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City Lights

When Democracy Needs A Nudge

Beware, all ye registered voters who might be thinking of avoiding next Tuesday's election. Beware the minions of Dan Martin and Jim Ellis. Martin is in charge of the get-out-the-vote effort for the Carter-Mondale campaign. Ellis is overseeing the GOP drive, and both have readied their battle plans.

Martin learned how to organize the electorate while serving as a staff member for the Campaign for Economic Democracy, the organization founded by Tom Hayden. More recently Martin was paid by the United Farm Workers to run a voter registration drive in San Diego. He went to work for the Carter-Mondale team October 13 (four days after CED



Jim Ellis



Dan Martin

grudgingly endorsed the Democrats) and is earning \$700 for his three weeks of consultation services.

"When you have limited resources, you have to choose what you're going to concentrate on," he says.

Organizers on the state level ordained that turning out black and Chicano voters was the Carter campaign's top priority, and Martin says he's been planning a way to do that in San Diego County. First he identified precincts with high concentrations by checking the 1975 special census figures, then he cross-checked with the Registrar of Voters to determine the number of Democratic registrations in those areas and how many of those Democrats voted in the last two elections. That netted Martin a hit list of 286 precincts in twelve minority communities (Chollas Park, Encanto, Southeast San Diego, San Ysidro, Paradise Hills, Golden Hill, Rolando/Redwood, Otay,

Linda Vista, Nestor, City Heights, and South Park).

Other Democratic campaigns (such as Lionel Van Leerlin's) will attend to some of those precincts, but Martin hopes to dispatch one or two campaign workers to each of the remaining ones next Monday night. They'll hang a piece of Democratic campaign literature on the doorknobs of registered voters of all parties (Martin figures it wouldn't be worth trying to pinpoint the Democrats). He hopes to follow up the doorknob-hanging effort on election day by having the same workers go to the polls in all the same precincts about five o'clock to see which people haven't yet voted. The workers should report the delinquents to other workers manning phones in the Carter-Mondale headquarters, Martin says the delinquents

thus should receive both a reminder to vote by phone, plus the field workers should also pay them a visit. "Once the workers are at the homes, they should provide the voters with transportation; they should watch the kids; they should do whatever it takes to get those people out."

For all those plans, however, Martin still hadn't marshaled the necessary workers as of early this week. He was counting on a letter mailed out three days ago to recruit a number of volunteers. Martin says he'll also hire workers to supplement the volunteer ranks, probably at a salary of twenty dollars a day. (Carter campaign staffers were working this week to raise the \$10,000 Martin figures it will

cost to cover all the minority territory.) He was also still scrambling to line up phones for the election-day outreach in addition to the eleven lines in the Carter-Mondale headquarters building on First Street and Ash downtown. Martin was hoping to find one or two banks of another twenty-five or so phones.

If he succeeds, he'll still have only about one-sixth the number of telephones the Republicans have designated for use in their get-out-the-vote drive. Velma Farmer, co-chairman of the local Reagan campaign, says the Republicans have about one hundred lines in already-existing campaign phone banks; in addition, GOP supporters have offered to make available another hundred or so lines in scattered

locations such as dental and real estate offices.

Jim Ellis, the Republicans' precinct organizer, says he's used to working in areas that are more heavily Democratic than San Diego. In such areas, he says, a key element in turning out voters is to use telephone or door-to-door canvasses to determine precisely which registered voters are likely to vote which way, election-day turnout work then concentrates on them. But Ellis says that process hasn't really caught on among San Diego Republicans; he notes that here GOP planners seem to assume that "the Republican vote turns out heavy and stays loyal to the party."

Consequently, Republican volunteers next Tuesday (by early this week, Ellis claimed he already had commitments from about 100) will try to telephone every Republican household. "We might be a little weak in the South Bay, but in the forty-first [Congressional] district, we should be able to have the vast majority of people [the district has 78,000 Republican households] covered there," Ellis asserts. He doesn't

foresee having many workers go from door to door in the district. Ellis thinks more voters can be reached by telephone.

Ellis states that voter-turnout efforts traditionally have been less crucial to Republicans, who tend to go to the polls in greater numbers than their Democratic counterparts. That final proves requires ninety-five percent less energy than manufacturing aluminum from bauxite, one reason why aluminum recycling has looked more and more attractive with every oil price hike.

At the San Diego Ecology Center, director Molly Jean Featheringill has a map which shows the extent to which "recycling centers have proliferated. It's dotted with sixty-nine red flags, one for each aluminum recycling site in the county. The Reynolds company now accounts for twenty-five flags. A Logan Heights company, Industrial

- J.D.

City Lights

Those Who Can

Anthony Allegra just had a good week; he scrounged 1709 aluminum cans from his neighborhood in East San Diego. When Allegra brought them down to the Reynolds Aluminum recycling center at 4460 University Avenue, the cans weighed in at a little more than seventy-four pounds. So Allegra earned twenty-six dollars. "I give it to my wife and she buys the groceries," he explains enthusiastically. "We got to help each other out."

Allegra, who sprang from New York's lower west side, is almost eighty-three years old. He began collecting cans six years ago. "You see, I was depressed before I started recycling. I didn't have nuthin' to do," he recalls plaintively. "I told my wife, I don't know what to do. I was gettin' a potherby!" Then one day Allegra noticed the recycling center, which was offering fifteen cents a pound. Soon Allegra began patrolling a regular route. He would walk from his house on Forty-sixth Street over to M. Milo Avenue, then he'd proceed up Orange Avenue crisscrossing through all the surrounding alleys. At first he brought in just a bag or two a week, but gradually his finds increased.

Mike Timpane runs the Reynolds center where Allegra now delivers up to seven bags a week. That increase in the old man's volume mirrors the general growth of recycling in San Diego. Timpane, for example, boasts that his one collection center passed the hundred-million-can mark this past August. In a single good week, the University Avenue station takes in up to 150,000 cans. Customers drive through the lot and stop at one of two conveyor belts. They dump out their booty and magnets cull the unacceptable steel containers. Then Timpane or an assistant weighs each patron's offering and pays each at a rate of thirty-five cents a pound. Powerful blowers then lob the stream of containers into a huge trailer. An Escodillo plant later crushes the metal, which is shipped to Cucamonga and shredded into odd-sized pieces. Later, East Coast smelters transform the "shred" into aluminum ingots. That final process requires ninety-five percent less energy than manufacturing aluminum from bauxite, one reason why aluminum recycling has looked more and more attractive with every oil price hike.

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Metals & Salvage, runs another nineteen, including seven for Alcoa Aluminum; IMS's own recycling center on Newton Avenue also currently sends more than two million pounds of aluminum to Alcoa per year. Some of Featheringill's flags represent smaller aluminum can drop-off operations run by independent entrepreneurs. All told, the recyclers claim that they're salvaging from two-thirds to three-quarters of the cans which enter San Diego County each year. While Featheringill raises an eyebrow at that claim, she says research by the Ecology Centre does indicate that the local recyclers recovered more than seven million pounds of aluminum in fiscal year 1979—the equivalent of 169,418,000 individual cans.

The ecology center director also regards skeptically the various claims about the profitability of recycling aluminum cans. She says, "When Alcoa started in San Diego with its 'Yes We Can' campaign [in the early 1970s], the company admitted very openly it was losing money."

But the aluminum manufacturers, eyeing the increasing costs of making the metal, and the increasing governmental concern over highway litter, began promoting recycling nonetheless. Featheringill says,

"It's going to be economically profitable at some point, but exactly how profitable it is at this point is a fuzzy area."

One thing that's not the least fuzzy is the competitiveness of the business. Today most of the stations pay from thirty to forty cents a pound, at least twice the going rate six years ago. And the various centers compete on more than just price. As one example, the Newton Avenue recycling center stopped issuing cash about six weeks ago, instead paying patrons with checks. But almost immediately, the center's business with the Indonesian community dried up, according to assistant manager Greg Mainhood. As a result, the center has returned to paying cash. (It also just cut its price from forty to thirty-six cents a pound.) At the Reynolds station on University, Timpane cites the cash he pays as one competitive advantage. She says competition has also driven him to foster a sense of community at his center.

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Anthony Allegra, Mike Timpane

around him. "In my head I have a concept of the community as extending for four square miles," he says.

Most of my customers come from within those boundaries. Furthermore, Timpane says most are regulars. Vietnamese, Cambodian, and Laotian families, in which every single family member helps collect the metal, are one big subgroup. "They cover the parks; they cover the beaches," says the manager, who recently got a glimpse of just how far the Orientals range when he bumped into one Vietnamese regular on a Del Mar salt marsh, she was scrounging for cans to sell in East San Diego. Timpane says some individuals just bring in enough cans to earn them small change. "I had one guy who came in the morning on his way to classes at San Diego State. I don't know where he got them, but he always had about a pound — enough to pay for the bus before the rates went up."

Timpane sees upper-income ecological activists standing in line behind grade-school kids trying to earn a little spending money. He also estimates that more than one out of every four of his patrons are retirees. They include people like the one sixty-seven-year-old woman who picks up the cans on her doctor's orders and donates all the proceeds to the This Rock Community Church. And like Anthony Allegra, who learned the tricks of the aluminum can trade quickly.

Allegra, for instance, knows the best times to search. "Sat'd's no damn good! I tell you why. You see, the kids,

they have no school. Yet I have kids and anybody. And they all go round for cans. I wouldn't go out on a Sat'dy. I can't find a can!" he says in disgust.

"Sundays — I usually go out on a Sunday morning. Sometimes you get 'em. Sometimes you don't. But Monday is good because you know the people drink a lot of beer on Sunday and they throw da cans out."

Allegra also invented a can-scrounging labor saver: he saved off a pool cue and fashioned a hook on the end of it, which he uses continuously to slice open plastic garbage bags, and to spear the TV dinner trays and grasp the beer and soda cans within. (He stashes his findings in a plastic bag-lined shopping cart.)

Now he goes out five days a week. "I walk miles!" he states. And competition has forced him to expand and modify his long-standing route. Of the immediate vicinity around his house, he says,

"My God, you don't stand a chance getting the cans. Everybody's doing it now! You got women going around. You'd be surprised. They're well-dressed. They got gloves on. And they got shopping bags! And soon the Vet's here come in. My God! They all live around these alleys there, you know. They get out in the morning so early. They get out at four, four-thirty in the morning." So Allegra now ranges all the way down to Myrtle Avenue, and along that path he's even found friends who horde their cans for his coming. "I'm healthy doing this. I'm out in the air. It makes my blood circulate. I tell you, if it wasn't for dis, my God, I don't know, I wouldn't be livin'! I tell you da truth."

- J.D.

Straight from the Hip

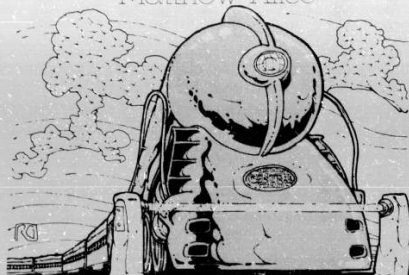
Matthew Alice

Dear Matthew Alice:
Who are the railroad tracks electrically wired together in some sections of Del Mar (and I presume elsewhere)? Is a signal sent by train transmitted via the tracks?
Bob Marcell
Del Mar

Rails are joined by bonding wires that permit approximately two volts of electricity to run through them; the electricity is the usual medium by which a train signals its approach to junctions and road crossings. At Oceanside, where a variety of trains pass at different speeds, the barriers at road crossings are activated by radar. But at most crossings where the trains pass at predetermined speeds, the wheels of the trains create an electrical short where they pass over certain joints between the rails, and this short is interpreted by switching equipment as a signal to raise or lower the barrier at a crossing.

Dear Matthew Alice:
I am an amateur photographer who recently moved to this area. I have several photos that I think would make nice posters. I've already written to Argus Communications, which makes all these neat posters that feature animals, but the company wasn't interested. Do you know of any place I could take my pictures to sell outright, or perhaps on a percentage basis?
Cheryl O. Noriega
East San Diego

So many people want to know where and how to sell their photographs that the art department on the second floor of the downtown library keeps three reference books on reserve. One thin book (ninety pages) is called *Photo Market Guide*. Published in 1972, it lists companies that buy



Dear Matthew Alice:
A note on your statement about batteries in the October 2 issue: I have heard many times that an automotive battery that has been laid on concrete will lose its charge, and this is actually true. The concrete is an effective heat sink, into which the battery quickly passes its thermal energy. This cooling decreases the battery's electrical potential, or voltage.
B. Vineyard
North County

Thank you for elaborating on my reply.

Dear Matthew Alice:
Can you please tell me the meaning and derivation of these commonly used newspaper words and phrases: the greening of _____, the once and future _____, mavin; cru. I have searched, but no luck.
Dick French
Mission Beach

Two are book titles and two are foreign words. *The Greening of America*, by Charles Reich, was published in 1970 and created an instant success with its description of this country's development into a postindustrial society. *The Once and Future King* is a novel by Terence Harbury White about the legend of King Arthur. It was originally published in 1938 under the title *The Sword and the Stone*. "Mavin" is Yiddish for expert or connoisseur. "Cru" is French and has several meanings; the most prevalent is vintage, or a harvest of grapes and the resultant wine.

so, is there also a common home remedy? M.L.
San Diego

free-lance photos. The 450-page *Photography Marketplace*, published in 1978, calls itself "the complete source book for the still photographer," listing markets and including tips on how to sell photos to editors. The *1980 Photographer's Market*, published by Writer's Digest Books, is a 580-page compendium of information on selling commercial photography, with essays on copyright law, a listing of agencies that sell stock photographs, and a calendar of photo workshops throughout the country.

Dear Matthew Alice:
I can get a beautiful tan in the sun and without fail it starts to flake off in spots on my arms and shoulders. I have been told that this is caused by a common fungus. If

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

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We're renters — and we think rent control is a bad idea — for everyone!

Open Letter to San Diego Renters —

On November 4th, we will be voting on Proposition O, the so-called fair rent initiative. After careful study of the pros and cons, we have decided to vote NO on Proposition O. We urge all San Diegans to do the same.

Proposition O is a bad deal for those of us who are poor, elderly, or disabled. Why? Because Proposition O's punitive and unrealistic provisions will only serve to discourage an already discouraged rental housing industry. The costs of maintaining an apartment building have risen dramatically since 1977, yet apartment owners would be forced to roll back their rents to 1977 levels if this measure passed. We sure hope no one ever tries to pass a law that would roll back our wages three and a half years.

The San Diego Union said it best in a recent editorial sharply denouncing Proposition O. "Prop. O will not build a single new rental unit. All it will build is a new layer of government in San Diego — 32 elected officials, with their attendant clerks and investigators, holding hearings and sitting in judgment on landlord-tenant relations and the disposal of property. On the basis of Santa Monica's experience with rent control... Proposition O would add at least \$10 million a year to the San Diego city budget."

We hope you won't be fooled into believing that rent control is the answer to affordable housing. The answer lies in solving the problems of skyrocketing inflation, the scarcity of construction capital, exorbitant interest rates, and other ills which plague all of us today.

We can afford our rents; we can't afford rent control. Rent control is an expensive and dangerous proposition.

Please join with us and vote NO on Proposition O. Thank you.

—Renters Against Rent Control

For Our City's Sake!

VOTE NO ON "O"

Paid for by Renters Against Rent Control, P.O. Box 1084, San Diego, CA 92112



Premiere flight, May 6, 1949



Lockheed Electra, c. 1959

TALES OF AN AIRLINE

(Continued from page 1)

had become just one cog in a corporate wheel that included hotels, radio stations, a sportfishing business, a tent-a-car firm, and two jet-leasing corporations. PSA had gained a nickname that was at once endearing and modest: PSA was the Go-Go Airline.

Now, of course, the airline is entwined in a bitter dispute with its flight crews over salaries and working conditions. The expansion of the early 1970s has been trimmed severely, so severely, in fact, that there are rumors the airline may bail out of the scheduled air-transport business altogether and become strictly a charter operation. It may be just as well that Kenny Friedkin, who founded the airline in 1949, isn't around to witness this newer misfortune to his brainchild. But then again, if he were still here, things might have turned out differently.

Friedkin was from the second generation of pilots. Airplanes had lost their novelty by the time he began flying during the Depression. The link between early motorized flight and the future was then being forged, air-mail routes were crisscrossing the globe, passenger-service airlines were nascent throughout the nation; and the recreational use of aircraft was being exploited by private flyers and barnstorming troops. Another sign it which flying machines had already proven themselves was war.

In the immediate years prior to America's involvement in the Second World War, Friedkin, not yet thirty years old, ran a flying school in Bakersfield to train American volunteers for Britain's Royal Air Force. When the United States finally

entered the global conflict, the young pilot set up a flight-training school for the Women's Air Force Service Pilots in Sweetwater, Texas. He continued the training program until the armistice, after which he flew for Con Airways, a contract airline run for the military by Consolidated Vultee. Later, he became a test pilot for General Dynamics.

But Friedkin, like the pioneer aviators before him, was too much an independent sort to fly very long for others. He learned up in 1946 with his old pal Joe Plosser to form a flying school for ex-servicemen on the G.I. Bill. Plosser-Friedkin Flight School trained dozens of veterans that first year in San Diego, after which Friedkin, with the aid of some financial backers, bought Plosser's interest in the school to become sole owner of the business, which he renamed Friedkin School of Aeronautics.

One of the original instructors in the Plosser-Friedkin enterprise was Eleanor "Fergy" Githenow. She is now the treasurer for Pacific Southwest Airlines and its parent body, PSA, Incorporated. A small, trim woman in her late fifties, she remembers those first years aloud in a deep, sandpaper voice. "I was a WAVE on North Island," she says, "and I trained pilots on the ground for their instrument rating. When I got out of the service, I heard there was a flight school starting up at Lindbergh Field. I went over there and applied. Kenny hired me, and I started training pilots."

After the bulk of soldiers were discharged following the war (and after most of them had used their G.I. Bill education funds, on which the flying school depended), Friedkin began to concentrate on other ways to bring in some money. In 1948 he formed Friedkin Aeronautics, Incorporated, and began charter passenger service with a converted Cessna UC-78. Out of that charter service grew a company that within fifteen years would be the largest intrastate carrier in the nation — Pacific Southwest Airlines.

Exactly how the name was arrived at,

Eleanor Githenow recalls it like this: "Let's see, there was already an airline called Pacific, no, wait. There was an airline called Southwest. Maybe there were two airlines with those names. Anyway, I think the name came about to, well, I think to confuse the passengers." The idea behind the new airline was to undercut the fares of its competitors and to attract, as customers, the large military population of San Diego.

Pacific Southwest Airlines began initial operations with a leased, thirty-one-seat DC-3 to fly once a week between San Diego and Oakland, with a layover at the Hollywood Burbank airport. The original fares for the three-city route were: San Diego/Oakland, \$15.60; San Diego/Burbank, \$5.65; and Burbank/Oakland, \$9.95.

There were twenty-seven paying passengers aboard the airline's first flight on May 6, 1949. Those first flights proved so successful that Friedkin leased a second DC-3. The low airfare was the company's primary lure, and it soon earned a nickname as the Poor Sailor's Airline — PSA. By the end of the first year the company had carried 15,011 passengers, employed fifty people (including pilots J. Floyd "Andy" Andrews and William Shimp, both later to become presidents of the airline), and perhaps most important of all, made a net profit of \$11,984.

The decade following the airline's inception was a tough time financially. The company lost \$85,971 in 1950, \$26,608 in 1951, and \$37,577 in 1952. But these losses were largely considered to be acceptable, the result of capital expenditures for growth; for example, Friedkin purchased his leased DC-3s and bought two more in 1952 at a cost of \$25,000 apiece. San Francisco was added as a fourth destination in 1951 (but PSA cancelled Oakland three years later), and by 1953 the company had 190 employees. However, the fledgling airline still had trouble making its existence known. "We had to explain to the travel agents that we really were a certified airline," says Githenow. "Most

people had never heard of us."

But still Friedkin was bent on growing. In 1955 he replaced his newly purchased DC-3s with seventy-seat DC-4s purchased surplus from Capital Airlines. The single thing that kept PSA going was that it charged twenty percent less than its California competitors (because PSA flew only within the state, it came under the jurisdiction of the state Public Utilities Commission, the PUC, which exercised considerably fewer rate and route restrictions than the federal Civil Aeronautics Board, which governed interstate carriers).

Friedkin used the lax PUC restrictions to full advantage by increasing the number of flights during the holidays and decreasing them during slow periods. By 1958 Los Angeles was added as a destination. It cost \$5.45 to fly from San Diego to Los Angeles, and \$11.81 to fly from L.A. to San Francisco.

In a sense of the word that has since become vulgarized, PSA considered itself a family. Ten years after the airline's first flight, there were 220 employees, most of whom knew each other on a first-name basis. The hostesses (as the flight attendants were then called) and the flight crews were required to spend only one night in eleven away from home, and their pay was comparable with the other airlines. PSA was an underdog battling the giants, and this only helped the feeling of togetherness, the sense that all the employees were working toward a common goal. PSA began billing itself as the "World's Friendliest Airline," and the public was beginning to believe it.

Probably the biggest step forward for PSA was its decision to enter the jet age. In mid-1959 Friedkin announced that his company would buy two French-built Caravelles at a cost of \$1,500,000 each. He went so far as to invite dozens of local civic leaders and other guests for a test flight in one of the aircraft. The new jets would have cut the air time from San Diego to San Francisco in half, to just fifty-six minutes. Even though that deal



Boeing 727-100, c. 1965

was later cancelled due to problems of negotiation between the airline and French authorities, Friedkin was insistent that PSA buy some jets to maintain its competitiveness.

By the end of the holiday season of 1959, PSA had phased out its four DC-4s and had completely re-equipped itself with three Lockheed Electra prop-jets and one DC-6 (the DC-6 was replaced with a fourth Electra in 1961), making it the first all-turbine-powered airline fleet in the United States. "That was probably the most exciting time in the airline's history," says Githenow. "You have to realize those were the first brand-new aircraft we ever had up to that time. I went up to the Lockheed plant in Burbank and flew the test rides in them. They were just fantastic."

Observers of PSA no doubt wondered how an airline with a four-plane fleet and a gross income in 1958 of \$3.5 million could afford a massive re-equipment program costing about ten million dollars. The program was accomplished by a lease arrangement with Barron Hilton, son of hotel tycoon Conrad Hilton and originator of the Carte Blanche credit-card system. PSA agreed to pay Hilton's Electra-Hit Corporation \$32,000 a month on the three-and-a-half-year lease. Even with the new Electras, PSA was still something of a Mom-and-Pop business. In fact, that's exactly what it was, with Kenny Friedkin acting as president and his wife, Jean, acting as vice president and interior decorator (she designed the interiors of the Electras).

In 1962 PSA ordered its fifth Electra and spent \$50,000 modernizing its main office on the southwest side of Lindbergh Field off Harbor Drive. The company now employed 430 people, more than half of whom resided in San Diego. It was the year of the company's best profit margin to that date: \$1,368,770. It was also the end of an era, because on March 17, 1962, Kenny Friedkin died. J. Floyd Andrews assumed the presidency almost immediately.

Andy Andrews had been trained by



Lockheed L-1011 Tri-Star, c. 1974

next January a new record was set at 113,583 passengers. In August, 1963, the all-time record was made at 132,743, and was broken the following May with 132,870. PSA greeted its millionth customer in 1963 in October; its millionth of 1964 in September; its millionth of 1965 in August.

In May of 1965 the company bought five Boeing 727-100 jetliners for a total of \$27.5 million, with an option to buy a sixth. Then in that same year, the company was listed on the big board of the New York Stock Exchange. Although it didn't add anything financially to the company, it greatly added to the airline's prestige, and Andrews realized the benefits of a positive image. Charity flights became commonplace during the 1960s — sightseeing flights, the income from which went to this or that cause. "Operation Babyflit," which occurred in May, 1969, had the airline fly four orphaned infants to Chico in northern California where four families were waiting to adopt the children. "Father's Day Flights" became something of a tradition during the 1960s, in which the airline flew scenic trips around the country for the public and gave the proceeds to the Multiple Sclerosis Hope Chest. In October, 1970, while much of the country was ablaze from a series of wild brush fires, the airline flew "Fire Flights" for sightseers at five dollars a ticket, and then gave the money to victims of the fires. San Diego had come to regard PSA as an integral part of the city, a beloved company. Speaking out against the airline was tantamount to municipal treason. It was one of the greatest public-relations accomplishments the city had ever seen.

PSA made its first request to fly out of the state in August of 1957. In exchange, PSA would have come under the purview of the Civil Aeronautics Board. The biggest disadvantage would have been the installation of a new accounting system required by the CAB, but the benefits would have more than compensated. Andrews wanted the airline to compete on the

heavily traveled San Francisco-Portland-Seattle corridor, and vowed to charge fares forty percent lower than the other airlines serving that route. The request, though, was turned down because of the tight federal regulations governing the intrusion of new airlines into established routes. It was not the last time PSA would apply for CAB certification, which was more than ten years in coming.

Andrews, ever the visionary, viewed the CAB denial as only a minor setback in his plans for expansion. There would be a better moment to try again. In the meantime, there were other ways to grow. In May of 1967, PSA began its flight-training school at Brown Field on Olay Mesa. Lathams, the West German airline, sent ninety trainees to San Diego that year to be instructed at a cost of one million dollars. Three months later Japan Air Lines dispatched 120 would-be pilots to Brown Field for training. Not only was the flying public appreciating PSA, so was the commercial airline community throughout the world.

But Andrews wanted more. Looking back at his schemes for expansion, it now seems his dreams for the airline bordered on the megalomaniacal, especially when it came to the ill-fated Fly-Drive-Sleep program that was to be the cause of PSA's near-collapse eight years later.

The Fly-Drive-Sleep idea was disarmingly simple. People who flew from one city to another on business (they went) needed certain things. First, they needed an airplane to transport them. Second, they needed ground transportation once they arrived at their destination. And finally, they needed a resting place for the time they spent in that city. PSA already had the airline, which took care of the "fly" side of the plan. Next, Andrews went hunting for the "drive." With that in mind, PSA purchased Valcar Rent-A-Car in the latter part of 1967. From the start, it was an utter disaster. It lost money every month under PSA's control, except one. But most new businesses lose money in the

(Continued on page 10)

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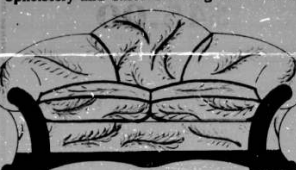
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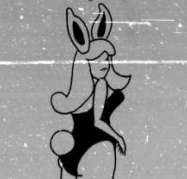


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TALES OF AN AIRLINE

(continued from page 10)

The free flow of ready cash became constricted late in 1971, and the company sold 750,000 shares of its stock at twenty-five dollars a share to raise some working capital. It was not enough. In 1972 it sold two flying 727-100s to Mexicana Airlines for more cash, and later that year applied to the PUC for an increase of seventy-five cents per fare.

Finally, the PSA board of directors acted to pull the airline out of its tailspin. In February of 1973, the board created two new positions — chairman of the board and chief executive officer — and installed Andrews in those seats. In doing so, however, they removed Andrews from the presidency and put in his place William Shimp, who began as a pilot with PSA in 1949 and had worked his way up through the ranks to become chief pilot and, later, a company vice president. It was Shimp's turn to assume a bigger leadership role in the ailing company. But if Andrews' removal from the presidency was a demotion of sorts, old Andy didn't know it. He was still the flamboyant chief of PSA — and the worst was yet to come.

There was at least one stabilizing force through the turbulence of PSA's expansion — pretty women. In the 1950s they were called hostesses; in the 1960s they were stewardesses; and in the 1970s they were flight attendants, and their ranks were entered into by men. But they were always one of the main attractions of the World's Friendliest Airline. The manner in which they were exploited, though, would make even the most mild of feminists shudder today. Here's a scene from 1967. Dozens of PSA and city officials are standing

around a large hole at Lindbergh Field where the corpse of the new PSA hangar and administration center will soon be built. They watch attentively as several smiling stewards pass by the hole, remove a garb from their legs, and toss them carelessly down into the pit.

Andrews was not unaware of the effects his stewardesses had on men, and he utilized their beauty to the fullest. In August of 1967, for example, the American Army Helicopter Squadron 174, stationed near Saigon, Vietnam, renamed itself in honor of twenty-three-year-old Judy Bailey, a PSA stewardess whose picture graced numerous magazine advertisements for the airline. "In the ads, Bailey was shown in her celery green uniform, holding a sign that read, 'Pure, Sober, Available.' Beneath her picture was the caption, 'I'd like to put something on you.' " Andrews heard about the helicopter unit's affection for the young flight attendant and so flew her to the battlefield to meet them.

PSA's director of stewardesses in 1969 was Nancy Marchand. Marchand was quoted in July of that year as saying that PSA had hired so many pretty girls locally to become stewardesses that San Diego's supply of sweet young things was becoming depleted and that the airline was going to bring looking statewide for applicants. "We only hire one of every sixty applicants," Marchand said at the time, "and the average stay is only nine months before a girl marries and quits." (Marchand herself married a PSA pilot a month later and quit the airline.)

The company's women were supposed to look pretty, and that was all. The airline was intolerant of stewardesses who stepped too far out of line — who, in effect, became ugly. In March, 1969, two of the company's 400 stewardesses, Elaine Bowen and Edith Field, both of San Diego, were fired for attempting to form a union. They took their case to the National Labor Relations Board, and in March, 1970, the board agreed the women were fired illegally and ordered the airline to reinstate them with back pay. (The flight attendants are now unionized by the

ILGWU.) This attitude on the part of the company toward its stewardesses apparently did not discourage young women from applying for one of the few openings. In August of 1971, the head of its stewardess department, Jean Hocking, said, "So far this year we have had more than 3800 applications. We have hired fifty-three and that's all for this year."

Perhaps the most famous uniforms ever worn by any team of flight attendants anywhere were those worn by the PSA women in the early 1970s. The legend relates that in January of 1972, Andrews walked into an upstate airport where a new, red carpet had been installed. It struck him that the green uniforms worn by the stews and counter clerks were somewhat boring in comparison to the floor covering on which he was then standing. Ever one to shun anything boring, Andrews ordered modern, new uniforms for the PSA women, to be designed by local uniform designer Barbara Owens. Owens said back then, "I have designed for them pink miniskirts to be worn with strawberry hot pants and red boots and they're really just daring." The color scheme caught on, and by November of 1972, PSA began changing the color of its airplanes from the traditional red and white to the now-recognizable arrangement of tropical-fruit-colored stripes.

PSA reconfirmed its faith in sexy skirts in March, 1973, when Owens, of Futura Designs, created the newest stewardess uniform, the seventh in twenty-four years. The minidresses were made of polyester double-knit fabric, and the stews had the option of wearing a dome-shaped or bowler hat. The shoes were chunky-heeled platforms. Hocking, the director of the stewardess department, made it plain that the company had no wish to cover up the anatomy of its pretty employees. "We want our girls to maintain the image of young, good-looking California women," he said at the time, "and you can't do that in pantsuits. We want to make sure the assle seat is always sold." The stewardesses accepted this notion; sometimes, it seemed, too easily. "If we wore

pantsuits," said stewardess Lynn Badley back then, "there would be a tendency to forget about your shape. But with short dresses, we have to keep some figures."

The airline hired a new advertising agency (Elsbatten, Johns, and Law, in Los Angeles) in November, 1976, as it was rebounding from its financial woes of several years earlier. Within three months of the agency assuming the PSA account, the stewardesses had their uniforms changed drastically — from hot pants and miniskirts to a more sedate outfit with a blazer and a skirt that reached clear to the knee. As far as many businessmen were concerned, the go-go airline had stop-stopped.

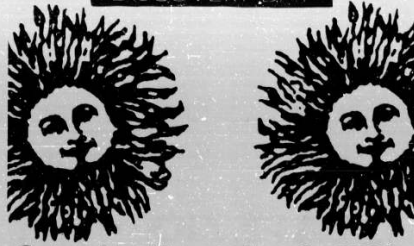
It was quite apparent, by the first quarter of 1972, that there were too many companies under the ownership of PSA, all with too little control. In April the airline directors formed a holding corporation — to include the airline, the radio stations, and the hotels — and called it PSA, Incorporated. "Basically, it was to keep all the different businesses at arm's length from each other," says Githrow. By the following February, Shimp, the new president, could announce that the changeover to PSA, Incorporated, was complete. Shares of PSA stock were immediately converted to shares of PSA, Incorporated. The officers and directors of the airline were now the officers and directors of the holding company.

Shimp sold his edgy stockholders in 1973 that the holding company was created to enable more flexible and economical financial arrangements among the various companies. But as the losses mounted, the shareholders became very nervous. Many of them gained renewed faith in the airline through the calm voice of Shimp.

William Shimp, currently chairman of the board and chief executive officer of PSA, is a native of Moffat, Utah, and early on moved with his family to a ranch in Ontario, Oregon. His interest in aviation was piqued by an uncle, Casey Jones, who ran a flight school in Ontario. The young Shimp learned to fly a Piper Cub from his

(continued on page 14)

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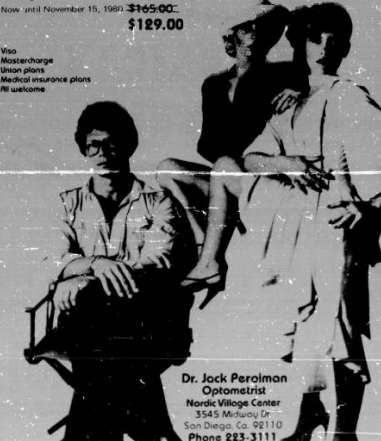
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TALES OF AN AIRLINE

(continued from page 12)

Smith's Westgate California Corporation, PSA made its first entrance to buy Smith's 45.75 percent ownership of the airline as early as 1969. There were protests from other airlines and protests from shareholders who owned portions of the minority interest in Air Cal, and the deal met with delay after delay. In 1973 Smith was having financial difficulties of another sort: his bank, the U.S. National Bank, had failed under suspicious circumstances. Smith was sued by the federal Securities and Exchange Commission for scheming to defraud his Westgate Corporation and his bank.

In the midst of Smith's financial nightmare, Andrews and PSA served notice, in July of 1973, that the deal was off. Andrews said Smith's financial difficulties had nothing to do with the cancellation of the merger; rather, he said, there was a threatened lawsuit by the Justice Department which would have cited the merger as a violation of the Clayton Antitrust Act.

Both airlines would have wound up in court had the deal been consummated, and Andrews said his company wanted to avoid a lawsuit. For PSA, it was another deal turned sour.

There was no use in the airline folding itself any longer as to the success of its diverse holdings. In October, 1973, Andrews called the hotel operation "a complete flop." Four months later, PSA contracted with the Hyatt Corporation to manage the Los Angeles, Long Beach, and San Diego hotels, while PSA maintained management of the San Francisco. Andrews admitted that the hotels had lost two million dollars in 1973. Even so, Andrews said at the time Hyatt took over management, "We're not looking to get out of the hotel business."

The hotels were draining money from the airline, one of the few profitable ventures of PSA, Incorporated. But when, in 1973, the Arab oil embargo hit the United States, Shell Oil Company, which supplied PSA with its fuel, was mandated by the federal government to cut back its fuel allocation to 75 percent. The airline cut thirty flights from its daily schedule and laid off 500 employees as a result of the fuel shortage.

Shortly after the lay-off, PSA found itself up against the first strike in its history. Six hundred and twenty maintenance personnel and 700 operations personnel walked off the job on November 16, 1973, in a dispute over wages. The airline managed to keep about half its scheduled flights operating, and Eleanor Githenow remembers accounting personnel working the counters, and pilots handling bags, as well. The workers, who were represented by the Teamsters, finally went back to their jobs the day before Christmas, 1973, after approving a two-year salary agreement which brought their wages up to industry standards.

Still looking toward that day when PSA jetliners would be crossing the California

boundary, the airline took delivery of two Lockheed L-1011 Tri Stars in 1974. The wide-body aircraft, built to carry 200 passengers, were initially put on the Los Angeles-San Francisco route. But it was a case of bad timing. The L-1011s were excessive amounts of fuel — amounts that were not offset by the larger number of passengers they could carry. The two mammoth jetliners were under PSA's care on a long-term lease agreement which called for the delivery of three more L-1011s. It was obvious to the PSA brass that the airline could not accept more of the unprofitable jets at that time. In fact, it could no longer afford to fly the two it already had. A decision was made to ground the two planes, but even before that was done, the company took an axe to the employee roster.

In the first month of 1975, PSA furloughed one hundred stewardesses and fifty ramp personnel because of dwindling passenger volume and increased fuel costs. Industry observers, though, noted that none of the other major airlines serving San Diego — Delta, United, Western, and American — laid off any more than two or three part-time workers. In a related move, PSA removed nine seats from each of its nineteen jets, leading to the reduction of one stewardess per flight. Andrews also announced in February of 1975, that the Airline Training Center at Brown Field, where Japanese pilots from All Nippon Airlines had been trained for several years, would be closed down. In a somewhat understated remark, Andrews said at the time, "I'd like to be optimistic, but it just isn't that time of year."

The airline finally grounded its two L-1011s in April, 1975, and retired the two aircraft to a hangar in Arizona; they were never used by PSA again. The company that same year cancelled its order for three more of the jets, setting off a series of lawsuits against PSA by Lockheed.

In March, 1975, the company announced it was seeking buyers for its four hotels and radio stations. Andrews was heard by reporters to mutter something about a "recessionary economy." By the middle of 1975, losses from the hotels were estimated to be one million dollars. In May of that year, Andrews announced the company was just hoping to break even financially, but such was not the case. At the end of that disastrous year — after selling three of the radio stations and two of the hotels — PSA's losses, after taxes, were a staggering \$16.7 million.

Although nothing was stated outright, much of the blame for PSA's incredible financial fiasco was laid at the feet of its chief executive officer and chairman of the board, J. Floyd Andrews. The pressure on Andrews to move out of the way grew to such a degree that in March of 1976 he resigned as the company's chief executive officer. Shimp, who had been the company's president since 1973, was named as

(continued on page 16)

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TALES OF AN AIRLINE

(Continued from page 15)

Andrews' successor, Andrews retained his post as chairman of the board, his chief task in that position was to lobby in Washington, D.C., for CAB approval to fly out-of-state. It looked to many people in the industry, though, that the fifty-six-year-old Andrews was being put out to pasture. Three months later, in April, Andy Andrews quit the whole show. He resigned as a director and chairman of the board. An unidentified company executive said at the time that "Andy probably just got tired." Officially, the company denied that Andrews' departure was anything other than completely voluntary.

PSA estimated in January, 1977, that it had lost \$18 million on the Lockheed L-1011 Tri-Star (which was the amount the airline had forfeited on its deposit). And even though Lockheed was able to lease

the three unclaimed L-1011s, PSA initially contracted to lease the aircraft (which said it was still going ahead with its lawsuit against PSA for leasing on the lease contract). Two months later, Lockheed filed a \$32 million claim against PSA. (PSA filed a counterclaim against Lockheed for \$100 million in 1978, and leased back the two grounded L-1011s to Lockheed until 1982.)

Shimp, and everyone else, understood that the L-1011 business was a costly, embarrassing mess, the effects of which would be felt for years. But the concept behind the L-1011 deal — that PSA needed larger aircraft capable of transporting close to 300 passengers cross-country, prior to what it hoped was the inevitable CAB approval to fly out of the state — was a sound one. If there was one thing Andrews had insisted upon, it was that PSA must be prepared to assume the responsibilities of an interstate carrier as soon as CAB approval was made final.

It was with that in mind that the airline ordered ten McDonnell-Douglas Corporation DC-9 Super 80 jetliners in August, 1978, at a cost of \$180 million. The new twin-engine planes cost \$15 million apiece, and the deal included parts worth

\$30 million. PSA was the first domestic airline to order the super jetliner. It was these DC-9 Super 80s that would partially spark the current strike, two-and-a-half years later.)

Now that the company had gotten rid of most of its subsidiaries, Shimp and the rest of the management tried to tighten up the operation of the airline. New methods of economizing costs were instituted, some with less than successful results.

One former maintenance crewman (called a ramper; his job was to load cargo and baggage and clean the aircraft) recalls several examples of mismanagement in the name of economy. For the sake of this story he will be called Jim Smith. "There are trash bins in the planes on the flight-deck (passenger) level," Smith says, "and they're dumped after each flight. These planes used to have two toilets in the back, but they took one of them out and put a storage closet in its place. The trash cans were next to the galley, and someone in management came up with the brilliant idea to take the trash cans out of the galley and put them in the storage closet. Why? I don't know. But then they didn't even do all the planes the same way, so that in some

planes you had trash bins in both the galley and the closet and for a while, some of the planes didn't have any bins."

Another time, says Smith, there must be an easier way to handle the trash that accumulates on board an aircraft during flight. "The planes have a rear baggage compartment called the 'pit,'" says Smith. "They put these huge Dempsey dumpers down in the pit and connected them to the galley with a long chute. They outfitted twelve aircraft like that last year. Then the FAA [Federal Aviation Administration] came in and said the dumpers were fire hazards and to remove them."

"The thing is," continues Smith, "there was this wild separating the executives from the employees. It was like the executives were saying, 'We're not messing around anymore.' But that was so stupid. They just cut off all communication. Like in this dumpster thing: the moment the ground crew saw it, they said, 'Why didn't they ask us?' It was such an obvious screw-up."

But even with this waste that many perceived between the management and the employees of PSA, there was a sense that

finally, after all these years, the company was back on track. The first strike was behind them. The radio-taxis were gone and so were the hotels. The L-1011 problem, while far from over, was at least out of the limelight for a while. It seemed that, once again, PSA was an airline.

The morale certainly wasn't at a pinnacle, but the gripes were at a minimum when compared to the hard times of the early- and mid-1970s. It's not unreasonable to think that Captain Jim McFerson was happy in his job. A seventeen-year pilot with PSA, McFerson may have even been whistling as he left his Sacramento hotel room on a clear September morning two years ago and headed for the airport. The Boeing 727-200 was filled with 129 passengers (thirty-nine of whom were PSA employees heading back to work in San Diego) and the six members of the flight crew, including McFerson. "Good morning, ladies and gentlemen," McFerson greeted the passengers. "We're just about cleared for take-off. We'll be traveling to San Diego with a stop in Los Angeles. The weather in San Diego is clear and warm. Our estimated time of arrival is nine o'clock. I'm Jim McFerson and I'll be your

captain today on PSA Flight 182. Enjoy the trip."

In San Diego, Jim Smith, the ramper, was on the runway. It was his job, along with others, to retest Flight 182 with supplies and to fuel it. Minutes after nine, on that sweltering morning, Smith raised his eyes to the landing approach and saw a brilliant flash in the air. He knew it was a plane going down. "At first we all thought it was a Western flight," he says. "They had a flight that came in at just about the same time. But then word came down almost immediately. It was one of ours." By noon, everyone's worst fears were confirmed. "The worst part of it," says Smith, "was that although you didn't know exactly which PSA people were on the plane, you knew that you knew them." And says Eleanor Githenow, "There was just such a terrible sense of helplessness."

The airline did not stop, however. Even as the smoke still rose from the North Park crash site, PSA jets lined the runway for take-off. Eleanor Githenow was in charge of fifteen employees from the financial department who manned the telephones to notify the next of kin. The total dead was 144; it was the nation's worst air disaster

up to that time.

To the everlasting credit of the PSA management, no word was mentioned about the financial loss to the company, not for more than a week after the crash. The 727 that had gone down had been purchased in 1968 for five million dollars, but would cost \$15 million to replace in 1978. Thousands of dollars were paid out in direct cash payments, also, to cover hotels, meals, travel, and funeral expenses for the families of the dead.

The irony of the disaster is that, for a while, the 4400 employees of the company were once again a family, brought together by the common bereavement of dead friends. "People were told not to talk to the press," remembers Smith, "but it was unnecessary for them to say that because no one really wanted to talk anyway. For a long time everyone seemed to pull together. But that camaraderie began subsiding within a year, when the company started pulling in its slack."

There was good reason for the company "pulling in its slack." The deregulation of the strict CAB guidelines for new interstate carriers had been accomplished in 1978 and PSA was granted approval to fly

out of California. PSA inaugurated service on its first interstate flight — San Diego to Las Vegas — on December 15, 1978. The following May, service from Los Angeles to Las Vegas was begun. New out-of-state routes, planned long in advance, began popping up overnight on the PSA schedule — to Reno, to Phoenix. It was the realization of a decade-old dream first pronounced publicly by J. Floyd Andrews in 1967.

But the glory of that triumph was marred by the first serious takeover attempt since the airline's inception. Harold Simmons, a forty-seven-year-old Texan who was president of the Texas-based Vail Corporation, had not so quietly been buying up as much PSA stock as he could lay his hands on since May, 1978. By the first of November, Simmons had amassed twenty percent of the company's stock at a cost of \$12 million. The PSA board of directors saw the power of Simmons' holdings and quickly amended its corporate bylaws to require an eighty percent approval of all the stockholders for any proposed merger and with "a related person" — that is, anyone who owns twenty percent or more (Continued on page 18)

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TALKS OF AN AIRLINE

(continued from page 1)
of PSA stock. (The company itself only
controlled 14.7 percent.)

The amendment was approved by a majority of the stockholders, but Simmons threatened to fight the legality of the amendment in court. Finally, in February of 1979, Simmons reached an amicable settlement with the airline. Under the agreement, Simmons exchanged 700,000 shares of PSA stock, which represented twenty percent of the stock outstanding, for Jetair Leasing, one of PSA's subsidiaries. The leaving company came with four Boeing 727-200s, and the total value of the leasing company, with planes, was about \$16 million.

As if the financial beating PSA took in the Simmons deal weren't bad enough, the Federal Aviation Administration said in the first year that PSA had the worst safety record of the nation's top eleven airlines (PSA was ranked eleventh in number of passengers served). The rating covered a period of the past five years and concerned itself with violations of safety regulations by flight crews and mechanics. PSA was cited for, among other things, such major infractions as landing on the wrong runway and taking off without clearance, to such smaller misdemeanors as allowing a drunken passenger on board and failure of a pilot to have a valid medical certificate. PSA, with twenty-nine aircraft, was cited for a total of forty-six violations—more than twice as many, in ratio to the number of aircraft, as any other airline in the top eleven.

The safety violations did little to enhance PSA's prestige, nor did the airline's admission of guilt in the 1978 air disaster. In August of last year, Superior Court Judge Jack Levitt ruled PSA was responsible for the crash. The ruling meant that jury trials in lawsuits resulting from the crash were to be held only for determining the amount of the award the airline must pay. His ruling agreed with the decision of the National Transportation Safety Board, which had ruled earlier that the probable cause of the mid-air collision was the failure of the PSA flight crew to keep the small Cessna in sight after being warned that the private plane was ahead and below the airline.

PSA pilots complained to the local media that the company was "throwing the pilots to the wolves." The pilots felt the airline had done nothing to defend their image in public. Much of their wrath was directed at PSA Chief Pilot John Cowan, who testified that the 182 flight crew had violated professional standards by descending into the area while uncertain as to whether another aircraft was there. The pilots were also upset because PSA chose not to contest the ruling of liability.

Soon the pilots would have another reason to grumble; their union contract was expiring in January of this year, and the company seemed to be hedging about an early agreement. January came and went without an agreement being signed, and the pilots worked the first nine months of this year without a contract. Negotiations continued off and on between PSA and the Southwest Flight Crew Association.

The basic disagreements were on wages and working conditions. Specifically, the pilots wanted a \$96,758 annual salary for the captain of a 727 and \$101,523 for the captain of the new DC-9 Super 80s. The company held to its final offer of \$87,481 for a captain with twelve years' experience. The pilots also wanted their monthly wages, schedule reduced from fourteen to twelve days, and wanted a three-man crew in the cockpit of the DC-9s. The company says that aircraft can be flown safely—and indeed other airlines fly them—with only two men in control.

Negotiations between the pilots and the

airline finally broke down near the end of August, and a mandatory thirty-day "cooling-off period" went into effect. The pilots finally walked off the job on September 25, the second anniversary of the North Park air disaster, and for the first time in the history of the company, the airline came to a complete halt. All flights were cancelled, passengers were shuttled off to competing airlines, and nearly 3,000 employees were laid off for the duration of the strike.

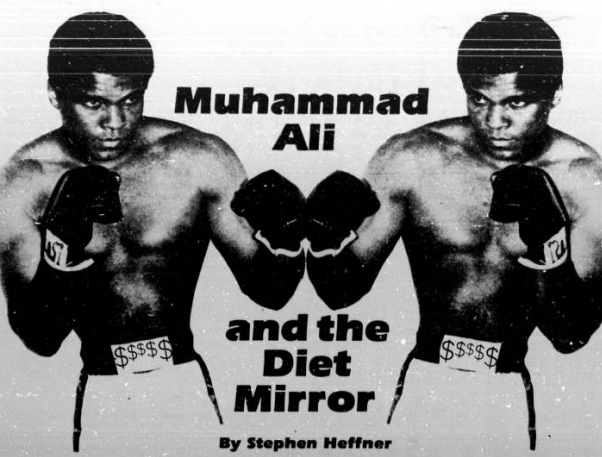
Jim Smith, the tamper who witnessed the crash and who no longer works for the airline, still maintains close friendships with several of the PSA pilots. He contends that the company manipulated the strike so that it would occur at the precise time it did. "Because the airline flies under federal regulations," Smith says, "there are certain guidelines the company and the union have to follow in wage negotiations. One of those is that there has to be this cooling-off period during which everyone still works. After the cooling-off period, if the union still wants to strike, it can. What PSA did was to start up negotiations, then break them off, then start them up again, so that they could time the cooling-off period just when they wanted it. They manipulated it so that it happened on September 25 for a couple of reasons. First, because the pilots would look really bad to the public by walking out on the anniversary of the crash. The company has all along tried to make the crash look like it was the pilots' fault. Second, the early fall is traditionally the slowest time of the year for the airline. They had this set up months ago."

Smith is not entirely off base with that estimation. Last July PSA announced plans to trim its full schedule by eight percent, bringing total cutbacks for the year to eighteen percent. The company estimated back then that it would have to lay off about 400 of the company's 4,400 employees, mostly pilots, flight attendants, station personnel, and reservationists. The airline also announced the summer that it would cease operations in three markets by September 17: Reno, Oakland, Ontario/San Jose, and Ontario/Oakland. The airline's service to Stockton was planned to be terminated on October 19 because of a fourteen percent drop in passenger traffic.

PSA's current finances showed strong signs of bouncing back before the strike was called. The year 1979 was PSA's best, financially, with operating revenues of \$335,838,000 and earnings of \$23,097,000. The strike, however, brought to a halt the airline's recovery. "The airline will still be receiving income, though, through the Air Shuttle subsidiary, which overhauls jet engines and which can be expected to bring in revenues annually of \$40 million, and PSA charter flights, which will bring in about \$3.5 million a year. Also, the Airline Training Center the airline owns in Litchfield, Arizona, which trains pilots for Lufthansa and which is wholly unaffected by the strike, is expected to bring in \$7.5 million. The airline has even been rumored to be ready to quit the scheduled airline business and place its total effort behind its subsidiaries. The company denies this.

The few employees who still haunt the hallways and offices of the PSA headquarters at 411 Lindbergh Field once again feel like family. William Shinn is frequently seen walking up and down the office corridors with questions for his lieutenants. There is once again a feeling of belonging to a small, select group trying to get a job done.

Eleanor Gluthe, sitting in her third-floor office of the headquarters and smoking cigarettes, says the feeling of familyhood never really disappeared completely from that time thirty years ago when the airline had only one leased DC-3. "A lot of the new people came in and asked like working for PSA was just another job to them," she says. "It was hard to get through to them. But I don't care what anyone says, we're still a family. When they began to furlough the employees because of the strike, I saw thirty girls in an ant-ant going out in tears because they were laid off, and they were still saying, 'Thanks for letting us work here. They're still a family here. It's just different.'"



By Stephen Heffner

If there is a country in this world whose citizens are more obsessed by and fixated on the image of the slender body figure and dieting to attain that figure than are the people of America, I do not ever want to live there. One of the few positive things that can be said about Russia is that everyone there resembles a potato and thinks it just wonderful. Here, on the dietetic golf course of American life, the anorectic fashion model is the par which our women, playing from the chocolate tees, and our men, playing from the beer tees, are forever seeking, playing with different clubs and by different instructions every day, yet mostly bogeying and double-bogeying, dribbling their shots into the blubber bunkers, calorie creeps, and heavy hock hazards. And within our unique system of American-style capitalism, more than a few enterprising people have seen that in fat, as in almost every other affliction, including cancer and old age, there is money to be made. The methods used in extracting this dough from the afflicted have been, predictably, numerous, varied, and creative; and, until recently, I was certain that in a product called the "diet mirror" I had seen the most ingenious, the diet game had yet inspired. But that was before Muhammad Ali fought Larry Holmes for the WBC heavyweight championship. It was then that I realized that Ali's familiar cry, "I am the

greatest," no longer referred to his abilities as a boxer, but to something else, to a trick unlike any he had ever pulled. That night Ali climaxed a work of brilliance that had nothing whatsoever to do with boxing, and yet it earned him eight million dollars and left the once proud diet mirror an also-ran. He had entered the Blubber Money trade and, with the seemingly effortless grace for which he was once known, he stole the cake, though he waited a while before eating it. A bit of history should add weight, pardon me, to the argument. Not long ago I shared a house in Chula Vista with, among other people, a thirty-one-year-old woman whom we shall call Pinky. Pinky was a grouchy troll of a person whose disposition had been fashioned by a variety of problems, not the least of which was that she was twenty pounds overweight and quite self-conscious about it. Pinky's misadventure of her weight problem was not unlike the traditional ignorance of primitive or uneducated peoples who cannot figure out why they have so many children, and who, to relieve the monotony and agony of having all day at jobs to support their large families, like to get drunk and screw. In Pinky's case, the obvious solution of her weight problem was simply to stop eating food and maintain some kind of exercise program. She chose instead to "diet," and it seemed that she followed a different program every

week. Her bookshelves were lined with a treasure of literature on dieting, and the limited nature of the subject matter notwithstanding, Pinky was the most avid reader in the house—at least a diet book a week. One day Pinky made an addition to her room's furnishings: a free-standing, full-length mirror that she set against the wall next to her bed. Since I was not in the habit of visiting her room, I had no opportunity to examine the mirror closely; but from seeing it as I passed her door, it appeared to be nothing extraordinary. One thing that did change after its arrival was that much of the time Pinky had previously used to read her diet books in the living room she now spent observing herself in the new mirror. I suppose a better sleuth would have guessed a connection, but I was ignorant of any until Christmas day of that year. Pinky had gone East to visit her parents for the holidays and so I thought if no harm to steal a look in her mirror to check the fit of a pair of pants I had received as a gift. The pants felt fine, but when I saw them in the mirror, they looked unexpectedly tight-fitting. I brought the mirror into the living room for a better view and a critical evaluation by a housemate. Again, I stood before the mirror and again some-thing was not right. "Do these pants look tight to you?" I asked my companion. "I don't know about the pants," she

answered, "but in that mirror you look like you're about fifteen pounds heavier." I looked and saw that she was right, and then I knew. "This is a trick mirror, a damn luncheon mirror!" I exclaimed. "Pinky bought herself a diet mirror!"

My housemate agreed and we laughed all morning as we struttled and posed in the glass, praising medical science for this amazing instant cure for obesity. But the more we looked the more we realized it to be the work of genius; for, indeed, so subtle, so surreptitiously seductive was the illusion produced by the reflector that it could in no way have been confounded with the hilariously hokey jokes that we see in amusement parks. No, this was not the work of a heavy-handed novelty designer, but instead the work of an inspired craftsman. All that would have been required to make Pinky's mirror appear to be a conventional one was the slightest inclination or, better to say, need on the part of the reflector to believe that the image was accurate, and then probably only a few days of growing accusation ed to it. After that the owner would have little trouble declaring to himself and to anyone who asked, without reservation, that the mirror's images were true, as little trouble as Pinky had when she returned and responded to my tactful question by saying, "There's nothing wrong with this mirror." She replied unperturbed. "See for yourself."

She was a fortress of belief, despite being not far from one of body. Also it took a while and some amateur detective work, but I eventually pieced together the story of how Pinky acquired the mirror, and I also learned of the very selective process of diet mirror distribution. It seems that Pinky had been a regular customer at a particular South Bay health-food store, where she did most of her buying of diet books and "diet food" (if there is such a thing; these stores are often a little short on conscience, by the way). At some point, after selling Pinky enough snake-oil diet remedies to know that she was a terminal and helpless diet junkie, the store's proprietor took her aside and, with a telltale twirl of his waxed mustache, led her to a back room, where he promised he would deliver the ultimate in the crash diet. "You will lose weight immediately and painlessly," he purred. Poor Pinky. She followed, stepped before the sequestered, gleaming glass, and was hooked. She felt as if salvation had come at last, as if a great burden had been suddenly lifted from her stomach and legs and arms and butt end. She felt twenty pounds lighter, and in the mirror she looked it. She has been happy and slender in her private mirror ever since.

Now if, as you well might and as I did, regard the diet mirror as the state-of-the-art hardware in the self-image merchandising game, consider the accomplishment that Muhammad Ali realized on October 2 last, (to be televised locally this Friday night),

(continued on page 26)

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Ali

(continued from page 19)

and what a monumental charade he perpetrated on the wide-eyed, body-figure conscious American public. When Ali first suggested that he wanted to fight Larry Holmes for the championship, the nation turned the channel. The man was thirty-eight years old, weighed 260 pounds, and had fought his last fight nearly two years before, when he barely defeated the only mentally retarded heavy weight champion in history, Leon Spinks, and he accomplished that by smothering poor Leon in the folds of his belly fat. The betting odds on an Ali victory over Holmes were ridiculous, and the prospects for a gate on such a spectacle were so poor that Don King planned to charge Holmes and Ali admission. In short, no one thought the fight could happen. But Ali needed money, so he devised a plan to get it, a plan

so ruthless, so sneaky, so unfair that it should have been illegal. He knew in his wild mind of aunts what would best capture the imagination of the American public, what the thing was to do and at which they would fail the most miserably and consistently. He exploited the weakest areas of the American common sense, reason, and practicality. He knew it could not be a miraculous show of his renewed boxing skills, the amazing skills of a younger Ali, for he realized that he could not box his way out of bed with Truman Capote; he had to do it the hard way. He did not plan a surprise strategy for Holmes; he did not invent a new boxing technique to mystify

the opponent; he did not learn a new killer punch. He simply lost weight, and in doing so he hit the paying public in their considerable soft spot; he did the thing that they try the hardest to do and at which they fail the most miserably and consistently. He exploited the weakest areas of the American mind and, in invading that territory, cut the supply lines of reason. Herman Ohio, who is thirty pounds overweight, who uses Sweet 'n Low in the coffee he drinks with his pie and ice cream, who drinks thirty Lite beers instead of regular beer on a Saturday afternoon to keep the calories down, who knows that Ali is washed up and who would not have paid a dime to sit at ringside when Ali weighed 260, sees the picture of the slender Ali in the morning paper, begins to believe that if the man could lose that much weight he must be able to do anything, including beat Larry Holmes, and now happily shells out twenty-five smackers to watch the fight on the big screen at the California Theatre, which will overflow with people just like himself. Closed circuit television facilities across America were filled to overflowing

the night of the fight for no reason better than Ali's having lost forty pounds. When he finally did step into the ring for the championship, he did nothing but stand around, skinny, and get beat up, he did not dance or box or punch; he was just a slender punching bag growing richer with every blow.

At eight million dollars gained and forty pounds lost Ali earned \$200,000 per pound — a productive diet by anyone's standards. But the money was not the greatest testament to the magnitude of the scam. More significant by far was the presence at ringside of a quiet little man who had paid \$500 to see Ali win. His name was Roland Loomis, former medical school dropout, former clerk in a health-food store, and presently the owner of a chain of health-food stores, the author of a series of best-selling diet books, and the inventor of the diet mirror. Mr. Loomis, master huckster, was taken in with the rest by the greatest — the wily, wealthy Muhammad Ali, who, according to reliable reports, is once again eating everything in sight.

ELEANOR WIDMER

The former mayor of New York, Jimmy Walker, may have carved his niche in history not by any civic advances but by his defense of freedom of the press. "No woman has ever been seduced by a book," he once laughed. But of course he was wrong, not simply because he thought in stereotypes — a sexy woman never reads and all we need is sex — but because books, in fact, can be seductive, even corrupting.

Last week I went down the primrose path with a book called *Maida Heatter's Book of Great Chocolate Desserts* (Knopf, \$15). I knew in advance that I shouldn't read it, that it would set me off on a binge, but there was no resisting this temptation. Chocolate addicts the world over will understand what I am saying. I do not smoke or drink, and when asked whether I get headaches from wearing my halo so tight, I always reply in a soft voice, "I'm a chocolate addict."

Believe me, this is no light addiction. I can eat a whole box of Popen's Florentine cookies at one sitting, down a full pound of Lady Godiva chocolates without pause. And like alcoholics who hide their cache behind house plants or in the dirty laundry, I always have chocolate squirreled away in my freezer (you can't keep chocolate in a drawer because it absorbs odors and then tastes stale). I emphasize with addicts of all sorts: I simply translate their particular vice into chocolate and I understand that irrational craving.

Once last winter, during one of our torrential rainstorms, I braved the floods and the possibility of catching pneumonia just to cop some chocolate. My hand actually shook as the bag was handed to me, and I wolfed down my "fix" while standing in the doorway of Martha Baker's.

According to Maida Heatter, chocolate does not produce acne (I could have certified that) but does contain a mood-altering chemical — phenylethylamine — naturally produced by the body during emotional highs, such as when you fall in love. My neighbor, a physician, has also informed me that recent studies reveal that chocolate may alay anxiety. There's no



Illustration by Elizabeth M. Moore

doubt about the fact that the seeds of the cacao tree (found close to the equator) will produce a "rush" or high. If you want to get to bed early, never eat chocolate in the evening.

In any event, if you have the stamina, do read the book and prepare some of the recipes. I began whipping up a few goodies from this book, such as chocolate chip cookies, and while tasting, bit by bit, managed to eat the entire batter, raw. Unfortunately, I can't print the recipes without permission of the publisher, but I recommend the book, not merely for the recipes but for the arcane information about chocolate and the origin of various dishes. If you need comfort, a bit of sin, a bit of sensation, try *Maida Heatter's Book of Great Chocolate Desserts*. At fifteen dollars, it's a bargain in mood alteration and sublime fantasy.

The Restaurant: The Pearl
The Location: 440 Pearl Street, La Jolla (455-1862)
Type of Food: Salt, sugar, and fat-free
Price Range: Top price, five dollars for complete dinner
Hours: Closed Monday. Open 11:30 a.m. to 8:00 p.m. Tuesday through Sunday.

to 8:00 p.m. Tuesday through Sunday.

Awash with guilt, vanity, and firm resolves after my chocolate orgy, I went to The Pearl, an unusual restaurant not designed to appeal to the broadest possible clientele. The limited menu avoids the use of salt, sugar, and fat. It's open for both lunch (sandwiches are served) and dinner, and you may also order take-outs. Since it's located outdoors (behind the La Jolla Produce market) and does not boast heaters, it closes by 8:00 p.m. My friend and I got there about 5:30 and there were only three elderly women sitting in the windproof twilight. It was a cold night and all of us could have used lap blankets.

Everything about The Pearl is modest: the physical plant, the dishes, silverware, style of cuisine, and prices. Soups made from vegetables or lentils are paraded and taste like baby food to which dollops of yogurt have been added. My friend and I had lent soup and borscht, and learned that one should not expect hearty soups laden with meat and vegetables. You have to accustom yourself to the natural taste — ever commercial baby food has salt or sugar added.

The basic ingredient of the main dish is

brown rice, also prepared without salt, though there are bottles of vegetable salt on the table. On top of this is placed a medley of fresh vegetables and/or boiled chicken (fat-free, without skin) or fish. The dish is plentiful but not especially imaginative. Desserts and tea are included if you order the complete dinner for five dollars. We had a banana "custard" and a cooked carrot-honey dish surrounded by fresh grapes and oranges. If you want to order just the main dish, it's about \$3.50.

The Pearl is frequented by my friends who adhere to the strict, demanding Pritikin diet. It's also good for anyone on a hundred-percent salt-free diet. But this is not gourmet diet food. Fortunately, I had almost nothing to eat all day, so I cleaned my plates, including the pureed lentil soup dish. But under ordinary circumstances, I could not look forward to such a dinner, though after my binge with Maida Heatter's chocolate, I felt virtuous in having consumed it.

Classical music is played while dining, and when you pay your bill, you place your money in what is called a Five-H well, with the words *Honorable, Healthy, Happy, Holy* affixed to the cover. The owner, Mr. Al Arman, will not touch the money during the evening, and you are on the honor system to place your money in the slot of this "well," a wooden structure that also holds an open Bible from which you may read. There's a great attempt at spirituality, though the multicolored sheets which are supposed to be banners and the unswerving underfoot do not necessarily create a solemn shrine.

I should mention that Mr. Arman regards The Pearl as a "community-service restaurant." When I asked him whether this meant free meals, he shook his head, but he added that no one would be turned away hungry. I had noticed earlier in the evening that an elderly woman, about eighty, left without paying and I was told she was a neighbor who had no money. For those who would like to eat here, I think it fair to say that the price is negotiable if you have less than five dollars for the full meal or \$3.50 for the entrees. However, it would be unfair to go there with the intention of exploiting Al Arman, for whom the preparation and serving of this food is clearly an act of love.

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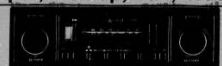
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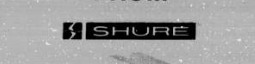


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Hello Again



Indian Summer

DUNCAN SHEPHERD

This shall be known as my Zurlini spot. Here it is again, exactly like last year, the second Thursday of the San Diego film festival and the very day set aside for showing a Valerio Zurlini movie, and here I am again to pitch for it. No need again to get maudlin about what this director has meant to me in the past. And no real need, either, to caution anyone who happened to see last year's *The Desert of the Tartars* that this year's (actually, 1973's) Zurlini movie is not on the same level. The former is my personal idea of one of the greatest movies of the last decade (regard, I almost

said all times, and to act disappointed at not getting two such from the same director would be the height of ingratitude. This one, *Indian Summer*, has a weaker stylistic connection than *Desert* to the earlier Zurlini movies I have seen. I particularly miss what I have come to think of as his bowling-pin arrangements of people, one positioned up front in the picture and the other set back a little and to the side. There is much more than usual for Zurlini of dividing up a scene into flat, individual portrait shots; but there is still a wealth of those short, smooth, purposeful tracking shots by which Zurlini seems to bore in on his characters or to jockey for a slightly more advantageous view of things, and which lend a kind of sculptural fullness to

an image.

This movie has a stronger connection than the all-around *Desert* to other Zurlini, though, in its richly detailed documentation of society. Zurlini's are movies which can be turned to with some expectation of learning something about the way of life in a particular place at a particular time and on a particular social rung. A discriminating eye for locales, for decor, for climate, makes *Indian Summer* the next best thing to an actual vacation on the Adriatic coast of Italy, spent, moreover, in the company of one of the movies who knows all the ropes. The same lovely curiosity applied to the dramatic personae creates a similar sense of exploration, of slicing through a character's surface ambience and into his innards, of rummaging through the heavy luggage of personality and past history which no one can go anywhere without. This lover's tragedy about a Rimini university professor whose aspirations as a poet were an early, long-turned page in his life and who now devotes his time to debauchery, and a student of his who is the sort naturally to catch a teacher's eye and who, for precisely the same reason, is naturally a bad risk ("She has a lot of past, not much present, and no future"), does not give the impression of being tragic, because it was decided to be that, by coin toss or by box-office trend, but because it was decreed by character.

Alain Delon is the sort of actor who, owing to excessive handsomeness, is seldom given his due, but his bravery in undertaking so uncommercial a project as this ought to mitigate somewhat the inevitable complaint that he lacks the intellectual air proper to a poet and literature professor, a charge which will tend to be brought by people whose image of intellectuals comes from watching Carl Sagan on television rather than actually having looked in on college classrooms lately. The Delon character's intellectualism is, in any case, well behind him, and I know of no one in movies who is better equipped than Delon to convey a quality of vastness, or who—not in spite of, but because of his enormous handsomeness—is better equipped to convey the reverse vanity and glamour of artfully moved hair, stubbled chin, dangling cigarette, and bleary eyes. This professor is the up-to-date, anti-establishment type who prides himself on being at one with his students, who would be sure to score high in the student popularity ratings, who, for instance, encourages his students to smoke in the classroom in spite of its being against the rules, whose tolerance of youthful rebelliousness is almost without bounds, just so long as no one makes any wisecracks when he is turning on his suppository eyes and actively flirting with the prettiest girl in class.

As a natural by-product of the academic

milieu, a number of allusions to literature and films rear up here and there in the course of events, and before any Nicolas Roeg partisans can raise themselves to demand to know why I don't groan about this practice in *Indian Summer* as I did last week with regard to *Bad Timing*, let me immediately jump in and say that Zurlini's use of such allusions seems to me an ideal contrast to Roeg's. When a cultural reference crops up here, it isn't just the moviemaker showing off, but him showing off his characters. When, for instance, the girl discloses that her name is Vanina and the professor ad-libs a play on the title of the Rossellini movie *Vanina Vanina*, we can see by her reaction to this that we are not expected to think him terribly clever and that she has certainly heard it a few times before in her life.

For character appreciation, no scene tops the lengthy one in a sleazy disco where the professor fastens those pity-please eyes on his pet student, who up to this point has gotten well under his skin while has not yet gotten under hers, much less her dress, and he watches from the

sidelines, at first undetected, as she dances with her current boyfriend, then becomes aware of his gaze, and transfers that awareness to her dance partner. Here as everywhere, Zurlini has perfect observer's posture, never allowing himself to be sucked into the spirit of the moment, nor to be swayed by the prevailing emotional crosswinds, and certainly not enticed here to tap his toe to the dance rhythm by means of frenzied cutting or tilted camera angles à la *Saturday Night Fever*. If at times, and not often, his perceptions seem a little naive or imprecise, if the debauchery seems a little combal or if the intellectualism seems a little stuffy, the reason may have to do with Zurlini remaining so cautiously outside his subject, always the observer, never the participant, and consequently prone to remoteness. More information, more skill, and more satisfaction are to be found in the one disco scene, however, than in most whole movies, or whole five movies.

Rather unfortunately, it becomes necessary to single out and exalt this one scene because the movie overall runs a little

choppy. Zurlini's curse has always been the eagerness of his distributors to remove twenty minutes or so from his movies, such that, for instance, Aldo Valli appears in the opening credits of *Indian Summer* but nowhere else, unless I blinked or have blanked her out of memory or she has had cosmetic surgery or something. This circumstance requires me to pull back from things I otherwise might finger as shortcomings, such as the short shift Zurlini gives to the hero's academic life; he may in actuality have given it much longer shift than I can possibly know. What needs to be said is that this is not a case like Bertolucci's *1900*, where the existing pieces are so off-putting as to turn you deaf to the director's or his apologists' cries of violation. The pieces here are captivating, and while some of them involve activities not normally associated with Zurlini—depraved sex, a knock-down drag-out fistfight, a car crash—they are staged as if they have never before been done on screen and are not in the least influenced by current convention—the tendency in filming car crashes, for instance, to keep

the car in midair for the longest possible duration by means of slow-motion and the ski jumper's trajectory the car takes when leaving the road. Zurlini's car crash is honestly hair-raising, an effect brought about as much by visual beauty as by shock, the afternoon sky magically changing color as the car goes up in flame.

... The second movie tonight at the festival is *Second Chance*, the director of which needs less introduction than Zurlini. I realize there are people whose detestation of Claude Lelouch runs so deep as to escape all hope of comprehension or correction, and I think the only thing to be done with those people is give up. To those, however, more favorably disposed, down to and including those who can take Lelouch or leave him and certainly those who have not actually seen his movies, it might be worthwhile to assert that this one shows Lelouch in top form. Add to add the sentimental incentive of today being his birthday. Happy BIRTH-day, dear CLAW-awed. ...

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Clark Miller, Robert Hansen

JONATHAN SAVILLE

Here is a letter which ought to have been written by the San Diego Repertory Theatre to playwright Michel Tremblay, author of *Bonjour, là*, *Bonjour*.

Dear Mr. Tremblay: We have read your script with great interest. Unfortunately, we find that its defects greatly outweigh its merits, so that we cannot see any way to produce it in its present state.

We know it is painful to receive such news—and you may even find it preposterous, since we understand that you are considered to be Quebec's leading dramatist, having written more than eighteen plays. We do want to soften the blow by telling you quite sincerely that in our estimation you have a real talent. Many of the lines in the play about neurosis and incest in a French-Canadian working-class family are genuinely funny. The language, even in English translation, is lively and pungent. You are particularly good at catching the tone of insult, natter, and complaint in family conversations—

the bickering old aunts, the insults traded by the hero with his eldest sister, the self-mocking comments of the fat sister about her frustrations over sex and food. Sometimes you strike a note of authentic pathos, as in the scene where the hero shouts at his deaf old father that he loves him and the father bursts into tears. We here at the Rep are in agreement that you certainly have something on the ball. But that doesn't mean you have written a good play.

There are two main things wrong with this script. One is that you really haven't understood your own material; you misinterpret and misrepresent the thoughts and actions of your characters. The other is that you are a complete amateur when it comes to the craft of playwriting. We feel that if you were to do a lot of introspection and to take a course in basic dramaturgy at your neighborhood extension school, you might be able to revise *Bonjour, là*, *Bonjour* so as to make a viable stage work out of it.

First, about your lack of insight into your characters. There is a lot of promise in the material you're working with. Here is a young man of twenty-five, with four older sisters, an aged father, an absent mother (she died ten years ago), and two

old aunts. The father has never been able to communicate with his children; the aunts are hypochondriacs and hate each other; the oldest sister, a married woman twenty years older than the hero, is having a sexual affair with one of his friends, a young man with the same name as her own teenage son; another sister is on the brink of a nervous breakdown and keeps herself going only by popping pills; then there is the chameleon sister, who, like all the others, lasts after the body of her handsome young brother, and finally there is sister number four, whom the hero is shacking up with. All this sickness may be a bit heavy, but, after all, things were a bit upset in the Agamemnon household, too.

Yet in the midst of this more or less realistic portrayal of a deeply neurotic and unhappy family, you would have us believe that the young hero has a cheerful, happy, warm-hearted, humorous, modest, stable, well-integrated, utterly normal personality; and that his long-term sexual liaison with his thirty-year-old sister is a relationship made up purely of joy, tenderness, and cleanly mutual affection—no conflict, no childish dependency, no narcissism, nothing to be ashamed of or to feel unbecomingly about. And if all this is not unbelievable enough, you even portray the stolid old French-Canadian working-class father as knowing that two of his children are living as man and wife, as accepting and countenancing their relationship, and as rejoicing at the prospect of moving in with them to be cared for in his old age.

We can understand how you dreamed up such a thing. Everybody has incestuous feelings from time to time, and that we are not allowed to have sex with our closest relatives is one of the grimmest facts of social life every child has to reconcile himself to. That's why incest—overt or disguised—is such a widespread theme in fiction and plays. A play like Sophocles' *Oedipus*, where the young man kills his father and marries his own mother, lets us openly experience these impulses that keep gnawing at us—but at the same time it makes us aware once again that these are impulses we have to keep under control if

we want to be mature and responsible adults. *His feelings* helps us to face ourselves to face the reality of things, and to master our lives.

Your play, in contrast, is nothing but an escapist fantasy of the most infantile sort. It is this that it is possible to live happily in a permanent incestuous union, without guilt, without fear, and without neurosis. In fact, you go further than that. Since the members of the family who do not consummate their incestuous desires are all so neurotic and miserable, while the brother and sister who have gone all the way are normal and happy, it is strongly implied that incest is the way to avoid neurosis.

In all this, you are being far less true to the actualities of human life than Sophocles was: he looks reality in its baleful face, while you just wish it away. You are even untrue to the fantasy itself, desperately disguising it where Sophocles has the boldness to let it all out. In the fictionalizing of these childish desires you do not have young Serge actually sleeping with his mother; you kill the mother off, almost totally ignoring her as a factor in the family's life, and substitute the boy's sister as the sexual partner. You wipe out all the hostility toward the father implied by the incestuous acts, making Serge express nothing but the warmest love for the old man. And at the end, against all plausibility and apparently having no idea of what you're doing, you reestablish the nuclear family that is unconsciously longed for by every four-year-old boy: a father, a son, a woman related to them both, with the son possessing the woman and the father giving his benign approval.

If you think we have no right to use all this Freudian paraphernalia in talking about your play, remember that you keep using it yourself— for example, when Serge does a little psychoanalysis of his oldest sister's penchant for boys young enough to be her son. In any case, it's not your lack of insight into yourself that we're objecting to; it's the way you falsify the psychological and social realities of your characters in order to maintain your unrealistic fantasy about the healthiness of successful incest. That's what we mean about not understanding your own material.

We can be shorter in pointing out your flaws in playwriting technique, since anybody who has read an elementary book on the subject could point them out as easily. If a play is going to keep an audience's attention, it has to have a conflict we are anxious to see resolved; it has to have a

rising tension that keeps propelling us forward and leads us to a climax; it has to keep bringing in new revelations of character or new issues in the plot so that we always feel we are finding out something we didn't know before; it has to justify each character or event by something unique he, she, or it contributes to plot or theme; it has to have a functional beginning, middle, and end. Your play doesn't conform to any of these good old-fashioned rules. The three acts are practically identical, with no rising emotional pitch, scarcely any real development of character or situation, and virtually nothing new. About the only thing that distinguishes the acts among themselves is that in act two we find out that Serge and his girlfriend are brother and sister and in act three we find out that the father knows about it; otherwise, there is nothing but repetition. The conversations of the son with his father, his aunts, and each of his four sisters (these conversations make up the entire action of the play) never lead anywhere; they are merely illustrative; they might be taken in any order; many of them might just be left out. The same thing goes for the characters: four sisters being overly seductive toward their younger brother may, for all we

know, be the norm in French Canada, but there is far too much repetition of this motif to make dramatic sense, and if you had left out one or two of the sisters, nobody would have noticed their absence.

To take the place of real technique, you use all sorts of tricky devices: cross-talk, confused temporal sequence, simultaneously, multiple situations in a single set, lengthy monologues, and so on. We have nothing against devices of this sort—they do lead to a certain apparent vitality in the texture of the action—but they only touch the surface of the play. They cannot make up for the lack of solid structure and of real momentum.

We here at the Rep have thought hard about how we might stage *Bonjour, là*, *Bonjour* if for some unfathomable reason we decided to put it on. Since the only thing happening on stage is Serge's moving from one station to another, while the other members of the cast remain pretty much locked in their places, the quality of the production would depend heavily on the director and the designers. We expect that Margaret Perry would design a nicely inventive set, with all sorts of platforms and ramps and levels to give at least some visual variety to the action. Willa Mann

Day would probably manage the lighting design decently enough, and if most of the time the best thing she found to do would be to spotlight the various speakers, one after the other, that would be pretty much the convention demanded by the script itself. For director, we thought of David Hay, who would no doubt prove to be the real hero of the production, keeping things moving in an utterly static play and giving a sense of grace and precision to your artsy-craftsy devices.

As for the cast, we would be bound to get a competent bunch, since we almost always do at San Diego Rep. Especially vivid in our imaginations is the prospect of Sue Strain doing Denise, the fat sister: she's such an artful comedienne, with a strong tinge of deep feeling when it's needed to do the part. And even if she has a tendency at times to overact, the character probably asks for that sort of approach. Robert Hansen ought to be fine as the old man—he would get just the right note of shyness, resignation, vulnerability, and deeply concealed feelings. As for the incestuous hero, Serge, we would probably cast Clark Miller: the part. He's a handsome young man, with a lot of charm, a warm smile, and a great deal of naturalness and poise in

the way he talks and moves. We suppose he would interpret the role mainly with the aw-shucks innocence of a young Tom Perkins in *Look Homeward, Angel!*—but isn't that exactly the way you've conceived of the character yourself? Actually, a guy brought up in a family like Serge's would probably turn out as some sort of tormented twit (Tony Perkins in *Psycho*), but a good actor—and Clark Miller is one—has to follow the author's script.

That brings us back to where the trouble lies: the script. We're sending it back to you in the hope that you will consider major revisions—in fact, a total rewrite. We down here at the Rep are discerning enough to spot writing ability when we see it, and of course we're always aware of our responsibility to let San Diego audiences see what is happening in the wider world of the theater. But we also have the good judgment to recognize fatal flaws in a script. As it is now, *Bonjour, là*, *Bonjour* has only a very confused relation to human truth, and as a theatrical work it is a big bore. We don't intend to waste good acting and production talent on it.

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by Oliver Hairley
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Mezzanine	\$6.50	\$26.00	\$3.90	\$22.10

Performance	Single Ticket Price	4 Pkts. Total Price	VISA Total Price	VISA PAY Total Price
Sunday Matinee	\$7.00	\$28.00	\$4.20	\$23.80
Fri & Sat Eve	\$8.00	\$32.00	\$4.80	\$27.20
Sunday Matinee	\$7.50	\$30.00	\$4.50	\$25.50
Tue, Wed, Thurs & Sun Eve	\$6.00	\$24.00	\$4.80	\$19.20
Mezzanine	\$4.50	\$18.00	\$3.60	\$14.40

Performance	Single Ticket Price	4 Pkts. Total Price	VISA Total Price	VISA PAY Total Price
Sunday Matinee	\$5.00	\$20.00	\$4.00	\$16.00
Fri & Sat Eve	\$5.00	\$20.00	\$4.00	\$16.00
Mezzanine	\$3.00	\$12.00	\$2.40	\$9.60

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Performance	Single Ticket Price	4 Pkts. Total Price	VISA Total Price	VISA PAY Total Price
Fri & Sat Eve	\$9.00	\$36.00	\$5.40	\$30.60
Sunday Matinee	\$7.50	\$30.00	\$4.50	\$25.50
Tue, Wed, Thurs & Sun Eve	\$7.00	\$28.00	\$4.20	\$23.80
Mezzanine	\$6.00	\$24.00	\$4.80	\$19.20

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All Seats \$6.00 \$24.00 \$4.80 \$19.20

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Sun Matinee	\$7.00 Main Floor \$6.00 Mezzanine	\$7.00 All Seats

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Off the Cuff

What is the origin of Halloween?



Talonda Cossingham
Future Nurse
Age 9 1/2

A long time ago there was a lady who grew a lot of pumpkins and didn't know what to do with them so she started putting them in stores. So the stores had to make it a holiday for something so they made it a holiday for selling pumpkins and scaring people. At this time they also started the haunted house business, which is a good one because when most people walk by a haunted house they say, "Oh, that's nothing," and then when they go in they get really scared and worked up. This year we're having a haunted house at my school. I'm going out as a grown lady with high-heeled shoes, blue eyeshadow, and lots of red blush on my cheeks.



Setsuo Shimizu
Future Policeman
Age 11

A long time ago there was a little town in terror because of the horrible monsters who would come out and scare people at night. The kids in town started a union and said, "These monsters have got to go." One night the kids dressed up in terrible costumes with glowing eyes and crept up to the castle where the monsters hid out. The monsters were sitting around a table deciding how to scare people next. When they got up for coffee, the kids put lighted fireworks on the chairs. The monsters came back. When they sat down, things started exploding. The kids gathered around looking ugly. The monsters screamed, "Let's get out of here!" and that was the first Halloween.



Robert Nicholson
Future Baseball Player
Age 9 1/2

It goes back about a hundred years. I think it got started when this guy wanted to make a new holiday, just for the fun of it, to get some candy and also to play a few tricks. He kind of started it like a religion, so it got passed down. Up until this year I haven't played a trick. It all depends on whether I go with my good friend or with my mother. He's going to be bringing some shaving cream and I'll probably bring a squirt gun or something. So if someone doesn't have any treats — wammo! — shaving cream in the face. If I go with my mom, I won't be doing no tricks.



Keith Wilcox
Future Doctor
Age 9

I'm glad you asked that 'cause I know the answer. I think it mostly started in France. They called it Saints' Day because people gave parties for the saints, who are people who died a long time ago — like the prisoners of war. They're dead people who were good. Then the people in town started dressing up like the saints and went around having a party once a year. It just caught on but it's a little different now. It's like when you tell a joke and everybody tells it a little different but the end is still sort of funny. Every town started dressing up like they'd do it a little different and that's why it's different now. That's how they got Halloween out of it.



Alena Stockert
Future Mom
Age 7

It goes back awhile. God started it. He thought it would be fun for people to go out and get some candy because probably there were kids who never had any. He wrote it down and created it. He called it trick or treat. The tricky part happened to me last year when I was a vampire but no one knew what I was. In the old days, there really were vampires, so when people went out trick or treating it was more scary and caused more problems because you wouldn't be able to tell which was real. Nowadays, when a kid comes to your door, it's easy to tell by the teeth. You can tell whether they're fake or not.

—Lin Jakory

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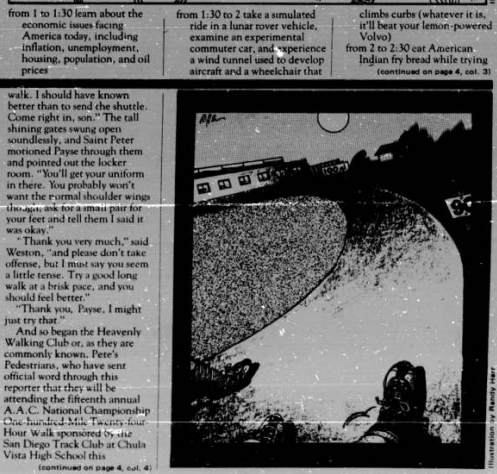
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READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 88883, San Diego, CA 92188.

Dance

Contemporary Dance will be presented by the Teva Sharp Dance Foundation, with the choreography of one of the country's most interesting and exceptional choreographers. Saturday, November 2, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Film

Children's Films at the library will include: *Pinocchio*, Thursday, October 30, and *A Dime a Doz*, Monday, November 3, both at 3:30 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

Racism in Britain will be viewed in two films, *Black Britannia* and *The Pantomime*, as part of the UCSD

Political Film Series, Friday, October 31, 7 p.m., TLH 107, UCSD, Free, 452-1362.

San Diego International Film Festival, the third annual, will continue with two features daily, Thursday, October 30 and Friday, October 31, 7 and 9:30 p.m., three on Saturday, November 1, 7 and 9:30 p.m., and end with two on Sunday, November 2, 1 and 7 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9400.

"Bushmen of the Kalahari" a National Geographic Society film produced by anthropologist John Marshall, will be shown Saturday, November 1, 9 a.m., and Sunday, November 2, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"Mount St. Helens" the world's largest newsreel, *Comic Force*, a mixed-media presentation about nuclear influences of cosmic energies on our lives and *Viva Rigo*, an Omnibus film with an aerial survey of the Baja Peninsula, will be shown through December 4, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

Lectures

"A Medical Tour of the Soviet Union" will be presented in a lecture by Dr. Louis Powers, as part of a health education series, Thursday, October 30, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa, 465-1700 x321.

"Parapsychology: The Probability of the Impossible" will be the topic of a lecture by Thelma Moss, Thursday, October 30, 8 p.m., MiraCosta College gymnasium, One Barnard Drive, Oceanside, 757-2121.

Sports Medicine Clinic will wind up with "Head and Neck Injuries," presented by neurologist Paul Rafferty, Saturday, November 1, 9 a.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista, Free, 420-9820.

Living Writers Series of prose and poetry readings will continue with Fred Moten and Paul Dwyer, Tuesday, November 4, 3 p.m., Scripps Cottage, SDSU, Free, 265-5445.

"Adventures in Research" lecture series will present "What Happened Last Night: A Morning-after Look at the Elections," with UCSD political science professor Sam Kernell, Wednesday, November 5, noon, noon conference room, Student Center, UCSD, Free, 452-3120.

"The Sister Arts Revisited," a lecture on poets and painting in the New York School, will be presented by UCSD's Michael Division in conjunction with the museum's current *Poets and Painters* exhibition, Wednesday, November 5, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9400.

Sunday Concert will be offered by Miss Lucy Long's Vocal Orchestra and Quick Step Society, Sunday, November 2, 11 a.m., Opus 5 Art Studio, 125 Via de la Valle, Solana Beach, Free, 481-2533.

Autumn Music Series will present the Opus 5 Art Trio of harp, flute, and viola, Sunday, November 2, 2 p.m., El Cajon Valley Hospital, 1688 East Main Street, El Cajon, Free, 440-1122.

Sunday Afternoon Concert will feature selections from the Baroque to the Twentieth Century, presented by the Novella Ensemble, Sunday, November 2, 2 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park, Free, 234-9946.

Sacred Music Series will present organist Joseph Jones in a recital of works by Vivaldi, Bach, Ives, Franck, and Liszt, Sunday, November 2, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-1605.

British Traditional Singer and Guitarist Martin Carthy will perform in concert, Sunday, November 2, 7 and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

Cottage Concerts will present soprano Maria Verbeke in a vocal recital of lieder by Schubert, Wolf, and Strauss, Monday, November 3, noon, Scripps Cottage, SDSU, Free, 265-5204.

Mini-Concert Series will feature the Double Bass Art Quartet and works of Arthur Benjamin, Giovanni Gabrieli, and Adriano Bianchi, Monday, November 3, noon, Civic Theatre Grand Salon, downtown, Free, 459-7351.

Folk singer/Balladeer Glenn Yarborough and the original Limiters, Alex Hassilev and Louis Cortileb, will perform in concert, Monday, November 3, 7 and 9:45 p.m., Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley, 697-8977.

Performing in Concert will be saxophonist Charles McPherson and jazz guitarist Peter Sprague, Monday, November 3, 8 p.m., Gaiety Quarter Theatre, 547 Fourth Avenue, downtown, 264-1506 or 234-9581.

Percussionist Ron George will perform in a music department concert, Wednesday, November 5, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos, Free, 744-1150 x349.

Noon Concert will feature works of Bach, Beethoven, Loettler, and Kummer, performed by flutist Gary Lisman, clarinetist James Fuchs, and harpsichordist Mark Hender, short, Wednesday, November 5, noon, Marine Biology Conference Room, Scripps Institution of Oceanography, UCSD, Free, 455-9406.

Noontime Concerts will feature a recital of German songs by mezzo-soprano Joanne Reichenhardt, Wednesday, November 5, 12:15 p.m., French Parlor, Founders Hall, USD, Free, 291-6480 x4261.

"An Evening of English Song" a recital by tenor, Max Chodas and Vaughan Williams's "On Wenlock Edge" and works by Purcell, Copland, and Britten, Wednesday, November 5, 8 p.m., Billy Bone's Nightclub, 959 Hornblende Street, Pacific Beach (232-2780); Halloween Costume Party, Friday, November 6, 8 and 11 p.m., La Paloma Theatre, First and D streets, Encinitas (436-SHOW); and Halloween Carnival, Saturday, November 7, 6:30 to 10 p.m., Band Hall, First Unitarian Church of San Diego, 4100 Front Street, Hillcrest (298-9978).

October International Festival in Tijuana will complete its month-long run with performances by guitarist Manuel Lopez Ramos, Thursday, October 30, Casa de la Cultura, Fourth Street 19 miles west of Revolution; Mexican actress Orelia Guilmou, Friday, October 31, Club Campestre, Agua Caliente Boulevard at the golf course, Mexican music and dance troupe Echeat, Saturday, November 1, Casa de la Cultura; Uruguayan theater group El Enfermo Imaginario, Sunday, November 2, and Monday, November 3, Casa de la Cultura and the Flanador Royal Ballet from Holland, Wednesday, November 3, Club Campestre. All performances are at 8:30 p.m., 233-0141.

100-Mile/24-Hour Walk, the fifteenth annual U.S.A. championship event, will be sponsored for the first time by the San Diego Track Club, Saturday, November 1, noon until Sunday, November 2, noon, Chula Vista High School track, 4th and I streets, Chula Vista, 422-WALK or 223-WALK.

Special Olympics Basketball Tournament will feature a round robin schedule in two divisions for developmentally disabled players, Saturday, November 1, 12:30 p.m.; and Sunday, November 2, 9:30 a.m., Hoover High School, 4474 El Cajon Boulevard, San Diego, 234-6711.

Autumn Football, the SDGU Azules will tackle the Oklahoma State Cowboys, Saturday, November 1, 7:30 p.m., San Diego Stadium, 283-7096.

Tennis Tournament, the third annual Penn National Invitational, will feature top players from each of the U.S. Tennis Association's seventeen sections, Monday, November 3 through Sunday, November 9, Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 467-3413.

Boxing Sylvester Green vs. Odell Hadley (middleweight), Lennie Jones vs. A. Ortega (bantamweight), Leo Oliver vs. Lucky Patterson (light heavyweight), Joe Muller vs. Mike Falcon (welterweight), Pierre Marchand vs. Jim Taylor (heavyweight), Shep Goldman vs. Zeno Thompson (heavyweight), will begin the events at 7:30 p.m., Wednesday, November 5 under a special tent at Sea World (entrance through main gate). For more information, call 275-3899.

Pumpkin-Carving Contests will take place Thursday, October 30, 6:30 p.m., room 501, Southwestern College, 983 Onyiah Lane Road, Chula Vista (421-1180); and Friday, October 31, entries accepted 10 a.m. to 4 p.m., judging at 5 p.m., Bazaar del Mundo, Old Town (296-3161).

Halloween Celebrations will include the third annual KPRI-Nice Guy Halloween Clutter Ball, to benefit Children's Workshop, Thursday, October 30, 7:30 p.m., Sea World Pavilion, Mission Bay (214-8253); Billy Bone's Halloween Party, to benefit the Beach Area Community Clinic, Thursday, October 30, 8 p.m., Billy Bone's Nightclub, 959 Hornblende Street, Pacific Beach (232-2780); Halloween Costume Party, Friday, November 6, 8 and 11 p.m., La Paloma Theatre, First and D streets, Encinitas (436-SHOW); and Halloween Carnival, Saturday, November 7, 6:30 to 10 p.m., Band Hall, First Unitarian Church of San Diego, 4100 Front Street, Hillcrest (298-9978).

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TO LOCAL EVENTS

"Terrible Transformations," Halloween makes-up disguises of trick-or-treaters, will be made by members of the Children's Room staff, Friday, October 31, 3 to 5 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

"Hunted Museum," an annual transmutation of the Museum of Man, will feature a prehistoric cave, through Friday, October 31, 6 to 9 p.m., Museum of Man, Balboa Park, 239-2201.

Haunted House, the eighth annual presented by Chula Vista, will feature ghosts and phantoms in historic Grove House, Friday, October 31 and Saturday, November 1, 7 to 10 p.m., Our House, 666 Third Avenue, Chula Vista, 420-3620.

"Historical Halloween Walking Tour" of Old Town will be in costume, sponsored by Walkabout International, Friday, October 31, 7 p.m., El Campo Santo (old Spanish Cemetery), San Diego Avenue at Arista Street, Old Town, Free, 293-7500 x299.

San Diego Art Museum Tour, led by Fasha Turley, will visit a Mexican folk art exhibition at Mingi

International Museum of World Folk Art, and a *Poets and Painters* exhibition at La Jolla Museum of Contemporary Art, Saturday, November 1, 9 a.m. to 2 p.m., from Southwestern College, 983 Onyiah Lane Road, Chula Vista, 421-1180.

"Saturday Morning Garden Walks," an introductory series of garden tours on five successive Saturdays, will continue Saturday, November 1, 10 a.m., Quail Botanical Gardens, 230 Quail Garden Drive, Encinitas.

Fish and Kai will be on display in the San Diego Tropical Fish Aquarium & Kai Pond Show, Saturday, November 1, noon to 7 p.m., and Sunday, November 2, 9 a.m. to 4:30 p.m., Majestic Room, Casa del Prado, Balboa Park, 232-5762 or 281-5027.

"Scream-in-the-Dark," the annual Halloween haunted house, will be sponsored by 11 K and Campus Life, and will be open through Saturday, November 1, 6:30 to 10 p.m., College Grove Shopping Center, Highway 54 and College Avenue, College Grove, 242-1160 or 246-4502.

Halloween Tricks and Treats will be provided in Bram Stoker's *Dracula* produced for radio by Yuri Rasovsky, Friday, October 31, 8 p.m., and in three tales by Edgar

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Special Olympics Basketball Tournament will feature a round robin schedule in two divisions for developmentally disabled players, Saturday, November 1, 12:30 p.m.; and Sunday, November 2, 9:30 a.m., Hoover High School, 4474 El Cajon Boulevard, San Diego, 234-6711.

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Tennis Tournament, the third annual Penn National Invitational, will feature top players from each of the U.S. Tennis Association's seventeen sections, Monday, November 3 through Sunday, November 9, Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 467-3413.

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READER'S GUIDE TO LOCAL EVENTS

Allan Poe at 11:30 p.m., KPBS-FM 89.

"Count Dracula," a TV film based on Bram Stoker's novel *Dracula*, starring Louis Jourdan as the elegant and evil count, will be screened Friday, October 31, 11 p.m., Channel 15.

"Proposition O—Yes or No," a one-hour debate on rent control between Tom Kuder and Fred Schnaubeit that took place October 20, will be televised Saturday, November 1, 7 p.m., Sunday, November 2, 12:30 p.m.; and Monday, November 3, 1 and 7:30 p.m., Southwestern Cable 16 and Mission Cable 24.

California Water Policies will be examined in two programs, "California Dreams: A Thirsty City," a documentary about the diversion of Owens Valley water to Los Angeles, Sunday, November 2, 10 p.m.; and "The Water Dilemma: Proposition 8," a discussion about the future of Sacramento Delta water, Monday, November 3, 8 p.m., both on Channel 15.

Author Ray Bradbury will be Dick Cavett's guest, Tuesday, November 4, 9:30 and 11:30 p.m., repeating Wednesday, November 5, 12:30 p.m., Channel 15.

Alternative Coverage on election night will be on store on "National Lampoon Election Night Live," Tuesday, November 4, 8:30 p.m., Cable Channel 2.

Galleries
Paintings by Robert Yauya will be exhibited at an opening reception for the artist, Friday, October 31, 6 to 8 p.m.; and through November 26, Thomas Baker Gallery, 7420 Girard Avenue, La Jolla, 454-0345.

"Exploration in Paper," an exhibition of works by local artists, will open with a reception, Friday, October 31, 7 to 9 p.m.; and continue through November 28, Community Arts Gallery, 870 Third Avenue, downtown, 239-8238.

"The Great Plains Revisited," an exhibition of new watercolor paintings of landscapes, towns, and animals by George Matton, will be on view through October 31, Sales and Rental Gallery, San Diego Museum of Art, Balboa Park, 212-7911.

"Large Semi-transparent Paintings" by Carol Fry, installed with natural and artificial light sources, will continue through October 31, Artistic Showroom, 2168 Chatsworth Boulevard, San Diego, 459-4091.

"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-American Depression-era pieces, through October 31, Villa Montezuma, 1925 K Street, San Diego, 294-2211.

"The Last Five Years," an exhibition of analog prints and etchings by Barney Reid will be on display through November 1, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 295-2725.

"The Black and Gray Show," an exhibition of charcoal drawings of Norman Leland and granite sculpture of Takashi Nomura, will be on display through November 4, Boehm Gallery, Palomar College, San Marcos, 744-1150.

Landscape Explorations and mixed-media collage paintings by Frances Cowell will be on exhibit through November 5, Knowles Gallery, 7420 Girard Avenue, La Jolla, 454-0106.

Retrospective Exhibition of thirty years of paintings and etchings by Dorothy Stratton will be on view through November 5, Foundry Gallery, USD, 291-6480 x261.

"Cape Light," an exhibition of photographs taken by Joel Meyerowitz on Cape Cod, will be exhibited in two parts, through October 31, 7 to 9 p.m.; and continue through November 28, Community Arts Gallery, 870 Third Avenue, downtown, 239-8238.

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

Works in Paper by Joan Austin will be on view through November 7, Gallery 552, 552 Fifth Avenue, downtown, 233-1997.

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Discovery Day (continued from page 1)

to sing along with a Southern Plains Indians singing group, and look for someone with a baton who's willing to give you a bite

from 2:30 to 3 look closely at the work of 103 artists from sixteen countries represented in an international exhibit of miniature textiles and take a guided tour of the gallery

from 3 to 3:30 listen to the new music of the late Harry Partch and hear a Balinese gamelan orchestra

from 3:30 to 4 buy a baton because you never got to taste anyone else's

at 4 go home and think about all the things you didn't get to do

If you can't make up your mind, do all of the above and more, on "Discovery Day," this Saturday, November 1, from

noon to 4:00 p.m. on the SDSU campus. If you need more information call Rick Moore at 265-6817.

— Amy Chu

Happy Feet
(continued from page 1)

weekend. The meet is a world-class event that has always been held in Missouri, and this year's change of venue means that San Diegans will have the opportunity to see some of the top race walkers in this country

and the world compete for honors in America's longest distance walking event. God, Himself a member of Pete's Pedestrians, will make the trip to Chula Vista as a spectator (in disguise, of course), and His attendance will mark His Fifteenth Coming to the event.

"I haven't missed the National Championship yet," he said in a recent interview in a South Bay church, "and I wouldn't miss this one for this world or any of my others."

While a hugely popular pastime in Europe, race walking, and walking in general, is held in dubious regard in America, despite the efforts of people like Edward Weston and Chula Vista's Pat Hendricks. Between 1861, when he walked from Boston to Lincoln's inauguration in Washington in ten-and-a-half days, and 1929, Weston became a self-proclaimed "propagandist for pedestrianism" and the greatest walker this country and perhaps the world have ever seen. His feats, which included a 1908 walk from New York to San Francisco in 105 days and an 1881-84 fifty-mile-per-day one-hundred-day walk for temperance in England, did much to stimulate American interest in the pastime of vigorous walking, but the interest was short-lived. Today, when in France alone serious walkers number in the millions, America can point to only a few hundred of its own; potential walkers here would rather jog—when they are not driving, that is. Paul Hendricks, a teacher at Chula Vista High and the race director for this weekend's event, has taken up Weston's banner and will carry it into the race as one of the favorites to win. "I guess you'd say I'm a

favorite here. I was the winner in 1977 and I hold the unofficial American walking record for a hundred miles. But regardless of who wins, it's going to be a great race and a great exhibition of stamina and courage.

If you think running a marathon in three hours is tough, come down and watch these people walk for eighteen or nineteen hours at five-and-a-half miles per hour. In running, you get a little rest with every fraction of a moment that you're in the air between steps. In race walking, one foot must be on the ground at all times, and so there's no chance for rest; it's just constant exertion. I'm looking to set a new record here and finish in less than eighteen hours.

The festivities will begin this Saturday, November 1, at 11:00 a.m., with a pre-race show by the Montgomery Junior High Band. The race itself will start at noon and interviews will have around the world on Sunday to complete 400 laps of the quarter-mile track. Only thirty Americans have ever completed the hundred miles in twenty-four hours and thereby qualified for admission to the prestigious Centurion Club of America; Elsie McGarvey, the only female Centurion, will be racing in Chula Vista to break her U.S. women's record for one hundred miles. A concession will be open for the entire twenty-four-hour race period selling homemade food. Of the thirty to forty starters, only a few are likely to finish the grueling test; spectators hoping to see the winner cross the finish line should plan on being at the track before dawn on Sunday. The track is at Chula Vista High School, Fourth and L streets, Chula Vista. Alcoholic beverages will not be permitted on school property, which will keep the legendary French race walker, Roger Braillet, from competing. According to Hendricks, Braillet's technique of successful race walking requires that he be in constant possession throughout the race of bottles of beer. When asked about his unorthodox style, Braillet replied, "Get yourself happy feet."

For more information call Paul Hendricks at 422-1167 by day or 422-WALK at night.

— Stephen Reffner

Indian Summer
(continued from page 1)

Deadhead Miles (1M)

Gates of Heaven (1A)

La Memoire Courte (1B)

Fast Company (2M)

Kagemusha (2S)

SOLD OUT

SOLD OUT

SOLD OUT

SOLD OUT

SOLD OUT

SOLD OUT

SOLD OUT

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OCTOBER 23 through NOVEMBER 2, 1980

3rd ANNUAL SAN DIEGO INTERNATIONAL FILM FESTIVAL

La Jolla Museum of Contemporary Art
700 Prospect Street, La Jolla

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

Festival Number: 454-8400



Deadhead Miles



La Memoire Courte



Empire of Passion



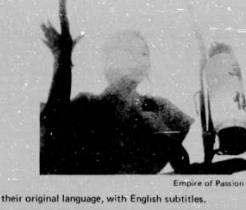
Gates of Heaven



Indian Summer



Second Chance



Empire of Passion

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

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

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

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

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

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

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

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

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

(2A) KAGEMUSHA 11/2, 9:00pm (Japan) Acclaimed director Akira Kurosawa's historical epic of intri...

(2S) Repeat Show KAGEMUSHA 11/2, 10:00pm



Fast Company



Kagemusha

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, La Jolla Museum of Contemporary Art, beginning October 20.
- 10:30 a.m. to 4:30 p.m. 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 person.
- Ticket exchanges and refunds are available up to 30 minutes before show-time.
- Programs subject to change.

Ticket Prices

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

Festival number: 454-8400

FESTIVAL CALENDAR

	1:00 p.m.	7:00 p.m.	9:30 p.m.
Thursday, October 30		Indian Summer (30A)	Second Chance (30B)
Friday, October 31		Empire of Passion (31A)	Deep Red (31B)
Saturday, November 1	Deadhead Miles (1M)	Gates of Heaven (1A)	La Memoire Courte (1B)
Sunday, November 2	Fast Company (2M)	Kagemusha (2A) SOLD OUT	Kagemusha (2S) SOLD OUT

17

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

The term "overnight sensation" has always been one of the harshest and most laughable phrases in the critic's lexicon. It becomes especially dubious in the case of someone like Son Seals, a man who is in his late thirties and has been playing blues guitar for virtually all of his adult life, but who has only recently become a darling of the press. Since the release of his second album, "Midnight Son," in 1977, Seals has been the recipient of constant kudos, but everyone speaks of him as though he were a freshly hatched chick. Years of jangling, of one-night stands, of playing with the likes of Earl Hooker, Junior Wells, James Cotton, and Albert King, indicate otherwise. Seals is not a deflowered virgin; he has had more than a few conversations with "Old Man River."

Despite all of that, he deserves every bit of the belated praise he has received lately. His songwriting is impassioned and marked by the pathos and humor that come from twenty years spent playing second fiddle, suffering bad luck, squandering free time, allowing romance to dissipate, and never making money or gaining recognition. Son Seals, like all great blues players, realizes that pain and anxiety are the releases of life. That is what makes him a wonderful artist. He kids about his woes, but at the same time he lets you know that, hey, these "blues" just ain't that funny.

What makes him a standout is that he is a great guitarist, a true dramatist. He can be mean (I have never heard a more vitriolic version of Ray Charles' "I Believe" than Seals'), but there is warmth in



SON SEALS

his vocal delivery. Someone once told me that the most sarcastic and angry people are usually the most sentimental and compassionate. If it isn't true of most human beings, it is true of Son Seals. Anyone who doesn't agree so after listening to "Midnight Son" and "Chicago Free" would probably give the cold shoulder to the "Three Kings" (believe me, I have never heard a more vitriolic version of Ray Charles' "I Believe" than Seals'), but there is warmth in

with that trio of references, then I have nothing left to say, except that Son Seals will be at the Belly Up Tavern on Sunday evening. I implore you not to miss him. He is extraordinary.

a top 40 single with "Cars," he was being hailed as a successor to David Bowie in the field of theatrically outrageous and musically bizarre techno-pop. Suddenly, he got popular and was no longer chic. Perhaps that is because, just suddenly, it is no longer easy to get anyone clamored by electing abdication or cloning or dehumanization via media saturation. Yeah, sure, 1984 is a couple of years away, and it was twenty years away the last time the Beatles appeared on Ed Sullivan. Numan has never been anywhere near as fascinating as Bowie or even (no, no) Robert Flapp, but he is interesting, and obviously serious about what he does. I don't care for him but I don't hate him. In fact, I like him more now than ever, since he collaborated with Robert Palmer on the splendid "Cuts."

Numan will be at the Fox Theatre on Sunday evening. He is not an innovator, but he is not a backslider, either. It is nearly impossible to gauge what the public is likely to take to his collective bottom. (Have you ever liked the Police. They have been one of the rare non-ironic rock bands to embrace reggae with a sense of authenticity. Charming is the key here, and these guys have it in abundance, especially lead singer "Sting" (so nastily disgusting and charismatic in his movie cameo in "Quadrophenia" and "Radio On"). Their third single, exotic, intoxicating album, "Glenview/Mandala," is, surprisingly enough, a hit. It is so big a hit that their show on Monday night at the Civic Theatre is sold out. We can say that their ticket sales were helped along by the prospect of seeing the lively antics of Oingo Boingo (a cross between Marty Pflum and the Tubes and, maybe, Devo, in their prime). Oh, yes, KTC is second-billed. Although

mediocre, they exemplify what people believe to be the sonic fringe of new wave: arty, arcane, forgettable.

While on the subject of art-rock, some nice words should be said about Dixie Dregs. This band is the discovery of the decade — as some of my peers would prefer me to believe — but it is a well-schooled ensemble from the South coast of fusion rock with various types of jazz and so-called "classical" music. The Mahavishnu Orchestra and King Crimson attempted this, too, and eventually gave up. This group hasn't. And, wisely, they have learned their lesson: no poetry, no banal Great Thoughts of Western Man, just good, solid music. Forget their name, it's just a come-on. Not everyone who grows up in Georgia is as stupid as our President. The Dixie Dregs will appear at the Remy Theatre on Friday night. It's Halloween night. Or didn't you kids know?

The same night, there is a benefit at the Spill for the Seawall (the club? the bones? what?). The group will be the Towhee (also-reggae). The Cokes (also-reggae-funk-punk-rock), the Unknowers (avant-garde), and the Xterminators (punk — these guys don't lay with hyphens). The next evening, untitled hard rockers the Flyz and the Rent appear at the same emporium.

Everyone must believe that no one has anything to do on Friday or next night. Also on Friday night, Koinonia, a jazz group of undetermined origin and genre, appears at the International Blend coffee house in North Park.

The rest of the week will be taken up by folk-rocker Jerry Jeff Walker and band tonight, Thursday, at the Satchel, and Kinyawak, Saturday at SDSU's Sackdora.

— Steve Emswold

Introducing
Bruce Cameron Ensemble
Fri.—Sat. nights
Melissa McCracken
(Tues.—Thurs. nights)
Lunch & Dinner
Sunday Brunch
After-theatre supper/dessert menu
(Tues.—Sat.)
232-0686
Pacific Hwy. & Hawthorn
Next to China Camp
Near airport. Free parking.

La Jolla's Finest Jazz
The Joe Marillo Quintet
Wed-Sun 9-1
High Atop Summer House Inn 7953 La Jolla Shores Dr. 459-0541

By demand! The return of
Yeah Yeah Yeah
performing the music of the
BEATLES
at the
LONDON OPERA HOUSE
Thurs., Fri., Sat.
9 p.m.—1 a.m.
5404 Balboa Ave.
(at Genesee)
279-2390
Friday — Halloween Costume Party!
Wear Your Costumes
Close your eyes and they'll fool you."

O'HINGRY'S
Jim & Theresa Hinton
530—830
Drop by for a wee bit of Ireland
Terry Scheidt
830—midnight
Drop by for good food, good times,
& good music
Tuesday—Saturday
2547 San Diego Ave.
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The Prophet
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**REGGAE
REBEL
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Inna Collyfornia featuring

FRIDAY NOV 7th
2 shows 8:00 & 10:00
appearing at
International Blend
4034 30th St. North Park
Call Rasta 263-1566

TICKETS: \$5 advance, \$5.50 door, at Selecta-Seat, Chameleon Records, Flipside (SDSU, Sports Arena), Off the Record, Prophet and Baobab.

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CONCERTS
THIS SUNDAY
GARY NUMAN
FOX THEATRE
SUN-NOV 2-8PM
all TICKETS RESERVED \$8.75 at CENTRE BOX OFFICE
BILL GAMBLES all SELECT-A-SEAT outlets 236-6510 info

Patricia Silva Presents
KGB-FM 101.5
**NIGHT OF THE LIVING DREGS
HALLOWEEN PARTY**
featuring
Dixie Dregs
FRIDAY, OCT. 31, 8 & 11:00 pm
ROYX THEATRE
4442 Cass St. Pacific Beach
Reserved Seats \$7.50 advance, \$8.50 day of show
Wear costumes for prizes and giveaways!
Win car stereo systems from Mad Jack's

Hanson Music and The Prophet International invite you to enjoy
TOMORROW, OCTOBER 31
**KOINONIA with
ABRAHAM LABORIEL,
ALEX ACUNA and FRIENDS**
Join us for a free after concert party with the New Tuxedo Jazz Band
FRIDAY, NOVEMBER 7
Reggae Inna Collyfornia
REBEL ROCKERS
presented by the Prophet International

SATURDAY, NOVEMBER 8
**DAVID FRIESEN &
JOHN STOWELL**
FRIDAY & SATURDAY, NOVEMBER 14 & 15
LEW TABACKIN
WEDNESDAY, NOVEMBER 19
Direct from New York
BEN SIDRAN GROUP
FRIDAY, NOVEMBER 28
MAZACOTE J.L.
Sales in San Diego

International Blend
(Restaurant now open)
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. License Pizzeria P.B., Chula Vista, North County,
Chameleon Records, Flipside Records (Sports Arena/SDSU). No age limit.
Table reservations suggested at 267-6718 or 298-1731

READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To be club entertainment, call 292-3208. Saturday before 5 p.m. Send concert information and photos to: **READER'S GUIDE**, P.O. Box 80303, San Diego, CA 92138, or call 235-4035 Friday before 5 p.m.

San Diego Concerts

Jerry Jeff Walker: Bacchanal, Thursday, October 30, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Blvd.

Boulevard 560-8022

Dixie Dregs: Ravi Theater, Friday, October 31, 8 and 11 p.m., 4602 Coas Street, Pacific Beach, 481-0231

Koinonia: International Blend, Friday, October 31, 7:30 p.m., 4034 30th Street, North Park, 287-6718

Trowers, Cokers, Xterminators, and Unknowns: Sport, Friday, October 31, 9 p.m., 1130 Buena Avenue, 276-3993 or 224-6457

Flyz and the Bent: Spirit, Saturday, November 1, 9 p.m., 1130 Buena Avenue, 276-3993

Kittyhawk: SDSU Backdoor, Saturday, November 1, 8 p.m., 265-6547

LIVE FROM THE BACCHANAL

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

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

Tweed Sneakers

SUNDAY, NOVEMBER 2
Eden
NO COVER, DRINK SPECIALS

MONDAY, NOVEMBER 3
Monday Night Football
HAPPY HOUR PRICES, FOOD
LIVE ENTERTAINMENT AFTER THE GAME WITH **Eden**
TUESDAY & WEDNESDAY, NOVEMBER 4 & 5

Eden
NO COVER, DRINK SPECIALS

COMING FRIDAY & SATURDAY, NOVEMBER 7 & 8

COMING CONCERTS

THURSDAY, OCTOBER 30
Jerry Jeff Walker COUNTRY ROCK
THURSDAY, NOVEMBER 6
"THE ORIGINALS FROM BRITAIN"
The Strangers
WITH SPECIAL GUESTS THE HUMANS FROM DANCE CONCERT
ONE SHOW 7:30 P.M. TIL CLOSING
TICKETS \$5.00

MONDAY, NOVEMBER 10
Savoy Brown
FEATURING THE SHIMMONS & TIL CLOSING
DANCE CONCERT—MONDAY NIGHT FOOTBALL BEFORE CONCERT

TUESDAY, NOVEMBER 11
Spirit
FEATURING RANDY CALIFORNIA AND ED CASSIDY
TWO SHOWS 7:30 & 10:30

WEDNESDAY & THURSDAY, NOVEMBER 12 & 13
Iggy Pop ROCK
ONE SHOW EACH NIGHT
WITH THE PENETRATORS AND LAND PIRANHA (WED.)
AND TWEED SNEAKERS AND DF2K (THURS.)
DANCE CONCERT 7:30 P.M. TIL CLOSING

SUNDAY, NOVEMBER 16
Amazing Rhythm Aces
TWO SHOWS 7:30 & 10:30

TUESDAY, NOVEMBER 18 L.A.'S SENSATION
Oingo Boingo
WITH SPECIAL GUESTS 7:30 P.M. TIL CLOSING
1 SHOW

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.

Gary Numan: Fox Theatre, Sunday, November 2, 8 p.m., 7th and B streets, downtown, 236-6510

Son Seals: Belly Up Tavern, Sunday, November 2, 9 p.m., 143 South Cedros, Solana Beach, 481-9022

The Police, Oingo Boingo, and XTC: Civic Theater, Friday, November 7, 8 and 10 p.m., 202 C Street, 236-6510

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KITTYHAWK

Innovative jazz/rock fusion featuring the unique sound of the Chapman Stick

SATURDAY, NOVEMBER 1st, 8:00 PM
THE BACKDOOR, SDSU
SDSU STUDENTS \$4.50 - GENERAL PUBLIC \$5.50
TICKETS AVAILABLE THROUGH THE AZTEC CENTER BOX OFFICE (265-6947) & ALL SELECT-A-SEAT OUTLETS

Sponsored by the Associated Students/Cultural Arts Board

The Billy Up Tavern

Thursday, Friday & Saturday, Oct. 30, 31 & Nov. 1, 9 p.m.
Dance to

The Jerry McNamee Band
Friday night is our
6th Annual Halloween Masquerade Ball
this year featuring
The Bottle In Front Of Me, Frontal Lobotomy Band
(we recommend disguises to protect the innocent)

Sunday, Nov. 2, 9 p.m.
Belly-Up proudly presents,
direct from Chicago,
the blistering blues guitar of
Son Seals
(there will be a large dance floor!)

Rosie and the Screamin'
Coming:
Saturday, Nov. 8, Two shows 8 & 10:30 p.m.
A very special evening with
Jesse Winchester
with special guest
The Billy Bright Band
Tickets available at Belly-Up and Ticketron—call 565-9947

Friday & Saturday, Nov. 14 & 15
Dick Dale and the Del Tones
returns for two exciting shows each night

Friday & Saturday, Nov. 21 & 22
Jerry Ropeloe and Thumper
Every Sunday
Giant Screen Charger Football
Happy hour 12-1 PM 35c Hotdogs
Every Monday Night 6 PM
Giant Screen NFL
35c Hotdogs

Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

The Strangers and the Humans: Bacchanal, Thursday, November 6, 7:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Rebel Backers: International Blend, Friday, November 7, 7:30 p.m., 4034 30th Street, North Park, 287-6718

Savoy Brown: Bacchanal, Monday, November 10, 9:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Spirit: Bacchanal, Tuesday, November 11, 7:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Iggy Pop: Bacchanal, Wednesday, November 12, 8 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Art Ensemble of Chicago: SDSU Back Door, Monday, November 17, 8 and 10:30 p.m., 265-6947

David Niesen and John Stowell: International Blend, Saturday, November 8, 7:30 p.m., 4034 30th Street, North Park, 287-6718

Jethro Tull and Whitesnake: Sports Arena, Monday, November 10, 7:30 p.m., 5001 La Jolla Village Drive, San Diego, 594-1111

Savoy Brown: Bacchanal, Monday, November 10, 9:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Spirit: Bacchanal, Tuesday, November 11, 7:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Iggy Pop: Bacchanal, Wednesday, November 12, 8 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Art Ensemble of Chicago: SDSU Back Door, Monday, November 17, 8 and 10:30 p.m., 265-6947

Clubs

The Alamo, 3093 Clairemont Drive, Mission Valley, 295-0240. Party Express, country rock, Thursday through Sunday.

Albinoes, 1309 Camino del Mar, San Marcos, 755-6744. John Smallfield, jazz, Thursday; Peter Sprague, with Dance of the Universe Orchestra, jazz, Friday and Saturday; Doug Geary and the Unconscious Friends, jazz, Tuesday and Wednesday.

Alibi's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103. John Howard, pianist, Tuesday through Sunday.

Anchorage Fish Company, 3878 Carlsbad Boulevard, Carlsbad, 726-3170. M.B. and Me, folk rock, Wednesday through Saturday; Kahlie Doren, Fran Losada, and Scott Reiser, contemporary, Sunday through Tuesday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Clairemont, 594-5329. Robert Wetzel, classical guitar, Wednesday through Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358. Corvus 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.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434. Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Jerry Jeff Walker, country rock, Thursday; Tweed Sneakers, rock, new wave, Friday and Saturday.

Bahia, 994 West Mission Bay Drive, Mission Bay, 488-0561. Twice Western featuring Ardee Key, country western, Tuesday through Saturday.

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

The Back Porch Club, 1024 Bacon Street, Ocean Beach, 422-8822. Weekly Dues, top 40 rock, Wednesday through Sunday; rock and roll, Monday and Tuesday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. The Jerry McNamee Band and the Bottle In Front Of Me, Frontal Lobotomy Band, rock and roll, Friday; Son Seals, blues, Sunday.

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

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Special K, contemporary, Thursday through Saturday.

Black Angus, 5200 Grossmont Center Drive, La Mesa, 463-9825. Summer Breeze, contemporary, Thursday through Saturday.

Black Angus, 10370 Frias Road, Mission Valley, 563-1862. Summer Wine, contemporary, Thursday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797. Cal club for information.

Blue Parrot, 1798 Prospect Street, La Jolla, 454-9131. New Tuesday Jazz Band, jazz, Thursday; Shelly Marne Tull featuring Mike Wolfford, jazz, Friday; Billie Quirell, jazz, Saturday; Dwyer-Riedel Duo, classical, Sunday; Stone's Throw, jazz, Tuesday and Wednesday.

Bob LaBeau Music Center, 1460 Riverside Drive, La Mesa, 222-6886. Riverbend Roy Clayton, folk, Saturday.

Bombay Bicycle Club, 2806 - Shelter Island Drive, Shelter Island, 228-2483. Rick Fagan and C. country rock, Wednesday and Thursday; Dornis Genesis, contemporary and originals, Thursday and Friday afternoon, and Sunday evening; the Gary Music Co., jazz, Friday and Saturday evening.

Boon's, 2886 Pacific Highway, downtown, 291-5558. On Stage, rock and roll, Tuesday through Saturday; Scrimshaw, country, Sunday and Monday.

Bourbon Street West, 315 South Highway 101, Solana Beach, 755-5161. The Ira Cobb Dwelland Band, classical jazz, Friday and Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido, 743-0422. Harry Nair and Mel Vernon, variety, Thursday through Sunday.

Cafe Del Rey Mar, 1549 El Prado, Balboa Park, 234-8811. Brian Renney, contemporary guitar, Friday and Saturday; Sharon Skogget, piano bar, Friday and Saturday.

Cafe in the Valley, 91 Camino del Rio South, Mission Valley, 295-5329. Robert Wetzel, classical guitar, Wednesday through Saturday.

Cash and Cleaver, 140 South Grand Avenue, Solana Beach, 481-8238. Free-Style, contemporary, Wednesday through Saturday.

Catstays, 10757 Woodside Avenue, San Jose, 489-6700. Edgus, rock, Tuesday through Saturday.

Catatonian, 3993 Mission Boulevard, Mission Beach, 488-1081. Gun Shy, progressive country western, Tuesday through Saturday; Urban Cowboy, country western, Sunday afternoon.

Comedy Store, 946 Pearl Street, La Jolla, 454-9176. Cal club for information.

Country Pumpkin, 1862 Palm Avenue, Imperial Beach, 420-1161. Country Calzonis, country western, Wednesday through Sunday; Freddy Fender, country, Tuesday.

Crossroads, 345 Market Street, downtown, 237-7850. Marguerita Page Quartet, jazz, Wednesday and Thursday; Elia Ruth Piggie with the Nieves Brothers, jazz, Friday and Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 420-1161. Weekly Dues, top 40 rock, Wednesday through Sunday; rock and roll, Monday and Tuesday.

De Vries's, 626 E. Chula Vista, 427-6880. New Pops, contemporary, Tuesday through Sunday.

Destiny One, 755 Metcalf Street, Escondido, 743-0393. Brothers 21, The Kids, rock, Thursday; Rockin' Steve W., rock, new wave and cream of the pop, Friday and Saturday; Ruckus, rock and roll, Sunday; Rockin' Steve W., rock, new wave, and cream of the pop, Wednesday.

Destiny One, 755 Metcalf Street, Escondido, 743-0393. Brothers 21, The Kids, rock, Thursday; Rockin' Steve W., rock, new wave and cream of the pop, Friday and Saturday; Ruckus, rock and roll, Sunday; Rockin' Steve W., rock, new wave, and cream of the pop, Wednesday.

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Dec Masters, 2051 Shelter Island Drive, Shelter Island, 228-2572. Montezuma's Revenge, contemporary and country, Thursday through Saturday; East-West Band, contemporary, Sunday and Monday.

Donatelli's Steak House, 7363 El Cajon Boulevard, La Mesa, 460-1500. King About Blues Band, blues, Thursday through Saturday; Guna, Gullart, and Ly Fortune, live western music, Sunday and Tuesday; Shock Junction, country western, Wednesday.

Donatelli's Steak House, 7363 El Cajon Boulevard, La Mesa, 460-1500. King About Blues Band, blues, Thursday through Saturday; Guna, Gullart, and Ly Fortune, live western music, Sunday and Tuesday; Shock Junction, country western, Wednesday.

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Duo, contemporary and swing, Tuesday through Sunday.

Eagle 1, 945 San Marcos Boulevard, San Marcos, 744-7100. Country western, contemporary, Wednesday through Saturday.

Donatelli's Steak House, 7363 El Cajon Boulevard, La Mesa, 460-1500. King About Blues Band, blues, Thursday through Saturday; Guna, Gullart, and Ly Fortune, live western music, Sunday and Tuesday; Shock Junction, country western, Wednesday.

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</

THE
LONGSHOT
SALOON

Thurs.
**COUNTRY SWING
DANCE LESSONS**
with
KRIS & JIMMY
7 to 9

TEXAS RATTlers

Fri., Sat.

STAGECOACH
with Diane Dixon and Dennis Chalmers
**COSTUMES—PRIZES
HALLOWEEN PARTY**

Featuring homemade pizzas and fine Italian food
Call 744-8576
943 Grand Ave., San Marcos
11 a.m.—2 a.m., Closed Sunday



HALCYON
 3701 W. 17th Lane 226, 8650

**Friday October 31
 Halloween Costume Party**

TAXI

\$75 first prize for best costume
 Second prize — dinner for two at
 the Halcyon including a bottle of wine

Tuesday—Saturday

TAXI

Sunday & Monday

RICK ELIAS BAND

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

Lakeland Resort, Highway 79,
Laymanua 765-0736. Three fall
hunting packs. Thursday through

LUND/POWERS CONCERTS
IN ASSOCIATION WITH TAU KAPPA EPSILON PRESENT:

the
Twisted Sneakers

*Plus special guests: THIS KIDS

S.D.S.U.
MONTEZUMA HALL
THURSDAY, NOVEMBER 6, 8:00 PM
BIGGEST DANCE CONCERT EVER IN SAN DIEGO!

TICKETS: SDSU \$4.50 advance \$5.00 at the door	GENERAL \$5.00 advance \$5.50 at the door
--	--

Tickets available at Select-a-Seat and SDSU Aztec Center
Must have SDSU ID or 18 years of age for admittance.

Foguitter



Tuesday - Saturday

SERAPHIM

Rock & Roll Show

Sunday & Monday

INCOGNITO

New Wave

Friday, October 31

**HALLOWEEN
PARTY**

Cash prizes for best costumes

Happy Hour 5-7,
2850 Carlsbad Blvd.

Free House of Curses,
729-3189

CASTAWAYS
UNDER NEW MANAGEMENT
 Night Club
 presents
 San Diego's finest rock act

MISFIT
They're back and playing at our


Halloween Party
Oct. 31st
 (\$2 cover — call for reservations)

Also listen to them nightly at San Diego's original rock & roll club
 Also enjoy our weekly specials:

TUESDAY Ladies' Night Drinks \$1.00	WEDNESDAY Margaritas \$1.00	THURSDAY Kamiksuz Night \$1.00	SATURDAY No Cover Charge Saturdays: Door Prize
--	---------------------------------------	---	---

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


For reservations or information:
449-6700



D'Onofrio's
 Steak House

7353 El Cajon Blvd., La Mesa
 460-1500

Thursday, Friday, Saturday



Friday night

Gala Halloween Costume Party

\$50 1st prize
\$25 2nd prize
\$15 3rd prize
\$10 4th prize
5th prize
There will be
5 steak dinners given away

[illegible]

READER'S GUIDE TO THE MUSIC SCENE

Lakeside Hotel, 9940 River Street, Lakeside 443-4941. The California

Country Band, country, Friday through Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon 442-5331. Cass folk guitar, Friday and Saturday, 8:30-10 p.m. Wednesday, 8:30-10 p.m.

Le Châlet, 5046 Newport Avenue, San Marcos 443-4941.

Ocean Beach 223-5300. Onli club for information.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley 295-2928. Gary Puckett and SRO, rock and roll, Thursday through Saturday, 8:30-10 p.m. Wednesday, 8:30-10 p.m.

Leading Zone, 4195 Carway

Sheet, Claremont 277-4864. Cui club for information.

Little Bavaria, Carmel Valley Road, Del Mar 755-1363. Union Street, new wave, Thursday, 8:30-10 p.m. Friday and Saturday, 8:30-10 p.m. Sunday, 8:30-10 p.m. Wednesday, 8:30-10 p.m.

London Opera House, 5404 Bolboa Avenue, Claremont 276-2340. Yeah, Yeah, Yeah, Yeah, Yeah, Thursday through Saturday, 8:30-10 p.m.

Longshot Saloon, 643 Grand Avenue, San Marcos 744-8510. The boys with Kuffs Fargo, country, Thursday, 8:30-10 p.m.

DANCE

with the **PENETRATORS**
UNION STREET & HIGHBEAMS
COSTUME HALLOWEEN PARTY
This Friday!
Admission \$3.50
17 & over, 8:30 p.m.-1 a.m.

JOURNEY
5375 Kearny Villa Rd. (Claremont West off-ramp) 276-2040

The Chateau Lounge
New Ownership
presents Friday, October 31
Love 'N' Country
featuring
THE HOG, Frank Stucky, Julie Evans,
Ray Firo
Halloween Party
\$50-1st prize couple
\$30-2nd prize couple
\$20-3rd prize couple
3623 College Ave. Hours 10 a.m. to 2 a.m., 582-5820

RESTAURANT BLUE PARROT
Live Jazz
Thurs. **New Tuxedo Jazz Band** 8:00 on
Fri. **Shelly Manne Trio** 9:00 on
with **Mike Wofford**
Sat. **Bill Kyle Quartet** 9:00 on
classical music with
Dwyer-Rieden Duo 7:00 on
Sun. **Stone's Throw** 8:30 on
1298 Prospect, La Jolla, Opposite the Cove, 454-9131
Open every day-lunch & dinner 11:30-2:00 a.m.

The Beach Club
presents
PRECIOUS
"They're back!"
HALLOWEEN PARTY
Prizes, dance contest,
drink specials
1921 Bacon St.
Ocean Beach

Are you planning a **PARTY?**

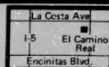
For your next:
- social occasion
- wedding
- anniversary
- company party

We can provide:
- musicians-solos
- to big band
- variety acts
- complete service
- reasonable rates

J.B. TALENT CO. 272-3283
Licensed by the State of California
Franchised by the American Federation of Musicians.

Live Bluegrass
Family Bluegrass Band
Saturday 8 p.m.
TUBA-MANS
Grand Slam & Sports Nostalgia
Cocktails, beer
and fins food
Families welcome
- FOOD TO GO -
2551 University 295-9426
(just east of Texas St.)

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
Live music with the
Red Grammer Band
CASH PRIZES
see you there October 31
on stage LIVE
Dr. Jack Murray - Hypnotist



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

Chicago MINING CO.
A RESTAURANT & PUB
proudly presents
Sunday, Monday and Tuesday
Western Music with Western Movies
Sunday & Monday
Texas Rattlers
Country Music
Wednesday
Foxy Lady Night
Ladies' kamikazes 50¢
Thursday
Friday & Saturday
Dance to live music with the
Red Grammer Band

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

LATE NITE COFFEE HOUSE
FOLK CLUB
FOLK • BLUES • BLUEGRASS
The North Coast Alternative
1454 N. Hwy. 101, Leucadia, CA 92024 (714) 438-4030
Thursday **Womansong** Cass Crane, Julie North 7:30 to 11:30
Louis Killen 7:30 & 9:30
British Traditional Songs, Ballads, & Stories
English Concertina/Fiddle Vocals
Friday **WALT RICHARDS & VICKIE COTTE** 7:30 & 9:30
Folk, Blues, & Contemporary Music
Saturday **MARTIN CARTHAY** 7:30 & 9:30
Formerly of Steeleye Span
British Traditional Songs & Guitarists-Exclusive San Diego Appearance
Sunday **Old Time Hoot Nite** 7:30 to 11:30
Musicians call in 5:30 a musical instrument
Monday **Bill Judson & Stan Jones** 7:30 to 11:30
Rahn Kidwell & Will Neblett
Original Tunes/Popular Folk Songs
Tuesday **LUNCH-SUPPER-SUNDAY BRUNCH**
Open 11:30 a.m. to 2 p.m. and 2 p.m. to midnight Tuesday-Saturday
Advance reservations recommended for Fri., Sat. & Sun. nites. 436-4030

Berkley's
RESTAURANT & LOUNGE
6600 Grossmont Center Dr.
483-9826
GROSSMONT
RPM
Tuesday-Saturday 8:30-1:30
Halloween
Costume Contest
Oct. 31 \$100 cash prize
Friday
Electrocutation
The game for singles
We'll introduce you to the person you want to meet.

with Diane Dixon and Dennis
Chairman, country, Friday and
Saturday.

Lorenza's, 596 Broadway, El
Cajon 442-7475. Justice,
contemporary rock, Tuesday
through Saturday, 8:30-10 p.m.
Wednesday, 8:30-10 p.m.
Thursday, 8:30-10 p.m.
Friday, 8:30-10 p.m.

Macho's, 2986 Midway Drive,
Loma Portal 224-2401. Lanny
Pewell and Cannon Ridge,
country music, Wednesday
through Sunday.

Magnolia Mulvaney's, 8601
Magnolia Avenue, San Marcos
448-5550. The Ash Underwood
and the Lone Star Express, country
western, Wednesday through
Saturday.

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

Mandolin Wind, 308 University
Avenue, Hickey 297-3017. Becky
and the Blue Tones, new wave,
Thursday.

Mark V. San Marcos Boulevard at
Freeway 78, San Marcos.
744-3520. Classified
contemporary, Tuesday through
Saturday.

Maxdon's Club, 2321 El Camino
Real, Claremont 767-1791.
Lilside, contemporary, Thursday
through Saturday.

McFadden's, 5455 Grossmont
Center Drive, La Mesa 445-3441.
Jim Hawley and Margie Giffin,
contemporary, Tuesday through
Saturday. Allegro Al Mode,
classical, Sunday.

Mississippi Room, 2223 El Cajon
Boulevard, North Park 298-5686.
Boch-la Trio featuring Eddie
Trepay on horn, variety,
Wednesday through Saturday,
Dave Torallo Duo, big band,
Sunday through Tuesday.

Mom's Saloon, 943 Garner
Avenue, Pacific Beach 488-5988.
Securities, rock and roll, Thursday
through Sunday.

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

Monterey Jack's, 1940 Bernardo
Road, San Diego 488-5988.
566-2400. Harmony,
contemporary, Tuesday through
Saturday.

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

Moonlight, 4615 Claremont
Drive, Claremont 273-1022.
Sandy Stewart and Co.,
contemporary, Thursday through
Saturday, 8:30-10 p.m. Friday,
8:30-10 p.m. Saturday,
8:30-10 p.m. Sunday,
8:30-10 p.m. Monday.

Musling Club, 3595 Sports Arena
Boulevard, Loma Portal 223-5596.
Gerry Baze and a Touch of
Country, Tuesday through Friday,
Charley McLean and his band,
country, Saturday, 8:30-10 p.m.
progressive country, 8:30-10 p.m.
Ronnie McDowell and his band,
country, Monday.

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

Nashville West, 4240 West Point
Loma Boulevard, Loma Portal
224-8282. Bramble, country
western, Wednesday through
Sunday, 8:30-10 p.m. and
Sunday, 8:30-10 p.m. Monday
and Tuesday.

Navajo Inn, 6915 Navajo Road,
San Carlos 445-1700. Jimmy Nealon,
Down Home Country and Rock
band, Tuesday through Saturday,
Nellie, country rock, Sunday and
Monday.

ESCONDIDO'S
"DISTILLERY"
EAST
THE HOTTEST YOUNG ADULT NIGHTCLUB
Wednesday-Sunday featuring rock 'n' roll, new wave,
and cream of the pop
Tonight 8 p.m.
BRATZ
plus
THIS KIDS
Fri. Oct. 31st
HALLOWEEN PARTY
Cash prizes for the best costumes
Coming in November:
CBS-EPIC recording stars
20/20
Mission & Mettall Streets, Escondido
741-9393 information
All tickets sold at the door
Minimum age 17. For further concert info: 741-9394

Tuesday-Saturday
David Bradley & the Maniac Band
3 weeks only!
Friday Oct. 31
Halloween Blow-out Bash
with David Bradley
Wear your costumes
Sunday-Monday **Tall Cotton** Country
New Wide Screen TV
Happy hour every Friday 4-8 with
hours of overlive
Sunday Charge Special
25¢ Spaghetti Sunday afternoons
Free Pizza for Monday Night Football
3402 Mission Blvd., Pacific Beach
Never a cover, 270-3220
JOE MURPHY'S
IRISH PUB

The Album . . .
Bratz
LOCATED JUST ABOUT EVERYWHERE.
Now appearing
Sundays-No. 7 Distillery
140 S. Sierra Solana Beach

MASQUERADE and be entertained!

Win a prize for
the best costume
on All Hallow's Eve!

The BASS WENT HOME appear in the
Lounge from 8:30 p.m. to 1 a.m.

Entertainment in the
Dining Room from 5 p.m.



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



Rare & Out-of-Print LPs - Imports - Used LPs
50's - 60's - 70's Rock 'n Roll - Rockabilly
New Releases - T-Shirts - Magazines
BUY - SELL - TRADE
WE'RE OPEN 7 DAYS
MONDAY-SATURDAY 10 AM TO 9 PM SUNDAY 11 AM TO 7 PM
CASH PAID FOR USED LPs & 45s

MUSIC FOR NOVEMBER AT THE BACKDOOR KITTYHAWK

Saturday, November 1st, 8:00 p.m.

MOON MARTIN
The Ravens with The Puppies
Saturday, November 8th, 8:00 p.m.

**THE ART ENSEMBLE
OF CHICAGO**
Monday, November 17th, 8:00 & 10:30 p.m.

LARRY CORVELL
Monday, November 24th, 8:00 p.m.

Coming for December
THE POINTING SISTERS
Monday, December 1st, 8:00 & 10:30 p.m.

Don't forget - for \$1.00 every Wednesday night (unless stated)
in **Hoot Night** featuring San Diego's local talent!
Tickets available through the Aker Center box office
(295-0247) and all Select-A-Seat outlets.
Presented by the Backdoor Concerts and
the Associated Students/Cultural Arts Board

READER'S GUIDE TO THE MUSIC SCENE

The Normandy, 210 North Hill
Street, Coronado 722-2828. Riff
Raff, dance rock, Monday through
Saturday.

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

O'Hungry's, 2547 San Diego
Avenue, Old Town 298-0133. Jim
and Theresa Horton, rock, folk,
Tuesday through Saturday.

Old Bonita Store Restaurant,
4014 Bonita Road, Bonita
476-3537. Joyce Ann Dorman,
contemporary and country, Friday
and Saturday.

Old Time Cafe, 1464 North
Highway 16, Leucadia 436-4030.
Wynne Morgan, Paul and Carla
Roberts, contemporary, Thursday.
Cousins, folk, traditional
songs, ballads, and stories, Friday.
Walt Richards and Vickie Clark,
folk, bluegrass, and
contemporary, Saturday. Old Time
Hoot Nite, Tuesday.

One Night Stand, 4970 Vantage
Street, Ocean Beach 222-2146.
Tom Cat, blues, Thursday. Pete
Arone, folk rock, Friday. Mike
Turner, folk rock, Saturday. Karen,
folk singer, Wednesday.

Orange Tree, La Jolla Village
Square, La Jolla 455-0064. Gail
Lanell, guitarist, Friday.

Our Favorite Place, 5646 Mission
George Road, SanTEE 447-4020.
Country, country, country rock,
Friday and Saturday.

Padre Gold, 7245 Linda Vista
Road, Linda Vista 277-8681. The
Big Stars with Mike Turner, country
western, top 40, oldies, rock, and
boogie, Friday and Saturday.

Pat Joey's, 5147 Waring Road,
Allied Gardens 286-7873. Rita
featuring Don Beck on sax, top 40,
swing, and oldies, Tuesday
through Saturday.

Patolino Cocktail Lounge,
5821 Mission George Road, Mission
Valley 230-4095. Quik Silver,
country western, Friday and
Saturday.

Patolino 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. Merrill
Moore, contemporary and swing,
Tuesday through Saturday.

Pelican Pub, 7628 Broadway,
Lemon Grove 464-9284. Call club
for information.

Porchside Lounge, Holiday Inn,
1356 North Harbor Drive,
Encinitas 435-3841. The Cats
Band, country, Tuesday through
Saturday.

Posidon, 1670 Coast Boulevard,
Del Mar 755-0345. Red Grammer
Band, contemporary, Thursday
through Saturday.

Prophet Vegetarian Restaurant,
4441 University Avenue, Escondido
453-7443. Live performances
from Super, mellow 222, Les Bell
and Carl Crawford, classical flute
duets, Thursday, Saturday, and
every other Sunday. Melissa
Morgan, harp, Tuesday. Orion,
guitar duo, Wednesday, Friday,
and every other Sunday. Melissa
Morgan, harp, Friday afternoon.

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo 487-4411. California
Sunshine featuring Steve Uliano,
contemporary, Wednesday
through Monday.

Reuben E. Lee, 680 Harbor Island
Drive, Harbor Island 291-1880.
John Campbell and Conspiracy
contemporary, Tuesday through
Saturday.

Reubens Harbor Island, 680
Harbor Island Drive, Harbor Island

Sharon Sue and Stayned Glass

"Country with class"
Tuesday through Sunday. Dancing every night

Happy Hour 49c
4-7 p.m. Monday through Friday.
All well drinks 49c.

Cowboy Style Brunch
Saturday & Sunday 10-2
\$5.50 Free Margarita

Every Sunday afternoon
URBAN COWBOY
Live country-western music 3 p.m. until 1
FREE Country Western Dance Lessons 3-4 p.m. Sunday

Cowboy chuck wagon nightly 6-11 p.m. \$5.50

Catamaran
3999 Mission Blvd. Mission Beach 488-1081

California Cowboy presents

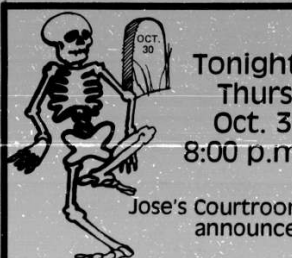


Halloween Night
Strangers
Costume Party with prizes

Sat. Nov. 1 & Sun. Nov. 2

Moving Targets
Tues. Nov. 4 & Wed. Nov. 5

Two Dance Floors to Party
1400 K. Street, Encinitas Beach, 755-6723



Tonight!
Thurs.,
Oct. 30
8:00 p.m.

Jose's Courtroom
announces

**3rd Annual
Halloween
Costume Party!**

GIVEAWAYS - Best costume prize - Live entertainment
1015 Prospect Street, La Jolla
454-7855

bombay bicycle club

Restaurant
Indian Cuisine



PROUDLY PRESENTS
GARY MUSIC CO.

and their
**JAZZ
EXTRAVAGANZA**

Featuring
Tommy Aros — percussionist
Josquin Turenne Des Pres — bass
Chris Morante — guitars
Gary Stokes — flutes & misc. instruments

every Friday & Saturday 9:00-1:00 a.m. No cover



**LIVE RECORDING
SESSION** Oct. 31 & Nov. 1

Live entertainment by Donna Green during
Happy Hours from 4 to 6:30
& Sundays 8:30
to closing

2806 Shelter Island Dr.
224-2493



Thursday-Friday-Saturday
HABITS
Rock & roll the way you like it
No cover charge all weekend.
Thursday only:
KAMIKAZES — 50¢

Friday, October 31st
The Loading Zone will
"RAISE THE DEAD"
At our first annual Halloween Party,
Mad Jack's car stereo for the best costume.
Special witch's brew and runner-up prizes.
Bring your Drive Dregs, ticket stubs for one drink on Mad Jack's

Tuesday
AXOLOTL
Live music - No cover
Two shots of tequila or schnapps for \$1, 9 p.m.-2

Monday night after the game
KCR 99FM — CABLE provides
VINTAGE ROCK & ROLL
Pitchers of over \$1.75

**4198 Convoys St.
277-9869**
Just South of Balboa — in the Convoys Plaza
We will rock you

Su Casa Night Moves

It's live and lively at Su Casa every Thursday,
Friday and Saturday from 9 until 1:30 a.m. with
the foot-tapping, good dancing,
good listening sounds of

Live Country Western & Rock Bands

Free Mexican-style appetizers
from 10:00 to 12:00
and a great view from the best bayside
cantina in all the west.

No cover. Free parking.

Su Casa at Seaport Village
Pacific Highway at Harbor Drive
(232-7581)



THE VOYAGER proudly presents Kirk Bates



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

**Halloween
costume Party**

Friday, October 31 starts at 9:00 p.m.
Prizes and Favors

THE VOYAGER
Sunday, November 2 9 p.m.-1:30 a.m.
No cover—No minimum
at

THE VOYAGER
1901 Shelter Island Drive
222-0421

OCTOBER 30, 1980 7

AEROBIC DANCE EXPERIENCE
BY SHIRLEY BOYLE
239-1129
Brand new sessions starting November 3
La Mesa • Kensington • Spring Valley • Carlsbad
Kearny Mesa • Coronado • Escondido • Pacific Beach

THE SIVA MIND CONTROL METHOD

[illegible]

**GET
MADE
IN THE
SHADE.**

**FULL SKI GLOSS LINE
VUARNET, RAY BAN, SUNCLOUD,
DIAMOND PLATE, CARRERA**

SUNGLASS CITY

1478 GARNET, PACIFIC BEACH
272-6041
10-5:00 P.M. MON.-SAT.
EVERY OTHER SUNDAY

**10%
OFF WITH THIS AD.**

[illegible][illegible][illegible]

1978 MAZDA RX-7, green, stereo cassette, 100 miles, excellent condition. \$5600. 427-2124.

1980 RENALT B16, good condition, new tires, 100 miles, stereo, 1000 cc engine. \$1175. 826-8142 or 236-4883 weekdays.

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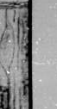



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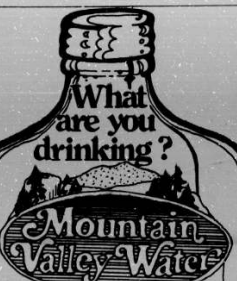
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SNAKE I REJOICE the time has finally come when we can be together. May our reunion be the first of many. You're not even 10 yet.

[illegible]

JOHNNIE, I'm so very sorry. Let's please try Angel.

CAROL, THE spell of love has been cast, I'm up to us to make it last. Luv, Ken.

YOUR HEART, my heart, I together and disagree, no solution No ending, no one Anna Sue.

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ROOMMATE NEEDED November 15 or December 1st to share condo in Mission Valley. \$205/month plus half utilities. Preferably over 25. 563-8171 evenings.

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