Party  
**STAGECOACH**  
Featuring homemade pizzas and fine Italian food  
Call 744-8576  
843 Grand Ave., San Marcos  
11 a.m.—2 a.m.—Closed Sunday

western, top 40, oldies, rock, and  
boogie, Friday and Saturday.

Pat Joey's, 5447 Waring Road,  
Avalon, 345-7875. The  
reveling Don Beck or jazz, top 40,  
swing, and oldies, Tuesday  
through Saturday.

Polomino Cocktail Lounge,  
5821 Mission Gorge Road, Mission  
Valley, 230-4598. Quik Silver,  
country western, Friday and  
Saturday.

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

Pavilion Lounge, Town & Country  
Hotel, 500 Hotel Circle North,  
Mission Valley, 291-7131. Meritt  
Moore, contemporary and swing,  
Tuesday through Saturday.

Pelican Pub, 7828 Broadway,  
Lemon Grove, 464-9284. Call club  
for information.

Porthole Lounge, Holiday Inn,  
1365 North Harbor Drive,  
Escondido, 232-3461. The Oaks  
Band, country, Tuesday through  
Saturday.

Possession, 1670 Coast Boulevard,  
Del Mar, 755-0348. Red Grapes  
Band, contemporary, Wednesday  
through Saturday.

Prophet Vegetarian Restaurant,  
4401 University Avenue, East San  
Diego, 283-7448. Lori Bell and  
Pam Soper, mellow jazz, Lori Bell  
and Carl Crawford, classical fiddle  
duets, Thursday, Saturday, and  
every other Sunday. Melissa  
Morgan, pop, Tuesday. Olson,  
guitar duo, Wednesday, Friday,  
and every other Sunday. Melissa  
Morgan, pop, Friday afternoon.

Rancho Bernardo Inn, 17560  
Bernardo Oaks Drive, Rancho  
Bernardo, 487-4611. California  
Sunshine featuring Steve Ullano,  
contemporary, Wednesday  
through Monday.

Reuben & Lee, 580 Harbor Island  
Drive, Harbor Island, 291-1880.  
John Campbell and Conspiracy,

contemporary, Tuesday through  
Saturday.

Reubens Harbor Island, 580  
Harbor Island Drive, Harbor Island  
291-5030. Ted King, piano and  
guitar, Monday through Saturday.

Rib Cage, 5550 Kearny Mesa  
Road, Kearny Mesa, 277-7937.  
Homefolk, contemporary, Tuesday  
through Saturday.

Royal Villa Inn, 632 E Street,  
Chula Vista, 426-2500. Mike

Sanders, contemporary, Tuesday  
through Saturday.

Rudy Garcia's, 1433 Gamet  
Street, Pacific Beach, 270-8090.  
Douglas Gatten and the Duo  
Tones, light jazz, Saturday. Luvina  
Cheney, Flamenco, Sunday.

Sonsapier Lounge, Sheraton Inn  
Airport, 1590 Harbor Island Drive,  
Harbor Island, 291-6400. Portland  
Mack, contemporary rock,  
Thursday through Saturday.

Santa Fe Bar and Grill, 656 First  
Street, Encinitas, 753-2578. Call  
club for information.

Sea Dog Lounge, Holiday Inn,  
595 Hotel Circle South, Mission

Valley, 291-5720. Call club for  
information.

Shepherd Cafe, 1125 South  
Highway 101, Escondido, 753-1124.  
Live music, appearances daily, pop  
and guitar, Thursday evening, folk  
guitar, Friday and Saturday.

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,  
291-2000. Sundowner Lounge,  
Magic II, variety, Tuesday through  
Saturday, Butterfield Stage Salon,  
Wednesday evening.

John Sangavento, contemporary  
and original, Tuesday through  
Thursday, John Sangavento, Kiko  
Correia, and Paul Bellusci,  
contemporary and originals,  
Friday and Saturday.

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

Split, 1130 Buena Avenue,  
Boynton, 276-3993. Puppies and  
Utown, new wave, Thursday,  
Four Eyes and Becky and the  
Blu tones, new wave, Friday,  
Jenny Farney and the Shamers plus  
the Rick Blas Band, new  
wave rock, Saturday, Bagat  
Toupaugus, rock/new wave,

## 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

## Raphael's Piano Bar proudly presents

**Dick  
Johnson**  
playing and singing your requests  
Tuesday—Saturday  
7:00pm—11:00pm

**Real Oyster Bar**  
Thursday, Friday, Saturday  
4:00pm—8:00pm

Happy Hour  
Monday—Saturday  
4:00—8:00

**Raphael's  
Marina  
Restaurant Lounge**

1960 Harbor Island Drive  
San Diego 291-6700  
open 11:00am—11:00pm  
Travelodge International, Harbor Island

## THE VOYAGER proudly presents Kirk Bates



**& The Bleach Brothers**  
Tuesday thru Saturday 9:00 p.m.—1:30 a.m.  
Kamikaze night—Tuesdays  
75c Kamikaze 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.

**Halloween  
Costume Party**  
Friday, October 31 starts at 9:00 p.m.  
Prizes and Favors  
No cover—No minimum  
at

**THE VOYAGER**  
1901 Shelter Island Drive  
222-0421

## READER'S GUIDE TO THE MUSIC SCENE

Tuesday, Claude Coma and the IV's, Four Eyes, and the Subjects, new wave, Wednesday.

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

Springfield Wagon Works, 690 North Second Street, El Cajon 440-5757, Amber Band, mellow rock and originals, Thursday through Saturday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso 445-4176, Call club for information.

Stattford Restaurant, 1600 Coast

Boulevard, Del Mar 755-2002, Rick Fagan, contemporary, Friday and Saturday.

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

Taming of the Shrew, 441 University Avenue, Hillcrest 291-1980, Dwyer-Riedel Duo, classical chamber music for flute and guitar, Thursday through Saturday.

Thal Pico Place, 2620 S.E. Camino Real, Carlsbad 434-3171, Diwanand jazz, Friday, John & Julie Moore with Dennis, bluegrass, Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge 280-9944, Delane Zahach, contemporary, Wednesday and Thursday, Ed Moreno, jazz guitar, Friday and Saturday.

Tam Hall's Lighthouse, 2150

Harbor Island Drive, Harbor Island 291-9110, Duffy, contemporary, Wednesday, Duffy and Melissa, contemporary, Wednesday through Saturday, Duffy, contemporary, Sunday, Donna Cote, contemporary, Tuesday and Wednesday.

Top of the Arc, Travelodge Hotel, 1950 Harbor Island Drive, Harbor Island 291-6700, Sidewinder, country western, Friday and Saturday, The Kelly Gentry Quartet, jazz, Sunday and Monday.

Triton, 2530 South Highway 101, Cardiff 436-8877, Ben Bros, rock and roll, Tuesday through Saturday, Tied Grammar Band, contemporary rock and roll, Sunday and Monday.

Triton, 601 E. Cajon Boulevard, East San Diego 663-3240, Hollis Gentry Quartet, jazz, Thursday through Saturday, Manzanita, Wednesday.

Trojan Horse, 6170 University Avenue, East San Diego 364-0172, Station country, Thursday through Saturday, auditions, Wednesday.

Tubo Man's, 2551 University Avenue, North Park 295-9426, Blue Seas Bluegrass Band, bluegrass, Saturday.

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

VIP Lounge, Town & Country Hotel, 530 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, 3050 Pico Drive, Carlsbad 726-7131, Call club for information.

The Westerner, 22 West Seventh

Street, National City 474-2997, Dutch Shakes, rock and roll, Monday and Tuesday.

Wingman's, 2051 South Highway 101, Cardiff 753-0186, Call club for information.

Wingman's, 6008 Mission Gorge Road, Mission Valley 280-6263, E. Zone Wood and Blazing Saddles, country, Wednesday through Sunday.

## Los Angeles Clubs

Baked Potato, 3787 Cahuenga West, Hollywood (213) 980-1615, Don Randall and Quetz, Thursday through Sunday.

Concerts By The Sea, Fisherman's Wharf, Redondo Beach (213) 319-6969, Avito O'Day, Thursday through Sunday.

## Tricks and Treats

### Oh! Ridge at Boom's

Friday, October 31



Costume contest! Shirts, dinners, prizes for the best outfit! Dress up for Halloween and we'll give you your first Kamikazi for 25c.

Scrimshaw Sunday—Monday 8-12



San Diego's Airport Restaurant at Lindbergh Field, 3888 Pacific Coast Highway at Palm, Ample Free Parking, Phone 291-5555

TUESDAY October 28 9:00 AM

## ADVENTURES IN GOOD MUSIC WITH KARL HAAS

### "KEYED TO BAROQUE"

THE KEYBOARD MUSIC OF MASTERS OF THE BAROQUE PERIOD AND AN EXAMINATION OF THE INSTRUMENTS INVOLVED...

PRESENTED BY COCA-COLA/CANADA DRY

KFSD-FM 94.1 Your Concert Music Station

## WHEN WORK IS FINISHED, TOUCH DOWN

at ELARIO'S CRYSTAL ROOM LOUNGE to watch MONDAY NITE FOOTBALL on our GIANT 6' TV SCREEN

UNWIND WITH A COCKTAIL AT HAPPY HOUR PRICES. THEN ENJOY THE GAME WITH A DELI-STYLE ROAST BEEF SANDWICH & CUP OF STEAMING CLAM CHOWDER. \$1.95

SCREEN COURTESY OF ENCINITAS TV

11th FLOOR SUMMER HOUSE INN 7955 LA JOLLA SHORES DR. 459-0541

## THE COMEDY STORE

a continuous show of comedians

LA JOLLA, Tues. Oct. 21—Thurs. Oct. 23



LA JOLLA, Fri. Oct. 24—Sun. Oct. 26



MISSION VALLEY, Tues. Oct. 21—Sat. Oct. 25



LA JOLLA, 916 Pearl St. 454-9176 (Open every night)

MISSION VALLEY, 2151 Hotel Circle at Ramada Inn 291-9950

Sorry, you must be 21 or over, 2 drinks minimum. Entertainment lineup subject to change.

## O'HUNGRY'S

presents

### JIM & THERESA HINTON

Tuesday—Saturday 5:30—8:30

Drop by for a wee bit of Ireland

2547 San Diego Ave.

298-0133

## Del Mar's Poseidon

(on the beach)

Thursday, Friday, Saturday

Live music with

### The Red Grammer Band

9:00 p.m.—1:30 a.m.

\*\*\*\* Friday, October 31 \*\*\*\*

9:00—1:30 a.m.

## A Halloween Costume Party!



Hosted by Felix

with Special Guests

### The Ducktail Revue Band

A Rock n Roll Experience

Prizes for best costumes

Dancing! Prizes! Costume Contest!

1670 Coast Blvd., Del Mar

(across from the Train Station)

755-9345

Sunrise Happy Hour 4:00—5:00 p.m.

## COUNTRY WESTERN SIDEWINDER

Friday & Saturday 8 p.m.—2 a.m.



featuring BILL COLEMAN, Guitar

BILL ANDERSON, Bass, JIM GILBERT, Drums

Every Sunday & Monday

8—Midnight

The TOP OF THE ARC, San Diego's highest cocktail lounge is now

offering the great sound of jazz. Here's an opportunity to play with

one of San Diego's most popular jazz groups. Diverse, 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.

Open 8:00 p.m.

All well drinks \$1.25

Top of the Arc

StarKedge

1670 Harbor Island Drive, Phone 291-6700



## HALLOWEEN COVER-UPS

Magicians' World is your Halloween headquarters for a variety of masks, makeup supplies and costume accessories. Fool your friends with a quality latex mask by Don Post or Savage Eye. Magicians' World has a complete selection of the finest stage makeup. Everything from clown white and spirit gum to nose putty and body makeup. Add a hat or other costume accessory and you're ready to have a spectacular Halloween! Remember... at Magicians' World, we've got you covered.

## MAGICIANS' WORLD

3780 30th Street, San Diego, Phone 298-6533

North Park area, 1 1/2 blocks south of University Ave. on 30th St.



# TUBA-MAINS

Grand Slam and Sports Nostalgia

Friday 6:00 p.m. - Midnight

## Oktoberfest

German Beer Hall Music & Food  
• Beer Chugging • Pie Throwing •  
Vodelling • and Polka Contest!

Saturday 8:00 p.m.

## Live Bluegrass

"Blue Skies Bluegrass Band"



GIANT SCREEN T.V.  
Cocktails, Beer  
and Fine Food  
Families Welcome  
—FOOD TO GO—  
2551 University 286-8426  
(Just east of Texas St.)

Now featuring homemade Mexican food  
Santiago's Mexican Kitchen

# READER'S GUIDE TO THE MUSIC SCENE

Cuckoo's Nest, 1714 Pico  
Avenue, Costa Mesa (714)  
435-3330. Reggae, Acoustic, and  
Finnish. Friday, Wall of Voodoo  
and Adolescents. Saturday.

Dante's, 4259 Lankershim  
Boulevard, North Hollywood (213)  
769-1556. Motown, Thursday, Art  
Pepper, Friday and Saturday.

Flippers, 14141 Cienega and Santa  
Monica, West Hollywood (213)  
652-4200. Punk, Thursday and  
Saturday.

Golden Bear, 306 Coast  
Highway, Huntington Beach (714)  
536-9600. Spirit, Friday and  
Saturday, Roy Ayers. Sunday.

Improvisation, 8162 Melrose  
Avenue (213) 651-2543. Beverly  
Hills United Jazz Band, Monday.

Lighthouse, 30 Pier Avenue,  
Hermosa Beach (213) 372-6911.  
Country, Saturday, Thursday  
through Sunday.

Madame Wong's, 947 Sun May  
Way, Chino Hills (213) 624-5346.  
Rock and Roll, Saturday.  
Thursday, Daniel Webster and  
Shandi, Friday and Saturday.

Madame Wong's West, 2900  
Wilshire, Santa Monica (213)  
829-7342. The Motels, Thursday,  
Hooters and Twisters, Friday and  
Saturday.

McCabe's, 3001 31st Street,  
Santa Monica (213) 828-4497.  
Country, Friday and Saturday.

Palomino, 6907 Lankershim  
Boulevard, North Hollywood (213)  
764-4010. Hot Act, Friday and  
Saturday, Doug Kenney, Sunday.  
Little Jimmy Dickens, Monday.  
New Butler, Tuesday, Steve  
Randall, Wednesday.

Parlison Room, La Brea and  
Woolworth (213) 936-0704.  
Rocky Hutchinson, Thursday  
through Sunday.

Peacock's, 22724 Pacific Coast  
Highway, Malibu (213) 456-2007.  
Live, Friday and Saturday.

Recky, 9009 Sunset Boulevard (213)  
578-2222. Ghost Riders, Thursday,  
Tim Weisberg, Friday and  
Saturday, Dave Diehl, Sunday and  
Monday.

Starwood, 8151 Santa Monica  
Boulevard (213) 656-2200. Summer  
and Joe, Rolling, Thursday,  
London and Outlaw, Friday and  
Saturday.

Sweetwater, 264 North Harbor  
Drive, Redondo Beach (213)  
372-0445. Summer, Friday, Willy  
Dixon, Saturday.

Whiskey a Go Go, Sunset Strip,  
(213) 652-4000. Billy and the  
Boyz, Jimmy Wood and the  
Immortals, King Cotton Blues Band,  
Thursday, Bill Little Fingers and  
Alleys, Friday and Saturday.  
Burning Spear and Native  
Sons, Spirit and Berlin,  
Monday.

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# SAN DIEGO TICKET EXCHANGE

Concert • Sports • Theatre

ELTON JOHN ★  
BRUCE SPRINGSTEEN  
CHARGERS HOME GAMES  
JETHRO TULL with WHITESNAKE Nov. 10

GARY NUMAN ★ THE POLICE  
First 2 rows, center  
Nov. 2 Civic Center  
Nov. 3rd

SAVE BUY-SELL-TRADE SEAWORLD  
GAS CHARGE BY PHONE DISCOUNT PRICES 60

1456 UNIVERSITY AVE. 24 hour phone  
One block south of  
D.M.V. on Normal & University.

298-8570

# The Bass Went Home

Appearing  
from  
8:30 p.m.  
to 1 a.m.  
Entertainment in the  
Dining Room from 5 p.m.

STEAK HOUSE  
LA HACIENDA  
RESTAURANTE

Weeknight FIESTA  
HOUR from 4-8 p.m.  
298-8281  
Located in front of  
Mission Valley Inn  
Hotel Circle South  
Mission Valley

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SAN DIEGO, CALIFORNIA  
714-285-0507

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50's - 60's - 70's Rock n' Roll - Rockabilly  
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WE'RE OPEN 7 DAYS  
MONDAY-SATURDAY 10 AM TO 7 PM  
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# CURRENT MOVIES

All reviews are by Duncan Shepherd  
Priorities are indicated by one to five stars  
and preceded by the book spot. Unrated  
movies are for now unrated.

Adolf and Marlene — Ulli Lommel's  
re-enactment of the rumored relation-  
ship between Hitler and Dietrich, with  
Kurt Raab and Margit Carstensen of  
the Fassbinder stock company.  
(La Jolla Museum, 10/28, 7 p.m.)

Airplane! — A taxefix (peculiarly ap-  
propriate term in this context, al-  
though the implication of getting off  
the ground makes it a misnomer after  
all) on the AIRPORT series of disaster  
films. Several flashbacks allow it to  
take off on other facts as well, and  
indeed it seems constitutionally un-  
able to remain on any one course for  
longer than thirty seconds at a time.  
Nowhere near as laughable as THE  
CONCORDE—AIRPORT '79, much less  
the other disaster spoof, THE  
BIG BUS, it appears to have been put  
together by rading the wastebaskets  
of a gag writers brainstorming  
conference. Leslie Nielsen, Robert  
Stack, Lloyd Bridges, and Peter  
Garske are very good of what they do,  
but the bigger joke of writing and  
directing fell to the Kentucky Fried  
Theater team of John Landis, David  
Zucker, and Jerry Zucker, who are  
not. With Robert Hays, Julie Hagerty,  
and Karen Koady-Jabbar, 1980  
• (Ace Drive In, Spring Valley, from  
10:24, University Towne Centre)

And Justice for All — This case  
against the American legal system is  
so ill-prepared and ill-presented that  
it ought never have been brought to  
court. Add to that the whinnying, bi-  
eral play of Al Pacino and the aggres-  
sive ugliness of the image, and you  
have sufficient cause to skip it with a  
contempt citation. John Forsythe,  
Jack Warden, directed by Norman  
Jewison, 1979  
• (Mesa Cinema, from 10:24)

And Now My Love — A cocky,  
headless, high-dive stunt undertaken  
by Claude Lelouch, the object of  
which is to stretch a love story across  
the entire 20th Century and three  
hours of movie time. (The version for  
American release retraces the two  
roads, going back to the beginning of  
the century and the beginning of the  
cinema, which led the lovers to their  
fated path-crossing at Orléans, Paris,  
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The Human Factor

first sight, after just two hours, and  
thereby reduces the audacity of the  
stunt by one-third.) Over such a dis-  
tance, Lelouch, his energies  
stretched thin perhaps, engages in  
some pretty cavalier posing, espe-  
cially on the subject of the young  
hero's filmmaking career, about which  
Lelouch should know better. The epic  
scope, though, never distracts  
Lelouch, a sympathetic actor's di-  
rector, from his attentions to the  
moods and mannerisms of his people  
— Marthe Keller's uncontrollable  
Orléans footpads smile on her six-  
teenth birthday, or her slim figure  
dancing alone, a transitorist held to  
her ear, high above the Jerusalem  
skyline, 1974.  
• (Ken, 10/28)

Bad Timing — Reviewed this issue.  
With Art Garfunkel, Theresa Russell,  
Harvey Keitel, and Denholm Elliott,  
directed by Nicolas Roeg.  
• (Gould, from 10:24)

The Blues Brothers — Dan Aykroyd  
and John Belushi, as a couple of Chi-  
cago white boys lured to a rhythm-  
and-blues wavefront, expand the  
musical act they unveiled on tele-  
vision's SATURDAY NIGHT LIVE into a  
full-blown slapstick chase movie,  
traveling through a meaningful, cul-  
tural landscape that includes a Cath-  
olic orphanage, a black Baptist  
church, a soul-food restaurant, a  
skid-row hotel for transients, a Holiday  
Inn lounge, a fancy French restaurant,  
a redneck bar called Bob's Country  
Bunker, and more. The sensitivity to  
cultural discord often results in

something quite touching, like the  
sight of these two white Negroes en-  
caged in an elevator and showered  
with a Muzak rendition of "The Girl  
from Ipanema." Aykroyd and Belushi  
look well and move well in their  
anonymous, Malibu-hill suits and  
sunglasses, but it is never resolved  
satisfactorily what we are supposed to  
make of them as musicians. The fact  
that they clearly do not measure up to,  
indeed barely come up to the ankles  
of the likes of Ray Charles, Albert  
Franklin, James Brown, John Lee  
Hooker, and Cab Calloway, is not  
really detrimental to the movie and is  
certainly no disgrace. With Carrie  
Fisher, Henry Gibson, Steve  
Lawrence, and Tessie, directed by  
John Landis, 1980  
• (Grand)

Borderline — The illegal sex prob-  
lem provides a backdrop (no more  
than that) for a standard revenge  
drama, with Charles Bronson his  
usual implacable self as the avenger.  
Out of carelessness not to be offensive,  
none of the Mexicans is character-  
ized as anything beyond a symbol, and  
all the serious villainy is put into the  
hands, and onto the consciences, of  
Angels. Directed by Jerrold Freed-  
man, 1980  
• (Aero Drive In, Century Town 1)

Caddyshack — Comedy out of the  
better-slob-than-snob school. But it  
does afford Liza Tognazzi and Michel  
Serrault a pair of roles they can truly  
sink their fingerprints into. Their best

firm role large enough to move around  
in a nouveau riche vulgarism who in-  
vades the inner sanctum of an ex-  
clusive country club. Bill Murray has  
his moments, too, as an added  
groundkeeper who has only himself  
to talk to, but Chevy Chase seems a  
complete loss to define whatever  
character he's supposed to be play-  
ing, and Ted Knight is stuck in second  
gear as a huffing and puffing stuffed  
shirt. All four tend to squeeze out the  
teenage caddy (Michael O'Keefe)  
who gives the script what little co-  
herence it has. Directed by Harold  
Ramis, 1980  
• (New Valley Drive In, from 10:24,  
University Towne Centre)

La Cage aux Folles — The homo-  
sexual proprietor of a homosexual night-  
club, and long-time lover of his star  
drag queen, learns that the son he  
sired twenty years earlier in a mad  
moment of heterosexual experimentation  
is engaged to be married.  
Complications, as you would guess,  
ensue. This is French sex farce of a  
type that could reasonably expect a  
life everlasting on the American  
summer-stock circuit, and it is  
enlivened by Edward Gagnier with a  
fuzzy, soft, powder-puffed image that  
puts in give and take the director's  
theatricalized toward his own. The  
homosexual angle does not excite the  
standard plot machinations as  
much as it might be expected to, but it  
does afford Liza Tognazzi and Michel  
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of the most beautiful circumstances of  
of almost mythic dimensions. Directed  
by Andrzej Zulawski. 1974.  
\*\*\* (La Jolla Museum, 10:27, 7 p.m.)

**It's My Turn** — Romantic comedy  
starring Jill Clayburgh, Michael  
Douglas, and Charles Grodin, di-  
rected by Claudia Wein. (Cinema Plaza 5, Loma Rancho, Be-  
nardo 6, from 10:24)

**Kentucky Fried Movie** — The Los  
Angeles-based Kentucky Fried  
after ensemble makes its movie debut  
with strung-together parodies of  
movies and television (included are  
an interminable take-off on Bruce Lee

and a reasonably amusing shorter  
one on TV courtroom drama). These  
parodies use a grapefruit attack,  
after Count Basie and Big Joe Turner,  
directed by Bruce Ricker.  
(La Jolla Museum, 10:26, 1 p.m.)

**TUNNELVISION** — Its sense of humor  
is collagist (i.e. baroque) and a  
quintessence of movie only. The  
parodies use a grapefruit attack,  
after Count Basie and Big Joe Turner,  
directed by Bruce Ricker.  
(La Jolla Museum, 10:26, 1 p.m.)

**The Last of the Blue Devils** —  
Documentary on the Kansas City jazz  
scene of the Twenties and Thirties,  
with Count Basie and Big Joe Turner,  
directed by Bruce Ricker.  
(La Jolla Museum, 10:26, 1 p.m.)

**Little Darlings** — Two teenage girls  
from opposite sides of the tracks enter  
a virginity-loss contest at summer  
camp. Mostly vulgar and vicious,  
saddening and sowing. But Kristy  
McNichol, merely matching Tatum  
O'Neal, stride for stride through the  
first several acts, suddenly put on a  
burst in the stretch and runs away with  
the movie, and very likely the viewer's  
heart as well. Directed by Ronald F.  
Maxwell. 1980.  
\* (Fiesta Twin)

**Love at First Bite** — George Hamil-  
ton has his moments in the role of a  
Count Dracula who migrates to New  
York when the Rumanian government  
commanders his castle as a training  
facility for Nadia Comaneci and the  
rest of the Rumanian Olympic team.  
But on balance, this vampire sport  
with its ignorant and arrogant  
stereotyping of communists, Jews,  
Jews, and other minorities, ranks well  
below Poland's *FEARLESS VAM-  
PIRE KILLERS* and Paul Morrissey's  
*ANDY WARHOL'S DRACULA*, closer  
to, but still lower than, Clive Donner's  
*OLD DRACULA*. The numerous allu-  
sions to TV advertising ("Pick My Be-  
Morris the Cat, etc.") may be in-  
teresting in light of director Stan  
Dragoti's long association with San  
Diego's long association with a top  
agency, and the characterization  
of a high-paid fashion model (Susan  
Sant) as an addicted pill popper  
and insecure career woman ("Some-  
times I feel like a cat, it's a cat, it's a  
woman is like looking around a man:  
it's a lot of fun until the right person  
comes along") may be interesting in  
light of Dragoti's marriage to Cheryl  
Teght, but only his analyst, if he has  
one, would know for sure how in-  
teresting any of this is. And if he in-  
terested has one, then the characteriza-  
tion of a wishy-washy Freudian  
(Richard Benjamin) may be interest-  
ing as well. 1979.  
(Claremont, from 10:24)

**LONG WEEKEND**

**Ski Thanksgiving**  
(and eat your turkey too!)  
Charter Departures to  
Park City, Utah.  
Depart Thursday, November  
27 at 6:00pm  
Return Sunday,  
November 30 late  
Trip includes:  
- Round Trip Airfare on  
Conair 580 Turbo-prop  
- 3 nights Deluxe Condo  
Lodging (Dbl. Occupancy -  
Shared Condo)  
- Transfers  
- Room Taxes  
**\$259**  
Call 454-2106

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SPECIALIZING IN  
**BEACH CRUISER & SPITLY TYPE BIKES**

Powerlite  
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**10% OFF PARTS**  
WITH THIS COUPON  
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704 Ventura Place, MISSION BEACH (across from Belmont Park)  
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**HURRY! ALL AGES!**  
Motion picture  
company needs  
extras for motion  
picture and  
commercial  
productions.  
**299-4550 299-4557**  
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**MAGIC**  
Magic & Jest  
for your  
Halloween guests  
Magic by  
Bosco  
224-6477

**Walker Scott brings Juniors the best of Ocean Pacific!**

Summer is gone for the year but here in San Diego the super styles of Ocean Pacific® are here to stay! Get casual with the long sleeve t-shirt for Juniors. Make your selection from a variety of show stopping screen prints that are easy care and machine washable. In a 50% cotton/50% polyester blend. Choose from an assortment of colors in sizes s-m-l. **\$14** junior sportswear s... all stores

**SUNWEAR**

**walker scott**

\* JAVAN TOWN, 2338-82 • COLLEGE GROVE, 563-3111 • LA JOLLA, 459-1021 • ESCOBADO VILLAGE, 746-1001 • EL CAJON, 442-7771 • CLAREMONT SQUARE, 338-816 • LOMAS SANTA FE, 755-8861 • ALLEY SPRINGS, 527-1111 • SAN CAYLOS, 462-8001 • MISSION VALLEY, 297-8801 • MIRAMAR, 396-8801 • OCEANVIEW, 752-1224

**The Man Who Fell to Earth** — An  
interplanetary traveler with pale skin  
and "range hair" touches down in  
spooky New Mexico. "The Land of  
Enchantment," and on the strength of  
several electronic patients he  
skyrockets to the very heights of high  
france ("I want you to begin negotia-  
tions with Eastman-Kodak, immedi-  
ately"). The elliptical narrative style  
tends to conceal the holiness in this  
Water Tevis sci-fi story, adapted to the  
screen by Nicolas Roeg. The viewer,  
at every moment, is required to out-  
line what's happening, and in the  
process he becomes a sort of  
collaborator in the storytelling and  
hopefully becomes less inclined to  
quibble over the results. Roeg imbues  
the rather clichéd Americana with  
a sinister undertone, but his ex-  
presses none of his ideas as clearly as  
his evident conviction that the world is  
quite an evil. His images, unlike his  
narrative, are sharp, rich, alluring.  
David Bowie, in his movie debut,  
makes a sympathetic and even a be-  
lievable extraterrestrial, with his  
waxlike physique, his sunken  
cheeks, his lank hair, his chronic  
dishevel and nosebleeds, his un-  
quenchable thirst, and his intense  
yearning. Candy Clark, Rip Torn,  
Buck Henry. 1976.  
\*\*\* (Xen, 10:24)

**Loving Couples** — Mate swapping  
with Shirley MacLaine, James Co-  
burn, Susan Sarandon, and Stephen  
Collins, directed by Jack Smight.  
(Cinema Cinema 4, Campus Drive in  
Fashion Valley, La Jolla Village, La  
Cinema 2, from 10:24)

**The Man Who Loved to Hate** — A  
profile of Erich von Stroheim, with ex-  
cerpts from numerous of his films, di-  
rected by Patrick Montgomery.  
(Unicom, through 10:24)

**Motel Hell** — Horror film with Roy  
Lombard, Nancy Parsons, and Pow-  
ell Mac Kay, directed by Kevin Connor.  
(Cabrillo, Claremont, College, Power  
Hill Cinema 3, Frontier Drive in, Har-  
bor Drive in, New Valley Drive in,  
Piazza Twin 2, Santa Drive in, Star  
from 10:24)

# 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: 454-8400

- (23A) **ONE-TRICK PONY** 10/23, 7:00pm (USA) A pop singer's conflicts between  
career and family; Paul Don's debut as star and scriptwriter. Wine and cheese  
reception to follow. **5:00**
- (23S) Repeat Showing: **ONE-TRICK PONY** 10/23, 9:30pm
- (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 disc jockey takes to the road  
in this existential 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 this story of a woman visiting her  
dying father. With Geraldine Chaplin.
- (25F) **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.
- (26A) **A WOMAN BETWEEN DOGS AND WOLVES** 10/25, 9:30pm (Belgium/France)  
Marie-Cristine Barrault (*Cousin Cousine*, *Stardust Memories*) 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 neophrilic 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  
Bral.

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

**Information**

- Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.
- Tickets for all programs are available through the mail beginning October 9, and at the auditorium ticket office at La Jolla Museum of Contemporary Art, beginning October 23. During the Festival, beginning October 23, Ticket Office hours are 10:30 a.m. to 9:30 p.m., weekdays and 12:30 to 9:30 p.m., Saturdays and Sundays.
- Mail orders received after October 20 will be held at the Ticket Office in your name.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.
- Programs subject to change.

**Erratum:** In the Calendar of the festival program book (pg. 3), the screening times of *Adolf and Marlene* (7:00pm) and *The Private Files of J. Edgar Hoover* (8:30pm) were inadvertently reversed. Anyone ordering tickets for either of those films is requested to specify the title alongside the code number.

**Ticket Prices**

1. General Admission	\$ 3.50
2. L.J. Museum Members	\$ 3.00
3. Super 8 Special (any 8 ticket combination)	\$24.00
4. Series Tickets (one admission to each program, non-transferable)	\$60.00

**Festival number: 454-8400**

**Mail Order Procedure**

- Enter the number of tickets desired for each film next to the film code.
- Add up the number of tickets and enter in co-ordination form.
- Enclose a self-addressed, stamped envelope, convenient form and check or money order, and mail to San Diego International Film Festival.

Post Office Box 441  
La Jolla, California 92038

Film Codes		Computation Form		Name	
Date	Film	No. of Tickets	Amount		
Thurs.	23A	24A	24B		
Fri.	24A	24A	24B		
Sat.	25M	25A	25B		
Sun.	26M	26A	26B		
Mon.	27A	27A	27B		
Tues.	28A	28A	28B		
Wed.	29A	29A	29B		
Thurs.	30A	30A	30B		
Fri.	31A	31A	31B		
Sat.	1M	1A	1B		
Sun.	2M	2A	2B		

(payable to S.D. International Film Festival)

**TOTAL \$**

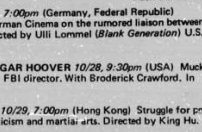
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone (day) \_\_\_\_\_  
(night) \_\_\_\_\_



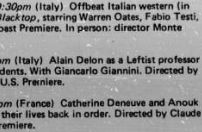
The Green Room



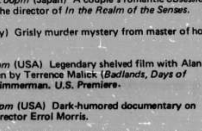
Radio On



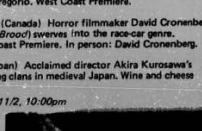
Adolf and Marlene



Indian Summer



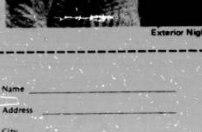
Empire of Passion



Fast Company



Kagemusha



Exterior Night

# CURRENT MOVIES

**My Bodyguard** — Low-melancholy in high school, with a gang of greasy-haired thugs, whose leader is out of the V.I.C. Morrow school of acting, exhorting bus fares and lunch money from the wimpy and runts of the sophomore class, until a new pre-school transfer decides to fight back by enlisting the help of a hulking loner with a deep dark secret and a shuddering reputation. Tony Gills (directional director) has a rather sickening demerol to ingratiate itself, and what he hopes will pass as simple charm ought instead to be flunked as dishonesty. The hulk, a new screen face named Adam Baldwin, is quite nice whenever he is obliged to open his mouth and stop looking menacingly. With Chris Makepeace, Matt Dillon, Martin Mull, and Ruth Gordon. 1980. (E) Camino & Flower Hill Cinema 1, from 10:24.

**National Lampoon's Animal House** — Surprisingly coherent and polished piece of work, considering it's from the writers of the National Lampoon and from the director of KENTUCKY FRIED MOVIE, not as raunchy as you might expect. Held in check perhaps by the tighter morals of the '70s, the period setting is not as funny either. The fall-house comedy has been in rapport with the low-key crowd; a rapport it maintains through the constant congratulations and rewards a hands out to the undeserving goof-off characters. With John Goodman, Tim

Matheson, directed by John Landis. 1978. (B-Rand)

**1941** — The sighting of a stray Japanese submarine off the California coast ignites a slapstick panic which might more revealingly have been titled THE JAPS ARE COMING. THE JAPS ARE COMING. Seven Spielberg more famous than that Stanley Kramer could resurrect slapstick comedy (of IT'S A MAD, MAD, MAD etc.) WORLD, then to anyone could be he is so preoccupied with sportswear period recreation, intricate scene construction, and elaborate sets of engineering (including an admirably exciting aerial dogfight above Hollywood Boulevard and an admirably spectacular shot of a ferns wheel loaned from its moorings and rolling down Santa Monica Pier) that he gives up the joke machinery. There are a lot of slam-bang chain-reaction jokes, a lot of dirty double entendres, and a lot of movie in-jokes. None of them is the slightest bit amusing, with the single exception of Robert Stack's show of emotion as he watches Walt Disney's DUMBO. With Dan Aykroyd, John Belushi, Tim Matheson, Ned Beatty, and Tatum O'Neal. 1979. (M) Mesa Cinema, from 10:24. Roway Playhouse, Village, from 10:24.

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

Cates. (Camino Cinema 4, Center 3 Cinema 3, Parkway 2, South Bay Drive In, from 10:24. University Towne Center, Vineyard Town 1)



The Important Thing to Live

**One-Trick Pony** — Paul Simon's first starring role is as a declining pop singer, also starring Joan Hackett and Rip Torn, directed by Robert M. Young.

(La Jolla Museum, 10:23, 7 and 9:30 p.m.)

**Ordinary People** — Robert Redford's directorial debut, an adaptation of the

ridden teenage boy (Tim Hutton, who, like his father Jim, gives his facial muscles a real workout). The movie is rather nervous in its visual style and petish in its attitude toward upper-middle-class prim-and-properness (embodied by the brittle Mary Tyler Moore), but a couple of needle-sharp subjective effects almost make the whole show worthwhile, the first being the boy's wounded feelings at a family photo-taking session, and the second being his disgust over the antics of the high-school peers at a McDonald's. The solid Donald Sutherland as the father and husband is supposed to be not a bad guy, but the real hero of the piece is the warm, Jewish physician (Judd Hirsch). His ministrations, however put as a dramatic device and rather idealized as a view of the profession, coax the teenager into a spectacular Freudian slip, prompting him to rise out of his chair, leap to the window, and let flashing colored lights play on his face as he undergoes an earth-shaking revelation. 1980. (E) Camino & Rancho Bernardo 6, Valley Circle

**Private Benjamin** — Goldie Hawn joins the Army, co-starring Ellen Barkin and Armand Assante. 1978. (E) Camino & Rancho Bernardo 6, Valley Circle

**The Private Files of J. Edgar Hoover** — Broderick Crawford in the title role, with Dan Dailey, Jose Ferrer, Michael Parks, and Rip Torn, directed by Larry Cohen. (La Jolla Museum, 10:28, 9:30 p.m.)

**Radio On** — The first feature of former British film critic Christopher Penn, co-produced by Wim Wenders. Road Movies production company, with a soundtrack that includes David Bowie, Kraftwerk, Robert Fripp. (La Jolla Museum, 10:28, 9:30 p.m.)

**Rising in the Mountains** — Historical spectacular, made in Hong Kong and set during the Ming Dynasty, directed by King Hu. (La Jolla Museum, 10:29, 7 p.m.)

**Robot Running** — This ecologically concerned outer-space fiction, directed by David Thomson, depicts the audience's fondness for household plants and/or cute, pink-sized robots. The use of Joan Baez songs as more or less boosters is facile but at least understandable, the film is less than a Den in the lead role is less understandable, as he transforms the lone soldier of planet life into a sort of junkie-astronaut, jittery, bleary-eyed, shocked. 1979. (Kien, 10:25 and 27)

**Smoochy and the Bandit 8** — If only it tickles your tum-tum, 4 fast cars, cracked cars, a mafia elephant, and a baby elephant make you go "whew," "wham," "wow," and "how cute," respectively, and if your mental age hovers permanently around five, then this is your movie. Everybody else may take a slight bit of interest when ever the script turns to the question of whether the Bandit is the famous legendary American folk hero, actually likes himself anyone. They may even wish they could help him make up his mind. But they will not be too taken by surprise when the Bandit decides that yes he does after all. But Reynolds, Sally Field, Jackie Glessner, Jerry Reed, and Don DeNiro, possibly Tay Garnett's ONE-WAY PASSAGE, three ideas that won the support of first-generation survivors to their version of the idea as clashing it way (the complex factors). 1979. (Kien, 10:25 and 27)

**Somewhere in Time** — Romantic fantasy in the vein of William Dieterle's PORTRAIT OF JENNIE, Henry Hathaway's PETER ABRAHAMSON, possibly Tay Garnett's ONE-WAY PASSAGE, three ideas that won the support of first-generation survivors to their version of the idea as clashing it way (the complex factors). 1979. (Kien, 10:25 and 27)

**Spies in the Sky** — Exploits of its reputation corner from much of the masses to special effects that have been done much more excitingly, not to mention economically, in experimental shorts. Only where money really counts — the linking construction of model spaceships — does it move into new territory. Kubrick's paranoid obsessions on modern technology have never been very sharp — not then, not before (DR. STRANGELOVE), and not after (CLOCKWORK ORANGE). Nonetheless, a definite feeling of awe creeps in now and then during this incomprehensible cinematic of man-kind from birth to rebirth. 1968. (Kien, 10:25 and 27)

# CURRENT MOVIES

start you choose to imagine, an abundance of Hitchcockian tracking shots, and a French-born director, Jean-Paul Sartre, who might or might not be aware of these similarities. The most important thing, though, that this movie has in common with any of the forenamed analogues — and a consideration that rules out any number of other possible analogues — is the high level of inspiration and virtuosity on display. With Christopher Reeve, Jane Seymour, and Christopher Penn, adapted from his own novel by Richard Matheson. 1980. (College, El Camino & Plaza Twin 2, Sports Arena & University Towne Center)

**Urban Cowboy** — A Texas oil worker (John Travolta, who would not look out of place at a dude ranch) experiences deep emotional fulfillment with his success in riding the mechanical bucking bronco at Mickey Gilley's Texas-sized saloon (three and a half acres, capacity of 7,000 — and y'all come now, hear). His fun is soon spoiled, though, when his willful wife

**Up in Smoke** — Cheech and Chong's marijuana puff piece is simply a stinker (a pot smoker's streak?). Gas masks are advised. With Stacy Keach and Tom Skerritt, directed by Lou Adler. 1978. (Ace Drive In)

**Windows** — Elizabeth Ashley is a

ravenous lesbian whose seduction technique entails the hiring of a drooping agent to sour her prey on the entire male gender. Tala Shore is the unappetizing prey, an embarrassingly self-conscious sufferer and a less-than-convincing seducer. A nice alternative to the sprawling and stultifying SOLDIER OF ORANGE, which came from the Netherlands, just next door. Luminous, almost magical sense of objects and places and the emotional values attached thereto. With Marie Christine Barret, Roger Hauser, and Roger Ven. 1979. (La Jolla Museum, 10:25, 9:30 p.m.)

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