



# City Lights

## Jack LaLanne Electrocutted

Susan Tompkins' service to the flabby requires no sweating or huffing or straining or whining — just lots of cash. It works like this: visitors to Tompkins' spiffy La Jolla "Tone and Firm Body salon" are hooked up to electrodes which painlessly jolt their muscles into performing. "It stimulates exercise. They receive a stimulus every second. That's like doing a thousand sit-ups in thirty-five minutes." Many of her clients literally sleep their inches away, Tompkins says.

The notion of effortless exercise is one which particularly appeals to Tompkins, an elegant but full-bodied lady who confides that she has suffered both from a lifelong weight problem and a bad back. She says she learned that European chubbies have been employing the electronic muscle conditioners for twenty or thirty years, and American doctors have also long used them therapeutically for patients such as paraplegics. But only recently has the cosmetic application appeared in such places as the Body Lab 56 in New York, the Bionic Body in Phoenix, and Tompkins' new establishment in the La Jolla Medical Building.

Tompkins concedes that the sweet-free shape-up, which costs between thirty and thirty-five dollars per one-hour visit, provides no cardiovascular benefits, and that the electrically stimulated muscle contractions burn only minimal amounts of calories. "This is not for grossly obese people. If we have a person who is fat, the fat will remain on the muscles, no matter what we do. This is for the person who's getting the little love handles, or whose stomach is poking out a bit, or who's seeing a little cellulite." For them, the three- or twice-weekly sessions cause the muscles to tighten up and hold together more firm, a process which can sometimes cause dramatic results even after just one visit. In the lobby of Tompkins' salon (near a table loaded with literature which declares, "The 'idle rich' have their bodies exercised for them..."), a chart contains testimonies from clients who have shed (at least temporarily) between two and four inches after only one bout with the mechanical bulge busters.

"The most I've ever seen



Photograph by Dick Carlson

Susan Tompkins

was one lady who lost seven inches in her abdomen and hips!" exclaims Diane Lutz, a licensed practical nurse who's one of two medical technicians working for Tompkins. "When she came in, she was practically poured into her jeans, but when she left, they were a bit loose." Lutz is a chunky blonde slip of a young woman whose own exuberance for the electronic toning devices almost exceeds the spa owner's. "I love it! I do myself all the time. When I started working here my thighs were just hanging out, but now even my neighbor has noticed that I'd lost inches."

Using elastic cloth bands, Lutz breezily attaches pink rubber pads to the muscle groups on which a particular client wants to work, then wires the electrodes to a black machine which delivers one millamp of 120-volt current. ("It's less than what's used in electrocution," Tompkins says reassuringly.) The spa owner adds, "The biggest comment we've had so far is people saying it makes them feel so relaxed. Some people say it feels like a massage with electricity."

Indeed, when Lutz gradually adjusts one set of controls, the current penetrates one's muscles with the tingle of a persistent vibrator. Other controls launch the connected muscles into their eerie, almost disembodied rhythmic spasms. The black machine ticks like a metronome. "Every time you hear that click, you're doing a leg lift!" Lutz says, apparently still awed by the thought. She adds, "You know, how I get my jolies is by seeing a really good contraction. I just look at it and say, 'Wow.'"

The nurse says Tompkins is

thinking of arming each client with hand mirrors. "Some people really get into it. They get so fascinated, watching their own contractions." However, Tompkins cautions that she doesn't urge clients to undertake her "treatments" indefinitely; just long enough to slim up enough to enter a more standard exercise program. "This kind of gets you back in the feeling of exercising. It puts you back in control."

—J.D.

## Trolley Bashing

Before the San Diego Trolley made its debut run from downtown San Diego to the Tijuana border crossing,



Langley Powell

Langley Powell was worrying about accidents. Powell, managing director of the trolley system, warned that the most likely spot for trolley automobile collisions would be the route paralleling Interstate 5, where the trolley track crosses streets flowing with auto traffic. The other danger point would likely be heavily trafficked San Ysidro Boulevard near the trolley's south terminus.

All seven collisions in the two months of the trolley's existence, however, have occurred on the small stretch of track (about five percent of the total line) leading from the Santa Fe Depot up C Street and south down Twelfth Avenue. A police car responding to a robbery call on September 19 nosed out past a red light at Twelfth and Broadway. The officer's vision was blocked by a bus and he collided with the trolley. Before that incident, two drivers ran stop signs at Union and C streets, smacking the bright red trolley broadside. "She [one of the drivers] didn't run into the end of the car, she ran into its side," said an incredulous Powell, still baffled over how the driver could have managed to hit the trolley. "We painted the cars that color to catch peoples' eye," he explained.

They have interior lights and outside running lights, too." These other drivers found themselves trapped on the right side of the trolley as it cruised up C Street (a one-way street going east). The drivers tried to speed up, overtake the trolley, and cut it off with a sharp left turn. None made it and all clipped the trolley's front end. (Two of these run-ins, one last Wednesday, occurred at Second and C, where drivers in the right-hand lane heading up C find themselves headed irretrievably for a traffic lane leading to the Westgate Hotel's underground parking lot. The other accident involved a similar attempted cut-off.)

Damage to the \$800,000 trolley cars has been minimal, sometimes no more than a minor paint touch-up or a patching of the car's fiberglass front end. The Twelfth Avenue police car crash upped the \$1600 damage to the police cruiser and \$3400 damage to the trolley because the impact bent the trolley's front passenger steps, an expensive replacement part. But every time a trolley is hit, it must be taken out of service, leaving fewer substitute cars and disrupting the cleaning and servicing rotation for the fourteen trolleys.

This week Powell will stick a thin strip of reflector tape along the sides of one car to make the trolley more visible from the side. "People tell me I'm crazy," he said of his admittedly feeble experiment in accident prevention, "but I'd do anything to say we're trying to stop the accidents." Powell can't do much more, since any radical changes in the C Street traffic flow must come from planners at the trolley's parent organization, the Metropolitan Transit Development Board, and the city's traffic engineering office. Powell is lobbying for stiffer traffic controls and agrees that the best and perhaps only solution is to close the street completely to auto traffic.

—P.K.

## State

During Dave Dawson's radio talk show, weekdays between 1:00 and 3:00 p.m. and 6:15 and 9:00 p.m. on KSDO, listeners are encouraged to call in and express their thoughts on whatever topic happens to be under discussion. In recent weeks, the program has dealt with a number of controversial themes, among them abortion, bilingual education, and Israel's foreign policy, all of which most of the callers, and Dawson himself, are against. And that's where he's lately

## You Want Your Car Back Or What?

On August 28, Mark Doering arrived at San Diego Stadium shortly before the start of the San Diego Chargers game against Buffalo. The stadium's 17,400-space parking lot was, as usual, already full, so Doering drove to a nearby 7-Eleven store and parked in its large back lot, along with several dozen other recent arrivals. When the game was over, his car was gone, and so were about sixty others parked in the same lot. He called the police and learned his car had been towed by Associated Towing at the store owner's request.

"Everybody whose car had been towed was just pacing, waiting to use the phone," Doering related. "I spoke to a few people who had already talked with the towing company that had impounded their cars, and most said they had to pay fifty dollars, although a few people were charged more, like around eighty dollars. Why, I don't know, and they didn't know either. I got a friend of mine to pick me up and then I called Associated. They told me it would cost sixty dollars to get my car back. I told them that was ridiculous; other people whose cars had been towed by them only had to pay fifty dollars. So they took my name and number and after ten minutes called me back, saying fifty dollars would suffice."

At Associated Towing, a woman who identified herself as the office manager but refused to give her name

has degraded the level of discussion in San Diego to the lowest it's ever been. A few weeks ago, a woman called in and said — I'm not sure how the topic came up — that the Jewish people did not kill Christ. He said, 'Oh, who did?' and she responded, 'The Romans.' He told her, 'How

interesting. I thought the Jews did.' ... Even harsher criticism is directed toward Dawson by Rabbi Michael Sternfeld of Temple Beth Israel, who devoted a portion of his Rosh Hashanah sermon to blast the controversial host: "Listen, if you can stomach it, to the

want to. One time last year I spoke to a man who had to pay \$265 to get his car out. Apparently he cussed them out over the phone and they charged him five dollars a cuss word. But it's hard to substantiate such complaints."

At least one local towing company operator, however, feels much of the blame is being misdirected. "We don't tow cars because we want to, we tow cars because we get called by the owners of the property on which they're illegally parked," said Steve Hendrickson of Western Towing.

—T.K.A.

# City Lights



Mark Doering

KSDO talk show with San Diego's newest and least worthwhile import, Dave Dawson. Hour by hour, he and his volubly opinionated comment on the air with impunity concerning every stereotype and gross exaggeration in the book — a smorgasbord of racial innuendos, prejudice, and know-nothingism. His show has become a veritable snafup for the lowest and most despicable opinions present in our society.

"I was listening to his program one day when the topic was bilingualism," Sternfeld added later, "and he himself said, 'When I go down to Mission Valley, walk into a department store, and hear these people talking in their Viet Cong and Mexican gibberish, it turns me off.' What difference is it to him whether two people speak to each other in their native tongue? And how dare he call their languages 'gibberish'?" Regarding his allegedly bigoted statements, Dawson says, "First of all, I believe in freedom of speech. But I deny that I've ever said anything

## Put Up Or Sell Out

Last year the old San Diego Paper Box Factory did not die quietly. When word came that the building argued that it had significant historic value since it once served as a terminal in the city's trolley line, stormy sessions before the city's historic site board failed to gain the structure historic designation, however, and late last spring the building's defenders sadly watched as workmen dismantled it. Now the former factory partisans are even more depressed by a new addition to the site: a sign announcing that the cleared, still undeveloped land is for sale.

Developer Thomas Goodie of the Hooper-Goodie company explains that the condo project has been "stalled" by the recent high interest rates and poor residential real estate market. He says if his firm fails to receive an acceptable price for the property, it may still continue with the building plans sometime in the future. But residents of the area remain dismayed by the status quo. Recalling how rats and mosquitoes from the site plagued the neighborhood after last year's demolition, they're worried about the upcoming winter rains. "The neighborhood's just sick about it," says one resident. "It's just a big lake bed waiting to be filled."

—J.D.

—Jeannette DeWyz, Paul Krueger, and Thomas K. Arnold



Mark Doering

Photograph by Dick Carlson





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## Let's Dispense With The Introductions

Since piece of work on hydra...  
The Thing That Ate Lake Murray... September 24: At Applied Aquatics Institute in Encinitas a few of us agreed that introduction of grass-eating fish would balance the situation.  
John Tobussan  
San Diego

## No Mourning At Night

Could there be a more damning contradiction of "America's Finest City" than the pure stenching story "City Lights," September 24 about Mrs. Wyatt at her daughter's grave? That such depravity exists is disturbing enough, but to accept it as inevitable, especially in a cemetery, is a callous disregard of human dignity.

If there really was a determined effort to stamp out this aberration by a surrounding fence, or a patrol inside the grounds, or someone to accompany the mourner, safety could be assured. It's a disgrace to the city.  
Eric J. Finkburg  
La Jolla

## Grandfather's Arms?

"Despair At Mt. Hope" ("City Lights," September 24) aroused mixed feelings in me: compassion and bitter anger. I hope the chief of police has read it, too, because certainly the attitude of the police was far from laudatory. Louise Wyatt has my respect and admiration for having purchased a weapon. Were I in similar circumstances I would for damned sure buy a gun and use it too, if needed, to defend myself. If the police are not able, for whatever reason, to keep us safe in

public areas, then we should be allowed to arm ourselves. What did the police mean when Louise Wyatt was told that her life was in danger? All our lives are in danger so long as these

## Letters

drug-hungry addicts are loose. Professional thieves are not purse snatchers nor are they muggers. These are crimes committed by, mostly, young addicts desperately in need of a "fix." For other reasons, and at an earlier time, the same conditions existed in California and gave rise to the vigilantes. As my grandfather told us, "We took care of it." If nobody else can do that, then we will have to. Louise Wyatt, I salute you.  
Name Withheld by Request  
San Diego

## AM, FM, And BS

Paul Krueger has much in common with the current management of the KJMB stations. He, too, missed the point of "City Lights," September 17, of the first annual KJMB alumni party — namely, to thank a company for giving many of us our San Diego start in the radio and television business. Apparently some of the brass at KJMB felt it was designed as a slam at the company, but Sarah Purcell, Regis Philbin, Laurie Singer, and Barney Morris, who are all doing quite well, thank you, in other major markets, came back to the scene of some great memories here in America's Finest City. So did 200 other people who made KJMB what it is today — a company with some great people and alumni. Jim Holzman never worked at Fifth and Ash, so he need not be interviewed unless Paul Krueger is looking for a job at TV 8.  
John Shean  
KJMB-TV, AM, and FM, 1973-76

## Bias Pled

My congratulations to the Reader for publishing Tom Bourne's accurate, balanced, and lively account of the career of Herb Klein ("Where Did He Come From?" September 8). I can attest, from my own experience and observation during the 1946 Voorhis-Nixon congressional campaign, that the descriptions of Klein's role in that campaign are quite correct.  
Klein's own finding — that the district newspapers then "did not show any bias in news coverage" — is an amazing misstatement. In a comprehensive review of news items, editorials, and political ads during that period, I discovered dozens of instances where partisan and editorial comments were carried as "news" articles, and the *Alhambra Post-Advocate*, with Klein as news editor, was a major culprit. Here are a few fully documented examples:  
On October 3, 1946, the *Copley* paper in Monrovia prominently featured an anti-Voorhis "news" item, headlined "Pro-Russian Votes Alleged," which was a reprint of a press release from the Republican National Committee. In early November, the *Alhambra Post-Advocate* and many other community papers published as "news" a scurrilous attack on Voorhis, claiming that he followed the

(continued on page 9)

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:

What has happened to the upkeep of the Botanical Building in Balboa Park? Is it a casualty of Proposition 13? The garden used to be a beautiful display of flowers in bloom, changed monthly. But now the permanent plantings are growing wild — the taller ones through the roof of the building, the smaller ones dying out due to lack of sunlight. Also, the last time I was there, the spectacular display of flowering plants was replaced with a grove of palms. Can anything be done about this?

E. Klotz

Ocean Beach

The gardener in charge of the Botanical Building said that the \$25,000 required each year to propagate and display an arrangement of seasonal flowers will have to come from some source outside the city's present revenue — that is, a donation. The money for the displays was indeed cut from the budget after the passage of Proposition 13, which reduced and limited state revenues from property taxes, but even in their salad days the displays were seasonal, not monthly. "Lilies at Easter, pansies at Christmas, chrysanthemums one season, orchids the next," the gardener said. The number of hours spent tending the plants has not been reduced; one gardener works full time on the building's collection of plants, all of which are tropical or semi-tropical, and another works part time since the building is open six days a week (from 10:00 a.m. to 4:30 p.m. every day but Friday). A fishtail palm is indeed growing through the arched roof of the lath building. The gardener has left word that it should be removed early next year. The tree, about forty feet tall, will be felled in sections and thus destroyed in

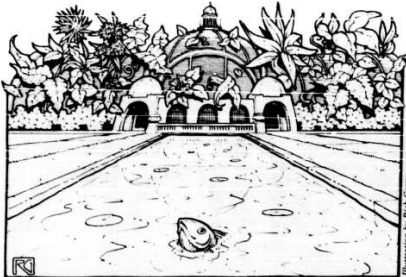


Illustration by Rick Gray

order not to disturb the surrounding plants. The gardener said it may be replaced with a slower-growing plant, or perhaps with a more unusual one. I visited the "Bot Building" a few days ago and found a number of plants in bloom: lilies, begonias, azaleas, fuschia, and the saffron spike aphelandra. The floral displays used to be set at the doors of the building and in the central basin at the foot of the twin king palms, the tallest plants of all. Now the flowers occur in a random fashion. You might be looking up to the scrim of a blond fern tree, and encounter, on the way down, the startling white hood of a lily. When not in bloom, tropicals look alike to me — luscious — but they do have interesting names: false sea onion, purple heart, ghost tree, black joint bamboo, Mickey Mouse plant, dwarf banana.

Dear Matthew Alice:

You can help us write a bet. A friend of mine who just got back from Egypt said that he'd been told that the pyramids were not built by slaves but by people who did it freely because they loved their kings. I say that's b.s. What do you say?

Ken Hellner

Ocean Beach

In a fascinating children's book called *Pyramid*, David Macaulay details the steps by which a particular pyramid was built. He said that nearly all of the 50,000 laborers on the project were farmers whom the Pharaoh employed from July to November each year when the Nile overflowed and made farming impossible. The laborers were paid in clothing and food. Several died each year from accidents incurred while moving the stones. Most laborers

were divided into teams of twenty-five, with a soldier as foreman. When a rough block of granite or limestone was cut from the quarry across the river from the pyramid, the name of a team was inscribed on it, and the team was responsible for moving it on sleds and rafts to the pyramid site. More than two million stones were involved. The pyramid took twenty-six years to complete; its auxiliary temples another five years. Workmen were laying alabaster on the floor of the final temple when the Pharaoh died, in 2439 B.C.

Dear Matthew Alice:

I am trying to locate an earphone (Radio brand) #PHSIA that fits over the ear, not in. I am a senior and wear a hearing aid, so I can't hear when I take it off. A friend of mine bought an earphone at a Radio Shack in El Cajon on Fletcher Drive. I called but they said they don't have it. I called other Radio Shacks and they said that Radio earphones are not part of their branch. So, I hope you can help me.

Marie Hahn

North Park

I believe the brand you're looking for is Radio Ear. A salesman at Accredited Clarion Hearing Aid Center, the first store I called, said that the Radio Ear #PHSIA was not in stock but could be delivered in four days. He added that it costs \$500, not including tax. The store is at 1146 Seventh Avenue, downtown; telephone 234-3341.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90863, San Diego, California 92138.

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Ballroom	Sun.	10:00-11:30
Ballroom	Mon.	12:00-1:30
Ballroom	Tues.	2:00-3:30
Ballroom	Wed.	4:00-5:30
Ballroom	Thurs.	6:00-7:30
Ballroom	Fri.	8:00-9:30
Ballroom	Sat.	10:00-11:30
Ballroom	Sun.	12:00-1:30
Ballroom	Mon.	2:00-3:30
Ballroom	Tues.	4:00-5:30
Ballroom	Wed.	6:00-7:30
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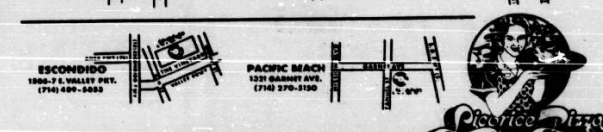


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OCTOBER 8, 1981





William Denton

## THE INSIDE STORY

BY PAUL KRUEGER

TWENTY-FIVE DOLLAR DONATIONS AND A \$250,000 loan will all be the San Diego Symphony to open its winter season, but the road to financial bailout has been littered with wounded egos, flared tempers, and unmet tickets.

"Keep Our Big Music Playing" was the theme former symphony development director Milo Clark had chosen for a series of newspaper ads designed to generate much-needed donations. The ads, while attractive to the eye, made no mention of the symphony's dismal financial state, and were thus vetoed by symphony board members who felt a stronger appeal was needed. Before the board members could review and reject Clark's idea, however, he managed to place the ad in the September 24 edition of the *San Diego Daily Transcript*. The full-page ad, which was donated by the paper, yielded two contributions totaling

forty-five dollars. The symphony board, on the advice of Union Tribune advertising managers, decided on a gutser appeal — an ad showing a semicircle of empty chairs under the headline: "Without Your Help, in Less Than a Week, We'll Lose Our Symphony." Run in the Sunday, September 27 *Union*, that appeal led to more than \$30,000 as of last week. Clark, whose previous business experience included a stint as owner of a knickknack shop, the Yab-Yum store in Mission Beach, quit after the incident.

Another less-than-successful fund-raising idea was the symphony's September preview showing of *From Mao to Mozart*, a film chronicling violinist Isaac Stern's trip to China. The event marked both the local premiere of the film and its first stop in a fifty-city fundraising tour for orchestras. The screening, at the La Jolla Museum's plush, 500-seat Sherwood Auditorium, included a prefilm Chinese buffet. Tickets cost just twenty

dollars, yet only 300 symphony backers turned out. One organizer was only mildly surprised. "The opera seems to have the high rollers, the symphony is more democratic," the organizer said. "You'd be surprised how many phone calls we get from people asking for a reduction in the ticket price."

Whatever symphony general manager William Denton has to say about his organization's financial problems won't be known to readers of the *Los Angeles Times*. Denton has for two weeks refused to speak with *Times* reporter Lanie Jones, who has covered symphony politics during this latest cash crisis. Denton says his silence has nothing to do with Jones's treatment of his response to a question regarding his willingness to take a pay cut during these difficult times. (He told Jones he'd "never thought of it" before, a comment he says was only in jest but which Jones wrote seriously.) "I realized the psychological value of the staff taking a pay cut," explained Denton, who in July got a twelve percent raise. "We probably should have... it would have been a nice thing to do. But if [the cash shortage] has ruined the musicians' morale, I didn't want it to ruin the staff's, too," Denton says

he won't talk to Jones because he doesn't want to "take any of the valuable time she's spending calling around the country to find bad things about the symphony."

For about a week symphony board president David Porter also refused to speak with Jones, due to an allegedly erroneous story she wrote about the supposed willingness of the chamber of commerce to "rescue" the symphony. As of late last week, however, Porter was answering Jones's questions.

...

Carlsbad attorney Rich Hyatt has been chasing Channel 10 sportscaster "Fast Eddie" Alexander since spring, 1979 and still hasn't caught up with him. Hyatt and three other San Diego "laxateurs" lost Alexander \$35,000 back in February, 1979 with a promise they'd be repaid from monies Alexander said were due him by sponsors of a series of Ohio State-Michigan State football games he broadcast. "I only saw him once more," says Hyatt, "and that time he pleaded poverty." Hyatt, who counts \$5000 of his own among the loaned \$35,000, figured his job of collecting on the loan would be easier when Alexander's

attempt to gain bankruptcy protection was turned down by a Pittsburgh federal judge this August 10. That denial let Hyatt garnish Alexander's Channel 10 paycheck, and because he filed suit before other creditors, his group was first in line for a twenty-five percent cut of Alexander's take-home pay. (A copy of Alexander's W-2 tax form shows the sportscaster grosses just \$1346.15 every two weeks; about a quarter of what Channel 8 sportscaster Ted Leitner makes.)

A process server informed Channel 10 executives and Alexander of the garnishment and that same day Hyatt says Alexander offered a compromise settlement of one-hundred-dollar monthly payments. Hyatt stood fast, but on September 8 Alexander escaped the garnishment completely by filing again for bankruptcy, this time in Los Angeles. Now Hyatt and his partners can only wait while the court sorts out the mess.

The sportscaster sees bankruptcy not as a dodge, but as the only honorable alternative. "If I let him garnish my paycheck, he'd be the only one who'd get any money," said Alexander. "This way, I take care of everybody."



Eddie Alexander

## Letters

(continued from page 4)

"Moscow PAC" Henry Wallace Inc." and stating that Russia was asking American voters to elect "Pink Sheer" in 1980, suppressing the laws that these voters had nothing to do with "Communism" and that Jerry had voted in the same way as the vast majority of Democrats.

Some papers picked up anti-Voorhis editorials from other papers and ran them as news items. In addition, the *Post-Artist* and other papers published many editorials describing Voorhis as an endorsed candidate of the CIO-PAC, despite the verifiable fact that Voorhis had specifically denied the CIO-PAC endorsement. A week before the election, the *Post-Artist*

printed an editorial titled "How Jerry and Vito Voted," comparing Voorhis' record with that of Vito Marcantonio, a left-wing New York congressman. This was the formula later used against Eileen Gahagan Douglas in the infamous "Pink Sheet" in 1950, suppressing the laws that these voters had nothing to do with "Communism" and that Jerry had voted in the same way as the vast majority of Democrats.

## Drain Brains

This letter is in response to the letter "Alas, Poor Boris" by Tomes Deamont appearing in the September 24 issue. The letter by Tomes Deamont, an administrative assistant, makes it clear she knows nothing about pest control. To get the facts straight on boris acid, first of all boris acid

does not produce any toxic vapors and second, it can cause harm only if eaten in large amounts. If Tomes Deamont is looking for someone to slip mud at, the administrators in the grounds department and department of environmental health and safety at UCSD are responsible for ordering the wrong boris acid and instructing Mr. Piper to apply it as a pesticide without providing him with any label instructions — a clear violation of the law. The boris acid which the university ordered was a technical grade which had no effect on the cockroaches.

In regard to six months of headaches and sinus irritation, we would recommend Tomes Deamont contact the department of environmental health and safety at UCSD to find out why the shower drains, which are connected to the main sewer line and open up into each office in the "300 Wing" of the south annex at University Hospital, have never

been sealed over. These drains were once used as storm drains which have been converted to supply storage areas. On a windy day, poisonous hydrogen sulfide gas can blow back up through the shower drains, and along with the poor ventilation in the offices, can cause a serious health and safety hazard.

This problem was first brought to Mr. Piper's attention back in February of 1980, when he was asked to exterminate cockroaches which were infesting the offices in the south annex. Mr. Piper discovered that the cockroaches were breeding in the sewer line and coming up through the open floor drain — which was neither primed nor sealed off. Mr. Piper mentioned this at that time to the department of environmental health and safety at UCSD and in March of this year he was called back again to treat the same open shower drains.

As this or other issues heat up, we hope to see Tomes Deamont's come out of the woodwork, and unfortunately, as long as incompetent administrators at the university perpetuate this negative attitude, situations like Mr. Piper's will always be commonplace.

Finally, for the record on September 30, 1981 Associate Vice Chancellor Donald Sines removed the letter of warning from Mr. Piper's file which had alleged that Mr. Piper's actions led to the university being cited a notice of violation by the State of California Department of Food and Agriculture Pesticide Enforcement. *Patsy Hayes, Graduate Representative, American Federation of State, County, and Municipal Employers*

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Walt Romanowski

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## Harold Gee

...the most appropriate thing to do was lie in bed and conserve energy. Daydreaming, I began to wonder... How had I paid the rent in, say, July, 1977? November, '78? Or the month before last? I couldn't remember.

"So, the Rent Paper was conceived. The idea being that if 100 people pay a dollar each to find out how I paid the rent, that would pay the rent."

Numbers one through three were meticulously etched by hand in small stick letters and then photographed. How he got the rent in July was his first subject and he described dragging himself through a job as a temporary helper in a local warehouse, trying not to work more rapidly than the regulars, trying to get in touch with the rhythms of warehouse time, the slow pull of the clock. "Once, out of boredom," Harold wrote, "I started mechanically powering at top speed until the guy I'm working with said, 'You're gonna work us right out of a job.' So I stop completely."

Harold wrote, "I started mechanically powering at top speed until the guy I'm working with said, 'You're gonna work us right out of a job.' So I stop completely. I didn't mean to bug him but was just working like that for my own entertainment. About thirty minutes later he's still trying to catch up but mainly getting even more bugged because now I'm loafing way-y-y too slowly and the guy tells me to get with it. So I start with the warehouse movement, slow, purposeful, mellow into warehouse time and generally conserve energy until Friday."

Another time, he was a hand-stamper at a rock concert in the American Legion Hall. "Here they come, STAMP, smile, touch, roll across, nod, STAMP, look, reach for hand, roll across, not fast enough, STAMP, missed one, roll across, tan hand, cold hand, STAMP, tough guy, STAMP, passive girl, roll across, large

veins, STAMP, why didn't I try and sell my stereo with a phone number on every hour? STAMP... \$750.00, \$200.00

Issue number three—may be his best—was dominated on its first side by "How To Live Cheaply in San Diego," and on its back side by "Concepts of Ownership," both of them being Harold's own theories of personal economics. In Harold's world, for example, rental costs are directly proportional to square footage occupied, so the less you own and the fewer bulky items you possess, the less you have to pay for space. Old cars may not cost much to buy, but they consume gas heavily as you travel from garage sale to garage sale. If you must own a car, try to be involved in wrecks with rich and insured motorists. To eat cheaply, work in a restaurant, apply for food stamps, visit friends at dinner time. It wasn't Marx, but at times it came close.

"When some individuals have billions and other starve on this abundant planet, there is just as valid a system of redistribution of wealth as any other we've got going." It wasn't Ronald Reagan, but at times it came close. "Welfare should be nonexistent for able-bodied men and women. No welfare workers, no goddamn forms to fill out, no human resources development with fat-assed government lackeys chitchatting behind their desks."

Harold's got a briefcase he now and then loads up with pages ready for the printer, or roughed-out ads he's taking on the spot to advertisers for their review. A roommate moved out once, failing to pay off a debt, and Harold stole the briefcase and some other things of value. The briefcase goes well with the white shirt and dollar-bill bow tie he sometimes wears. It goes less well with the ratty shorts and shirts he's usually in.

Do you have any faith that if you keep doing what you're doing now, you'll be successful?

Well, success to me is what other people would laugh at. If I made \$350 per month doing that, and if people came in with late ads, I could tell them they'd have to

wait until next issue because they were late, then I think that would be real success.

What about becoming well known, where you can walk into a room and have people say, "Oh, that's Harold Gee?"

No, that's not what I view as success. I'd much rather be valuable than notorious. What's notorious? You just get shot.

What was that question you asked earlier? Okay, yeah, I've always had this idea that if I just keep doing one little scam after another—scam not meaning something illegal, just something I think is interesting and there's a place for that sooner or later one of them's got to hit. A friend of mine once said, "Think big, or get a job."

Then you're not the kind of person who thinks that business is dirty? Business can be okay?

I don't think the concept of business is fucked up. Well... I'm not sure. Once it gets on a large scale, maybe it is. I don't think Chrysler should have been bailed out. They screwed up and couldn't compete with Japan. What is that, capitalism? This is America and they should have been allowed to go under.

You sound like a San Diego Republican. I think the Republicans have a lot of good... there was a time when the Republicans seemed just honest people who believed maybe you should work for a living. I don't remember such a right-wing thing, where after a while it seemed like they turned into racists, seemed to change their values. Once they were just sort of economically based and thought people ought to work and tell the truth and be honest and they didn't believe in giveaways.

If Harold weren't so grubby so much of the time, and if he didn't spout such definitely angry sentiments about boorish newcomers to the city and unethical business practices and the meaninglessness of the nine-to-five, he might well have become an upstanding member of the general San Diego community on the strength of his will to believe in the good old Main

Street values—thrift, honesty, enthusiasm for local enterprises and local people.

He lost some money a year or so ago printing up "East San Diego" decals for car windows. No one was interested. He wants to organize a big block party for his neighborhood. He cares for San Diego. He was born here.

What's the origin of your name? I've never heard it before.

My father, Adolf Gee. My grandfather's name was Gee. That's as far back as I know. There's not a whole lot of history in my family. A lot of alcoholics, bar fighters. My mother is from Nebraska and my father, I don't know. He had a drugstore on El Cajon and Park Boulevard until 1956 or something. I think he might have croaked because he took amphetamines or something. He was an alcoholic and had to get up every morning with a hangover after drinking all night. He was super skinny and kind of nervous and had kind of a bad temper, kind of like an amphetamine sort of guy. I have a lot of remembrances of him but he died when I was eight.

How did your mother make it after that? Did she work?

She went to work after my father died. She had an R.N. before, she went to work at Mercy Hospital. She was a smart bad girl, a little loose.

When? In the home while you were there?

No, no, in school. She got straight A's and ran around with bikers, or whatever they were back then. In the Rent Paper, you quote her as saying this: "I was out in the garden the other day and as I was walking down the rows, wedding and generally sampling the vegetables, as I went along they tasted so good raw and I hate to spend time cooking and I thought, gee, it's too bad we just can't come out here and graze." She sounds nice, very sympathetic. She's great! I have a good time with her.

(continued on page 14)

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1:00-2:30 p.m.		Adv. prof. modern	Adv. prof. modern		
5:30-6:30 p.m.		Aerobics		Aerobics	
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GREAT EXPECTATIONS is designed for the single person who is tired of looking in all the wrong places for the right person.

Recently, consumer advocate, David Horowitz, investigated GREAT EXPECTATIONS to determine the validity of our claims. His conclusion: It works. Moreover, he could not find any other singles' service that matched our quality of service.

Yet, any idea, no matter how brilliant or well-structured, is not a guarantee for success. Pardon the cliché, but love is hard work. Finding the most compatible person takes time and energy. Over the years, I've heard saying remarks from new members as they stood before the entire wall of videotapes: It's like opening a box of See's Candy! I'll take one of those and one of those... and who am I going to look at first? Isn't there someone to help me?

Well, I confess that our system with all its available members can be a little awesome at first. But isn't it wonderful to have this kind of dilemma? Who to choose first? And for those members who want someone to matchmake for them, I can say only one thing: "Sorry. We're not a dating service."

The concept of GREAT EXPECTATIONS is quite simple: You have 100% access to all members. You do all the choosing. There is no middle person. And, you meet only when there is mutual consent. It's a time-saving system that reduces hit-and-miss mistakes.

After more than five years of success stories—of fulfilling expectations—GREAT EXPECTATIONS is eager to invite you to come in to see some tapes. Speaking frankly, isn't it time meeting people got easier?

Best regards,  
  
Jeffrey Ullman  
President

## GREAT EXPECTATIONS

An intelligent way to meet people

Call 297-5460 for more information.

# Harold Gee

(continued from page 13)

Oh, sometimes it gets boring, the way it always does with parents and people you know — blah, blah, blah all the time. But she's a smart woman. She used to write all my papers for me. I guess that's where I learned to write. She didn't really write them, but I'd bring them to her and she'd say, "What does that mean? Why don't you say it like this?" I like her stuff, it's

sensibility composed and doesn't have any run-on sentences. I keep trying to goad her into writing something for the *Perry Page*.

**What about San Diego? Have you been home with it after thirty-three years?**

I'm bored by San Diego now. I see all kinds of people and everybody says San Diego is lame and boring and there are no artists and so forth, but the people I know that are the most interesting and unusual are the people who are local, who grew up here. You know, I go over to my buddy Jim Reeder's house and he says, "Harold, look at this thing I was doing today," and he lies on the bed and turns on the tape recording he'd made playing his guitar and he'd backed it up and run it forward, and taped over it, slowed it up and speeded it

up and pitched "Wassaaaaa" into it. So he's got this completely odd soundtrack and you can tell the instruments in it, and then he's got a fan blowing on a piece of Mylar taped to the ceiling with a spotlight on that and he just lies in bed with the light bouncing around and the room as it reflects off the Mylar. In San Diego, everything's in the closet. The guy's played really wild guitar for a long time and he never gets out. There's a lot of people like that.

**Why do people end up staying here forever?**

I know why I've stayed. I don't have any money. That's not completely true. I mean I could sell my bicycle or whatever else of value that's left, but I just want to leave at my convenience. I don't want to sell off my whole life and leave for some-

place and find out I don't like it there.

**Not really afraid of leaving, then?**  
Not really afraid of leaving. I'm afraid to sell my bicycle and then come back here and have to buy another one for \$500. I've had people tell me that if I went to New York or San Francisco I'd be wildly successful. But I just think I'd like to be a success in my own home town before I went someplace else. You know, if you have a casual attitude and you're kind of caregoing, that's fine, but people think that attitude should extend into other areas, like business, and it shouldn't. It just doesn't work. I've thought about starting this business club where, to be a member, everybody must call back people who've left messages within twenty-four hours, pay their bills on time, and just conduct

business in a normal fashion, instead of cating up two weeks later. But I don't know, making it here seems to be tough. I know some fantastic artists and craftsmen, and their stuff doesn't sell! Are you kidding? At these low prices?

**There's got to be some rewards or people wouldn't stay.**

A lot of it is, you basically know you're not going to go anywhere in life if you stay. You have to be a little bit stupid to try and tear the world apart and live in this town at the same time. I mean, if you have half a brain, you just stay at home and do what you do.

**A lot of people have come here for that reason, because they knew nothing was expected of them.**

I don't know, there are a lot of goats that come here, too. I wish they'd go home. I really don't like meeting assholes who come to California with some preconceived notion of being mellow.

**So how are they going to rain it?**  
It's already too late. It's gone.

**When did it go?**  
Some time after the Vietnam deal, about 1970. It seemed like there was a San Diego mentality that pervaded up to that point and then after that there were so many

visitors and so many foreigners.

**What was that San Diego mentality?**

Well, I'll just try and blend everything. The old guy who showed me how to paint a box . . . some home feeling . . . he was just some old guy who'd been in World War II, and he was happy. It's vague. Nobody wants to bother anybody, or be bothered. But on the other hand, if you made an effort to say hello, they'd bend over backward to say hello back. When I was a little kid my parents moved into this street in Kensington and it cost seventy-five dollars per month — a two-bedroom apartment — and I said, "Let's get acquainted with the neighbors." I had this little puppet, it was a pirate, I think, and I wanted to take it around with my parents and just go visiting, and they said, "You can't just do that," and I said, "Why not?" and they go, "Oh, I don't know, maybe so, we're not going to do it." So I went down our side of the street. I wasn't allowed to cross, and I had the puppet and I knocked on every door and just said, "Hello, we just moved in on the block," and you know, a lot of people invited me in and said, "Ohhh, how nice!"

**You're still kind of peddling yourself, aren't you?** "If I tell you how I live and

you're willing to pay me a buck per copy, then who's hurt? You're keeping me alive." It's like taking up a collection.

That's true. There used to be this lady in the State College area who used to collect for Jerry's kids, Jerry Lewis, you know, the telethon, and she used to go out and collect from the neighborhood and everybody knew that she was going to keep the money for herself, she was an alcoholic, but they still gave her money. She did it about every two months. They all knew it was a lie and they'd all give her the money.

**And that was San Diego, too?**

I guess maybe it was. I don't know.

**Was there less suspicion?**

Ohhh . . . there was never any suspicion. That's one thing I know. Nobody was paranoid here, or nervous. There was no thought of danger, where you'd have to carry a gun.

**Do you think of that now?**

Yeah, occasionally I think maybe I ought to get a gun, just because I don't want to be fucked with. I don't like the idea too much, but on the other hand I don't really do anything that's bad, particularly. So what the hell, I'll get a gun. If somebody fucks with me, I'll shoot the motherfucker; they shouldn't be doing it. It's sort

of a real teddy bear attitude.

It's changed a lot. The thing that was better about San Diego, the city was better. There weren't so many freeways and the beaches weren't so crowded. Everybody I know that used to go to the beach — I used to be an avid surfer, avid — and now everybody I know just hates the beach, they don't even go anymore. Surfers in about '61 to about '64 were sort of a Bohemian group. Weren't beatniks, but they were just live and let live. At my age, it was just the only alternative, because there weren't any hippies back then, but it was the only alternative to being some sort of square business guy. So it attracted a lot of interesting types. Whereas now, if you're going to go out to the beach, you may as well go out to El Cajon and the Jack-in-the-Box in a four-wheel-drive. Surfers now are not the same at all.

**Surfer days. People would barely get showered and put on a shirt before going someplace to dance and make it, I suppose?**

That's why I started surfing — I couldn't get laid.

**That's the reason you've done a lot of things — metalworking, dancing, I've**

(continued on page 16)

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(continued from page 15)  
read your stuff, you know. I wonder how much of a motivation is sex?  
It's major, man.

That's another thing about Harold Glee that keeps him from becoming an upstanding member of the community: his seemingly complete lack of discretion when it comes to matters of intimacy. Back when he was losing faith in the possibility of making a living by working at his jewelry bench, Harold began putting together a very long, very honest magazine devoted to his relationship with a woman named Barbara Thompson, complete with color photos of the two of them on various outings with her young son, Derek, some of the photos showing Harold without a stitch on, her in the same state of innocence, and just generally telling all — even their conflicts over sexual infidelity.

Maybe, in the case of the *Rent Paper* and this magazine, *Brief Glimpses of a Romantic Entanglement*, Harold was just spicing Henry Miller and pursuing self-

documentation as an art form. It could be, because Harold knows some of (Kiki, Midler's books ("I think I finished one. I liked that guy").

At any rate, *Brief Glimpses* opens with a 1976 picture of Barbara, her son Derek, and a woman friend in Hillcrest after a vegetarian lunch, accompanied by a typically candid caption of Harold's: "We stopped at the car. I was living in so I could change clothes and snap their photo. Having known Barbara but several days I remember considering the possibility of going to bed with her friend, Diana. . . ."

Then there are pictures of her parents in their backyard, more of Derek and Barbara sometimes smiling sweetly at the camera ("You can tell they loved me when this

picture was taken"), of Harold and Barbara mouth to mouth ("This photo has always disturbed me. There is an unnaturalness about our body positions that is not representative of the way we go along"), of him in four colors totally, unself-consciously naked and of her, in another, spread out like a majo but flat on her back as if awaiting a blanket to be thrown over her ("That Bush! Those Thighs! Those Hips!" the caption exults). Harold moved from the parked car to Barbara's place unawares, knowing his own, beach-bumish ways were not matched to her more urban and urbane tastes ("I would stand on the porch in quiet desperation for minutes at a time feeling low and wretched and unsuccessful, knowing that on the

other side of the door would be Barbara and everything that reflects her lifestyle, values, and method of living. There was no place here for me to recuperate, be alone, freak out, or do whatever people do to stay normal and well balanced. Feeling like I had no other alternatives, I'd go inside and there would be Barbara expecting a modicum of reciprocity for her pleasant, affectionate ways. How she could like me at times like these I'll never understand").

But they settled down a bit, she running with her friends and Harold with his, giving Harold the chance to continue living like a dog, which he "welcomed happily, shedding bits of guilt and reluctance associated with innocuous sexual affairs that occasionally came my way." It continued for three years: this part-time marriage, while Harold struggled with his jewelry, then moved out into a house shared with a rock and roll friend named Gary. At that point Harold's purring and fooling around increased and Barbara's tolerance decreased. "I had hoped she'd understand that love and promiscuity are separate emotions and that sooner or later this was a fantasy that needed to be played out," he wrote. "Well, she felt threatened and insecure about our relationship in terms of my 'new' lifestyle and instructed me to avoid the subject of parties and promiscuity. Consequently there became less we could talk about, and instead of blabbing away unconsciously with her, I always had to be

on my guard." The worm turned, however, and by 1979 Barbara was not always waiting around for Harold's call. One time Harold went over to her place, "feeling a little tired, not very sexually aggressive (but you never know)," when another couple they knew stopped by. Harold left. Another party and Barbara is more or less with the guy, and then she asks Harold if he wants to go home with her. Harold says no ("I'm not gonna macho bull move in when she's hanging out slightly with another guy"). Then come occasional affairs for Barbara, some of them with people Harold knows, and it's the end. He goes over to her house one night and they can't make love because she would feel guilty because

one of those men, the one at the two earlier parties, is now, obviously, her new lover. Isn't it conceivable that Barbara's parents might have seen the magazine? Well, that would be okay. Would it? I don't know what they'd think about it, but it wouldn't bother me if they saw it. I didn't lie about anything. At one point Barbara said, "This isn't true," and I said, "So, go write your own magazine." You didn't worry about her being embarrassed? If I were to put out twenty of them, I would have talked to her beforehand, but since I made only five — one went to her husband, one went to her son, one went to

(continued on page 18)

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# Harold Gee

(continued from page 17)  
her new lover, and then some gal she didn't even know thought it was a cool magazine so she bought one.  
You mention in the magazine this constant conflict over your wanting to go out... and have affairs with other gals.  
How did that work with Barbara? Was it a source of irritation to both of you?  
Yeah, but it was something I had to do. I guess it's not that groovy an aspiration, to run around and be a floozy — on the gay level, that is. Not New Age or anything.

Not humanistic.  
Then what accounts for the breakup with Barbara?  
What accounts for that is that I had sort of neglected her for a long time.  
Yeah, it was something I just wanted to do. I mean some guys just never got enough when they were sixteen, and you know I didn't do enough when I was sixteen because I didn't get laid until I was nineteen. You know what I'm talking about, don't you? That was a different era. I mean, birth control wasn't always available, except for rubbers, and also the mentality was a lot different, so I didn't get as much sex as I wanted to. Hell, I used to go in the supermarkets when I was fifteen or so and go, "Look at that housewife, she looks gre-a-a-t. Those curls don't bother me a bit. I'll bet she's lonely." She'd be pushing the cart around and all I'd be there for was a couple of Twinkies and she'd be looking at a can of beans and I'd walk up

next to her and pick up a can of peas and she'd be right there and I'd kind of lean toward her, getting closer and she'd go, "Hmmmph!" and push her cart off and the fucking bubble would burst. That happened lots of times.  
You know, I just didn't want to die, or be sixty years old chasing around and trying to get laid. I was kind of hoping Barbara could understand that and still stay with me. But she couldn't.  
Why do you think people might be interested in the personal and intimate details of your life?  
There's probably a reasonable number of people who live similar lives. They don't have a lot of money but they do have some time so they can fool around and pursue their interests. And it's always more interesting to read about people who don't have really structured lives.  
A lot of times it would be better to look back, but I don't have anything to be ashamed about. If I'm going to write, I'm

going to write about something that matters, or it would be just filler. I just want to deal with intelligent people who know real value. I don't want to package things, people don't need more hype than they're already getting. I don't know, I'm just too old for bullshit. I might be able to revamp, though, if I went from making four dollars an hour to thirty-five dollars. That might make a difference.  
Harold's odd job — the one he works because the Party Paper can't support him yet — is still what he calls "Sex Dancing," which he defined in the *Rent Paper* of January, 1980 as "a style adopted for money just as dancers in general adopt a jazz, Hawaiian, or ballet style of movement." But he no longer works the Classic Cat in La Mesa, where he made four dollars an hour; he works private parties, gathering up individuals from the standing ad he puts in his *Party Paper* — a picture of him in bikini briefs, his eyes wide open

(glasses off), and skinny body a counterpoint to more macho professionals.  
Do you get much work?  
The last time I got called, they canceled. There are a lot of false alarms in it, and you can understand why. The type of women, ninety percent of them, who think about having a guy come and dance are really mainstream people — they work at the telephone company or in an office — they're not really liberated or self-motivated. You'll get a second call like, "My fiancé is a little nervous about this" and they'll call back a third time just before I'm supposed to be there and cancel. He's found out, and he's coming home.  
How do they behave?  
Ohh, some shriek and others just beam right on and tell people to get out of their way so they can see. But ninety percent of them do it as a way to hang out with their girlfriends. You know, they haven't been brought up the way guys are and don't really know how to hang out, they don't have the skills. I remember a couple of parties I worked and they were really charmingly inept, it was nervous fun, they were glad they were there but they didn't know how to go about it. And then there were all these neurotic phone calls from their guys. A guy would call up and somebody would have to go to the phone to placate him, it was obvious he was suspicious. God, if they wanted to get laid, they wouldn't call in a male dancer, they'd go out to any bar in town and get laid.

The dancing is actually a good job for the editor of a publication that has to do with partying, or whatever it is the *Party Paper* is all about. Harold gets to know women from the stage or tabletop in a way that he might not ever have understood them if he were to attend mixed parties only. And perhaps because so many people these days are trying to figure out where they stand on the big questions of singlehood, relationships, monogamy, and fooling around, Harold has gotten onto something with his *Party Paper*. It's not easy to find someone willing to discuss so openly ideas about these big questions.  
What's the inspiration behind the Party Paper?  
I just wanted to do a newspaper about parties because parties are the time when human beings get together and do something universal and timeless, a chance to experience each other without a format. It's the most free-form experience, the

time when human beings get to go to the playground. It's not just big parties. A party is any time two or more people who aren't working get together.  
Do you like parties?  
I thrive on parties. Occasionally I don't feel like going out, but I do anyway and I come alive. It's a one-time thing, you

like the articles to say something more than the food was nice, the people were nice, the house was nice.  
How much time during a week do you spend just screwing around or partying?  
That's difficult because the paper covers my fooling around, but I suppose if you're talking about those times and the times when it's all pure enjoyment, I suppose I spend an average of three to four hours just farin' around every day.

know. You just have to take a chance. Some of them are bad — small talk, chitchat. Maybe people are afraid to talk or don't want to get on a heavy level, or the music's too loud to talk. That's the worst thing — put that in there — when the music's too loud to talk and there's no dancing and no dip.  
The *Rent Paper* was a paper that was largely Harold Gee, but the *Party Paper* is entirely different.  
That was my paper. I had a lot of people ask if they could advertise in the *Party Paper* and I just told them no. It was just my paper, completely. I wouldn't allow anybody else in it.  
Isn't there a difference as a result? To me, the *Rent Paper* was much more entertaining.  
Well, the *Rent Paper* took me longer to put together. I wasn't in any run to put them out on a monthly basis.  
Are you trying to put the *Party Paper* out more consistently?  
I'd like to put it out regularly, since it does deal with a lot of other people as well — business and advertising and so forth. You have to come out on a regular date. It's a lot more of a business proposition. There are a lot of ads in there I have to put together. If I didn't have to spend time going out to advertisers and putting the ads together — sixty to seventy-five percent of the work has something to do with ads — I could make a lot more bitches' paper. I don't think about writing now. That's not my main gig now. At the last minute, after all the ads are together, I just sit down and try and write some shit.

So there's Harold, in his horn rims, struggling along on a moped to save gas, eating whatever he can sneak up on at parties, filling his stomach on lean days off the food stamps he draws, apparently without any obvious chagrin over the inconsistency of his views on government handouts and his own disdain for the nine-to-five that feeds most people who aren't on welfare. But Harold has his own nine-to-five.

How much time during a week do you spend just screwing around or partying?  
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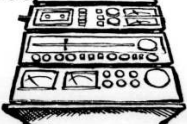
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Harold  
Gee

(continued from page 19)

Do you ever have people tell you you're not working and you ought to get a job?

Nah. I don't run into people like that. People like that just don't talk to me. And when they do, I just tell them to get fucked, because they don't know, and walk away from them. I don't know much about politics, but I really don't think we ought to have a welfare system. I think that everything is too big. I was down to the welfare office and talked to some people there and they said that every dollar paid out in welfare costs an additional two dollars in paperwork. For every sixty-five or seventy bucks a month they give me in food stamps it costs them \$210 in tax dollars... a lot of money, you know.

If they're telling you the truth, I think they are. Look around and see how many people they have to employ to check us out, clean up the building, clean the floors. I don't know, there's always going to be people who need money but can't hold a regular job, or don't want to look for one. There ought to be a place where people who need money can go and work for four hours and they'll pay you right then and there.

Well, there was that idea in the *New Deal* in the Thirties. WPA? Did people just check into those places or what?

Are we in a depression right now?

No, I don't think so. If we were in a depression right now I don't think we'd see so many Mercedes being driven around and not getting their windows broken with bricks. If we were in a depression right now, would people drive around in \$30,000 cars?

You said in a *Rent* paper that welfare's just a form of government control, didn't you? You wrote that welfare is designed so that people won't throw bricks through Mercedes windows.

I think that's true. If you get desperate and without any support at all, you say, "Fuck it, what's the point? I'd just as soon eat three square meals in a prison." Besides, you never know before you get there that you won't strike it rich and be able to stay out.

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# And Nothing But the Truth

DUNCAN SHEPHERD

Prince of the City must be true to life, we are evidently meant to feel, because it is so nearly incomprehensible. As you probably already are aware, and would be at sea throughout the movie if you weren't, it tells the factual story of a New York narcotics cop, a member of the over-privileged and undersupervised and consequently very corrupt Special Investigations Unit, who turns informant on his fellows. Where the story picks up is with the cop already in possession of the house in the suburbs, the two-car garage, the backyard barbecue, and all the other good-life appearances his tainted body will buy, and with no prior explanation as to how and why the illegal falsification, is into a dim labyrinth of interrogations, affidavits, testimonies, evidence-gathering assignments with various mafia members in various spaghetti joints, meetings with blue-ribbon federal investigative committees, more interrogations and affidavits and testimonies, more federal investigators, more armies of them, in fact, before the probe is over.

The thinking seems to be that the factuality of the subject, together with the gravity of it, will guarantee the gripingness of all this, even over the long haul of two and three-quarter hours. And the resultant dramatic method is something like the persistent old slice-of-life idea, only really more like a hash, or a minicement, or a fricassee, of life. I am sure (without having read the Robert Daley book on which the movie is based) that some degree of selection must have been brought to bear on the material, some winnowing out, some reshaping and re-ordering of things for dramatic effect. But not so as you'd notice.

Most of the time the movie appears to be plowing grimly straight ahead, not playing any one thing up or any other thing down, supremely confident that the inherent interestingness of the material will take care of itself. Our lack of full understanding of the characters' motives and mental stresses tends to make it seem all the more a Stella Adler/Lee Strasberg acting-class exercise: pure, abstract, frothing, teeth-grating, vein-popping emotion. The camera, the better to witness these displays, likes to take up vantage points where it seems practically to be clapped onto an actor's necktie, nestled into his belly, or perched on his knee, gazing upward through a wide-angle lens that triangulates the actor's head. The leading player, Treat Williams, indignantly has the jaw and the lower lip to enable him to stand out from the rest of the cast. He also, obviously, has the proper role to do so: a strenuous calisthenic program of nervous pacing and distraught sprinting, of knee-jiggling and head-bobbing, of hyperventilating and gulping of fistfuls of Valium, of hysterics, giggles, compulsion fits, cold sweats, and even an occasional vocal impression (Dudley Do-right is done well, all the way down to the protuberant jaw). Williams falls right in line with the finest tradition of the Lumet-director performance, which is always intended to pass as the ultimate in naturalism, but which, if you ever actually came upon an acquaintance of yours behaving in similar manner, would prompt you to ask, "Are you quite all right?" And, at that, every now and then someone does recommend to the hero that he go home, get something to eat, take a shower, get some sleep. His floor performance is further enhanced by an occasional blission of fragment dialogue. Some samples:

"I sleep with my wife. But I live with my partners."

"We're the only thing between you and the jungle."

"You've got the same dirt under your fingernails as me."

"I looked at Carla and the kids, and I remembered why I wanted to be a cop."

"I wanted alcohol."

"God, they could cut me up in little pieces and they'd never get nothing out of me."

"I hate it around here on holidays. It's like the everyone died... radiation... science fiction..."

These glimmers of a poetic soul are not typical. Much more in the majority are the sorts of soul-less utterances you associate with movies by Martin Scorsese, utterances like "Fuck you, you fuck." I don't know that particular line ever appears verbatim. Part of my uncertainty here is simply that whenever someone employs a line like that, and even though he will be apt to immediately repeat the line in its entirety and at louder volume, there is usually someone else yelling simultaneously something like "Don't gimme that shit, you shakedown." This strain of dialogue adds another dimension of realism to the abundant bureaucratic banalities, and it goes quite nicely with such other turgid verities as the two pistol-in-mouth scenarios, the three separate vomiting scenes, and such revealing details of the surveillance trade as the shaven-off chest hair to permit the "couchless" adhesive-tape attachment of a concealed microphone, the even more discreet microphone hiding place of underneath the genitalia, and the leaky battery acid that burns permanent stigmata onto the lower torso of our martyred hero.

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# POWER OF RECALL

By Donald H. Harrison



Rose Bird



Don Floyd

Photograph by Jim Galt

On June 20, 1978, seventeen-year-old Mark Floyd stepped off a curb in Brawley and was hit by a car that had turned left at an intersection. Mark died of his injuries. Police arrested the driver of the car, who was also seventeen years old; in addition, the officers confiscated a six-pack of beer on the seat next to him. His alcohol level tested high and the brakes on his car were found to be faulty. Authorities later plea-bargained the case and the young man was put on a year's probation.

Mark's father, Don Floyd, was furious. His outrage has not subsided since then, and his life has changed dramatically. He shed his political apathy and has now become a leader in the conservative movement to reform the California judiciary. Floyd started by circulating a recall petition against Fielding Kimball, the Imperial County District Attorney who refused to prosecute the teen-ager who killed Mark Floyd, gaining momentum for the drive when he set up a Recall Fielding Kimball booth at the Imperial County Fair in March of 1980. Sheriff's deputies in the county took notice of the campaign, endorsed his movement, and recruited to the cause police organizations in towns throughout Imperial County. According to the *Imperial Valley Press*, the drive was nearing the number of signatures needed to force a recall election when Kimball resigned, citing illness in his family.

"Every court was concerned that the guy who killed my son got his rights, but no one cared about my son's rights," Floyd says of the circumstances leading to his entry into

politics. He has since moved from the Imperial Valley to Claremont and now is one of the state leaders in a campaign to recall state Supreme Court Chief Justice Rose Bird. "I'm upset with the whole system," he says. "She personifies everything that's wrong with the system. Her decisions are the main thing; in nine out of ten cases, she rules for the criminal. We would love to recall four of them [state supreme court justices] at the same time, but that's not possible. But if we can recall her, we can change things. You know, it's really not her fault. It's Jerry Brown's fault for appointing her when she didn't have the experience and when she wasn't competent."

Two weekends ago Floyd was at the Los Angeles County Fair in Pomona, circulating the recall-Bird petitions in a manner reminiscent of his campaign against Imperial County's Kimball. Defenders of Bird say the people like Floyd who want to kick her off the bench are right-wing partisan extremists. But Floyd, who is forty-six years old and works as a salesman for a wholesale hay company, responds to those charges by saying, "I never have been extreme, but the way the system is today, I could become extreme. If trying to be a good citizen makes you extreme, I guess I am."

Floyd's efforts to recall Bird have attracted more people than those, like him, who feel the justice system has let them down personally. Numerous public officials, all of them to date Republican in political registration, have endorsed the campaign. Among these is San Diego Sheriff John Duffy,

as well as Police Chief Bill Kolender, who normally is circumspect politically. "Her leadership has created a tremendous void in the criminal justice system," says Kolender. "Her whole record has been to destroy our system of justice. Ninety percent of her decisions have been for the defendant. She overturned the 'use a gun, go to jail' law."

Rose Elizabeth Bird was appointed by Governor Edmund G. Brown, Jr. as chief justice in 1977, when the position became vacant due to the resignation of Donald Wright. Subsequently, voters narrowly confirmed Bird in 1978 by a vote of 3,152,071 to 2,941,627 following a campaign in which opponents stressed that Bird had not served a single day as a judge of any court prior to her appointment as California's premier jurist. Bird is not scheduled to face the voters again until 1986 (the scheduled end of Wright's term). Thereafter she would serve twelve-year terms until her death, retirement, or possible defeat in a judicial election. But defeat in an ordinary election for a supreme court justice is unlikely. The ballot question reads, "Shall (name) be elected to the office for the term prescribed by law?" and gives voters a simple yes-or-no option. There never is an opposing candidate because California supreme court judges by law are officials who initially must be appointed by the governor.

To interrupt this comfortable election cycle, Floyd and three other Californians listed by the secretary of state's office as organizers of the peti-

tion effort are required to produce the signatures of 731,244 voters — twelve percent of those who voted on Bird's confirmation in the 1978 election. If such petitions can be turned in within the prescribed 160 days (by February 18, 1982), the governor would be required by the state constitution to set a recall election. Because of the expense of holding a separate statewide election, Brown most likely would be forced to schedule the election next June, the same election in which he is planning to be a candidate for the U.S. Senate.

It would be tempting to dismiss Floyd and the three other official organizers as four hopeless political malcontents if there were not so many people like Kolender and Duffy lending their names to the effort. Floyd also lists as supporters of the initiative the sheriffs of Imperial and Riverside counties, the Police Officers Association of San Diego, the statewide Peace Officers Research Association of California, and the Los Angeles County Sheriff's Association. He has also received the endorsement of a score of Republican legislators and organizations, including the state senate majority leader Bill Campbell, conservative Congressman Bob Dornan, and two Orange County legislators whose districts include portions of northern San Diego County. Senator John Schmitz and Assemblywoman Marian Bergeson. Within the last month, Floyd's group picked up the support of the California Republican Assembly, a statewide network of Republican clubs whose endorsement



Len Hansen

Photograph by Robert Burroughs

always is a major prize sought by GOP candidates for governor and the U.S. Senate. "What we're trying to do," Floyd explains, "is work with already-organized groups — senior citizens, police organizations, farm bureaus — groups that are already organized statewide and can push a button, people who think the way we do. Democrats are reluctant to come out front; some are supporting us but they're reluctant. We tried to make it nonpartisan but it isn't working out that way. We want it to be a people issue. This is no different from any other disaster — earthquake, flood, or fire. The people have to clean it up."

Also joining the effort is *Senior World* publisher Len Hansen, who kicked off the petition drive with a long editorial in the periodical's September issue. He wrote that Bird ruled the "use a gun, go to prison" law unconstitutional in the Tanner case; that she has opposed the death penalty; that she has liberally interpreted the doctrine of "diminished capacity," enabling former San Francisco Supervisor Dan White, the slayer of Mayor George Moscone, to plead a form of insanity "on the basis that he was a junk-food addict"; that her interpretation of the "exclusionary rule" means that a law enforcement official "cannot even capture evidence that is damaging to the criminal if he or she was not specifically arrested on that

basis"; and that she ruled that rape is not a crime for which time may be added by a court to a defendant's sentence for inflicting great bodily injury. Hansen in his editorial argued that if voters knew in 1978 what they know about the Bird court today, she never would have won by the 210,444 plurality. Several decisions, including the controversial Tanner decision, Hansen wrote, "were withheld by the state supreme court until after the election. Had they been announced — as they should have been — before the election, there would have been an aroused electorate which would have defeated Bird in their votes for the protection of the citizenry."

Hansen prides himself on being a crusading journalist who's not afraid to go outside the columns of his newspaper to come to the cause of his readers, the seniors. He led a five-and-a-half-year campaign to correct the financial abuses of Pacific Homes, the United Methodist Church-sponsored establishment whose 1000 San Diego senior residents were promised lifetime care in return for the prepayment of substantial sums. Hansen found that the seniors' money in many cases disappeared as a result of questionable investments by the housing group and he pressed successfully for investigations by prosecuting agencies. Pacific Homes eventually went into bankruptcy and restitution to the seniors now is

under court supervision. Hansen is currently offering to mail recall petitions to anyone reading the 85,000 copies of *Senior World* distributed in San Diego each month. "Seniors are scared," he says. "They see what happens because of the criminal justice system. A couple in their seventies was at a shopping center; the man got out of his car and walked to the bank. His wife stayed in the car. When the man returned, he found another man going through his glove compartment. He asked, 'What are you doing?' and the man blew him away. He shot him as his wife watched in horror. That very same guy just one week earlier had been arrested for armed burglary, but because the bail procedure is getting looser and looser, the guy was on the street within twenty-four hours. And he shouldn't have been because he already had been on probation in another armed robbery case."

"We are dealing with an extreme," Hansen continues. "We've got an extremely bad appointment called Rose Bird who is making her own law as opposed to interpreting it. Many of these decisions were one-vote decisions. She holds the swing vote and she's not competent for the job."

Advocates of the recall will pay more than \$2000 to include the petition as an advertising insert in *Senior World*'s next issue, and it is through various statewide law enforcement organizations and political organizations that the group hopes similarly to distribute the rest of the petitions.

Under state law, the petitions are required to carry a concise summary of the reasons the advocates are seeking recall, as well as a reply from the officer whose recall is being sought. The advocates' reasons parallel Hansen's argument, throwing in for good measure that "Bird alone on the court ruled Proposition 13 unconstitutional, opposing the people's will." Bird's spokesman, Steve Buehl, issues a strict "no comment" to any questions concerning the recall effort, even to the question, "When are you likely to comment in the future?" As a political strategy, Buehl's approach makes sense; the less said about the campaign by Bird's office, the less publicity for the recall campaign. No point making the opponents' task any easier for them.

Yet should the issue actually go to a recall election, one can glean from her reply printed on all the recall petitions the approach Bird and her supporters likely will take. "Over three million Californians elected me in 1978 to an eight-year term as chief justice," she wrote. "There is no greater honor in a democracy than to be a public servant. I took an oath to uphold the constitution of our state and nation and to pro-

tect it against all enemies foreign and domestic. I have tried faithfully to keep that oath. Proponents misstate facts and law, misleading the voters. Two examples: During my tenure thousands of appeals have been denied and most convictions upheld. Proponents don't tell you this. With Proposition 13, my only concern was that two taxpayers owning homes of equal value should pay equal taxes. There is now a measure in the legislature to correct this unfairness."

Bird went on to say in her reply that "California's largest newspaper [the *L.A. Times*] emphasized in 1978, 'If the chief justice can lose her position for daring to exercise independent judgment, no jurist would be safe from coercion by extreme ideologies or special interests.' Judges must stand above partisanship and interpret the law, not twist it this way or that to appease the partisan forces that might otherwise try to run them out of office. I believe most Californians want a fair, honest, and impartial justice. I ask for your help and support."

Sources in Sacramento say the recall organizers have been fighting among themselves lately. On one occasion, some of the leadership demanded that the name of Marvin Feldman of La Canada be removed as an organizer of the petition drive, a request the secretary of state was not able to grant because the petitions already had been approved and printed. Floyd says that Feldman no longer is a part of the official Recall Rose Bird Committee but still continues to seek the chief justice's recall as head of another group. He said the Recall Rose Bird Committee decided to drop Feldman as a paid employee because "he thought we were working for him rather than vice versa." The affair, in Floyd's opinion, is "only an inconvenience," not a serious threat to the recall drive.

Floyd said he has put up about \$5000 for the drive, adding that a report in the *Evening Tribune* that he contributed \$20,000 apparently confused him with Los Angeles accountant Paul McCauley. He also said that the *Tribune* also mistakenly reported that he is a lawyer, when in fact he is a salesman. "I wouldn't want any one to think I'm a defense attorney," he said. "If they thought I were a prosecutor, it wouldn't be so bad."

Collecting the requisite number of signatures may involve gathering a million names in order to provide a margin of safety. Floyd points out that nearly three times that many voters already voted against Bird. To insure that he meets as many of them as possible, he wears a T-shirt every day, upon which are printed the words "Ask Me About Rose Bird Recall." □

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# The Drama at Isle Royale

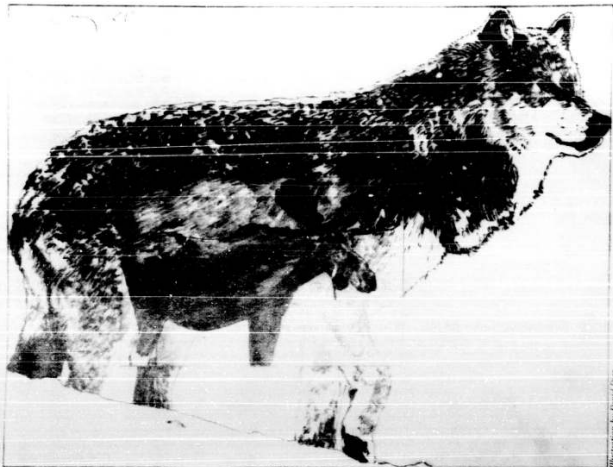


Illustration by David Hays

JONATHAN SAVILLE

Snow has already fallen on the Upper Peninsula of Michigan, fringing the brilliant part-colored autumn leaves of aspen, birch, and maple and the deep green of fir and spruce with the luminous whiteness that will dominate this great wilderness for the whole winter. My theatrical trip to the Midwest this past August coincided with two weeks of hiking in the North Woods, and I found now of those days, mid-nights at Tahquamenon, Trout Lake, Sugarloaf Mountain, the Dead River, and the howling Pennsylvania as an extension and culmination of what I had experienced during the Gribble's summer season in Minneapolis. Nature is theater, and nature is a dramatist — though she practices the art in her own special way.

Perhaps the most impressive stage of

northern Michigan is Isle Royale, the superb national park in the northwest corner of Lake Superior. Ridge upon ridge covered with dense vegetation, strings of pellucid inland lakes, and a rocky shoreline everywhere notched with bays and inlets — these provided the setting for one of nature's prolonged tragic dramas. The chief actors are the moose and the timber wolves, ancient enemies now enacting their ritual struggle in the lonely groves of the island. The moose arrived on Isle Royale early in this century, having swam from the Canadian mainland three miles away. With no predators to endanger them, the moose herds grew rapidly until they had overabundant food supply. Starvation decreased their numbers, with especially devastating effect in the late 1930s, but they were once again on the upward slope of the cycle when nature introduced a second actor and the dramatic conflict began. The winter of 1948-49 was

unusually cold. The turbulent, gray waters of northern Superior froze, and over the temporary ice bridge a small pack of eastern timber wolves migrated from the Canadian coast. The wolves, today known to three packs of some forty individuals altogether, feed on small mammals — mice, beaver, hares — and on moose. The moose is a large, strong animal, and it is therefore usually the case that the wolves' victims are the marginal members of the herd: the old, the young, the weak, the sick. At the present time, the two populations are in balance. The moose — along with smaller creatures — provide enough food to sustain the small wolf packs. The wolves, in turn, control the moose population, preventing the big herbivores from numbering more than 1000 at Isle Royale's fringes overabundant their food supply. Nature has given her drama a stable structure; of the experiences of the individual actors she takes no heed.

It was on the first evening after our arrival that we saw the moose. Dusk was ticking down, moment by moment, as we walked silently through the somber corridor of a trail along Tobin Harbor. Suddenly she was there, standing across our path, immense. She raised her huge head from the thimbleberry bush she was ingesting, looked at us with indifferent eyes, then turned calmly back to her meal. The dark flank, a lustrous brown discolored into black, was speckled with crimson; upon wounds, the raw flesh showing through the hide, some of them suppurating, and all veiled with a mist of hungry flies and gnats. The tragic heroine of nature's play had evidently had an encounter with the enemy. This time she had gotten away. But the wounds would have left her in a weakened condition when winter came on, her strength would probably decline still more, and the increased appetite and daring of the wolves would be likely to finish her off. Her down was written in her flank, in blood and pus, like a fatal oracle. Down by the still water's edge her calf splashed awkwardly about, a young and still dependent bull who, like his mother (and, like her, ignorant of it), was probably enjoying his last moments of life.

The heroine, with her grandeur, stepping from into her dark destiny, the innocent victim of the implacable enemy, the ineluctable power of fate — it is all the stuff of tragic drama. But unlike the characters of tragedy, these subliminal creatures have no insight into what is happening to them, no choice, no knowledge, no possibility of transcendence. They are moved from one point to another in their life stories by the laws of nature, they exist only in the present, in the fear and rage of the battle, in the pain of its aftermath, in the satisfaction of hunger, of the sexual drive, and of the parental instinct. Blindly they go through the struggle, playing their roles with no awareness of what their lives and deaths may mean, fully engaged in each scene yet ignorant of the play's end.

But in a certain sense this drama has no end. One particular moose may succumb — at this very moment she may be bayed, surrounded by the rending jaws — but the play will go on. The struggle will continue, year in and year out, with ever renewed herds of moose and ever renewed wolf packs, with new heroes and heroines, new details of the fight, yet an endless repetition of the same plot. It is only ourselves, with our longing for a completed story, a plot we can absorb and comprehend, that can tamely view this single wounded moose near Tobin Harbor as a tragic heroine in a traditional work of theatrical art. We are given to pity and fear, and we make her the focus of our feelings. But the drama of Isle Royale is in fact less like our stage plays than like our lives, divided not into three or five acts but into an innumerable series of joys and griefs and periods of stasis, and never

coming to an end but repeating itself from generation to generation: the urge to live, the struggle, the occasional triumph, the inevitable defeat. Who can exist without desire? Yet ours alone, among the countless species that inhabit the wilderness of which Isle Royale is an outcropping, knows that all desires are doomed to be frustrated, that all gratifications are transitory, and that ultimately we will join the will-less world of the purely material, upon which new creatures will play out their relentless quests and conflicts. The following morning, walking near that same trail, we heard the heart-chilling howl of a wolf, miles off in the direction of Duncan Bay and Lookout Lounge, but at the same time close, very close.

The dramas of our stages are made of events; the drama of nature is made of process. As human beings impelled by the desires of the moment, we pay close attention to events: will this need be fulfilled, will this project come to fruition, will we get the thing, the person, the situation we long for? Nature, as playwright, has a different agenda. The drama of desire and fate is staged by her not merely through the grand, heroic creatures we choose to identify with, and not merely through the operatic moments of final violence and the moments of death. The plot is also there in the secondary and tertiary events, in the chorus, of them to keep them from endangering the moose too severely. In the last decade, however, the National Park Service has adopted a more or less strict policy of nonintervention. Fire, insects, windfalls may destroy the old, but they also make way for the new; they are part of that continuous process of tragic destruction and life-affirming renewal by which nature shapes her endless drama. Where the established beauty is destroyed, a younger

beauty, that wants desperately to keep them as they are. If our own lives are composed of endless shifts and readjustments, if what we love may be taken from us tomorrow, let there be at least one life system in the world that remains stable, and that will greet us with the same smells and colors and sounds in our old age as those it gave us so intoxicatingly in our childhood. The parent, the friend, the lover may wander away from us, into the day or into the night, but the climax forest will always be there to enfold and caress us and assure us that we are not alone.

So we wish — but nature designs her sets according to a different theory. The climax forest is attacked by windfalls, by infestations of insects and diseases, by fire. In 1936 an uncontrolled fire on Isle Royale consumed some 27,000 acres of forest land, destroying birches over a quarter of the island and resulting the following year in a precipitous crash of the moose population. The instinct of modern man, master (as he thinks) of nature and of himself, is to attempt to avoid such disasters, so that the policy of land management during the following decades was to intervene with all possible resources when fire or disease threatened the age-old stability of the climax forests. When the wolves arrived, there was even some talk of eliminating them, or at least of killing enough of them to keep them from endangering the moose too severely. In the last decade, however, the National Park Service has adopted a more or less strict policy of nonintervention. Fire, insects, windfalls may destroy the old, but they also make way for the new; they are part of that continuous process of tragic destruction and life-affirming renewal by which nature shapes her endless drama. Where the established beauty is destroyed, a younger

and fresher beauty comes into being: first the lichens and mosses, then the ground shrubs, then the venturesome paper birches and aspens regrowing from their felled trunks — and then the moose, and then the wolves. In time the fir and spruce reappear, and in a century the warm, dark, enclosed richness of a new climax forest will have established itself, to welcome new generations of beasts and men. The old policy was intended to keep Isle Royale fixed, static, safe, pleasing to human notions of a well-made play; the new policy relinquishes control and allows nature to follow her own laws of dramaturgy.

For this ultimate dramatist, even the status of a final curtain is rejected. If any scene seems to convey fulfillment, happiness, joy, in the following scenes the characters drift on into random states of deprivation and pain. The happiness itself — the mating of the hares, the romping of the young foxes, the moose's banquet of thimbleberries — conceals a pulsating world of tiny, incessant sufferings, the plant uprooted, the delicate bones of the sparrow fledgling snapped in two, the insect crushed under the heedless paw. To attempt to change this play, to make its meaning more amenable to human desires, is to distort action, character, and plot, to postpone a dénouement that is inevitable, and to hide from the audience the one value that all serious theater aims at: truth. On Isle Royale, the stage managers have at last shown proper respect for the playwright; they now allow the play to tell the truth, unpleasant as it is, in the majestic impersonal language appropriate to it.

Just as some people go to the theater merely for entertainment, so some people

visit the wilderness just for diversion, to get away from the pleasure of jobs and personal relationships, to have a good time. But if the highest purpose of the theater is truth, the same thing can be said of a trip in the North Woods. At Isle Royale, you can learn that the loss of pleasure, of happiness, of life, is far more deeply inherent in the warp and weft of things than our ordinary theater — variously tragic and comic, reportorial and ideological — reveals to us. It is also far less grandiose, less overtly theatrical, than its human imitations would lead us to believe: the dying moose does not tie a final, magnificent arc of the forest goes on in its accustomed manner, without grief or memory.

Perhaps most important of all, Isle Royale teaches us the necessity for letting go. We can build houses, plan trips, buy clothing, write articles, but when it comes to the fundamental realities of our lives we must follow a script composed by another. If we try to improve, to change the action, to impose our own will on the events of the play, we will do nothing but confuse the other actors and ruin the production, and the outcome will be the same anyway. Like the wise park rangers, we must passively observe, without passion and without condemnation, and when it seems to us unendurable not to step in and set things right — according to our own ideas of the right — it is then above all that we must learn to sit still. For the world we live in — whether isolated in Lake Superior or embedded in a network of tasks, obligations, art, and love — is a theater greater than any wooden O. We did not build it, and we cannot reshape it to mirror our image of feeling. In the North Woods the snow is falling.

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## Restaurants

### Fat Be My Halo

ELANOR WIDMER

**The Restaurant:** Chicago Brothers Pizza  
**The Location:** 4605 East Mission Bay Drive, Pacific Beach (270-2244)  
**Type of Food:** Pizza, ribs, barbecued chicken and beef  
**Price Range:** \$3.25 to \$16.25  
**Hours:** Open daily, Monday through Thursday, 7:00 a.m. to 11:00 p.m.; Friday and Saturday, 7:00 a.m. to midnight; Sunday, 7:00 a.m. to 10:00 p.m.

There are periods in my gastronomical life when I am so virtuous that I have a halo made entirely of salad, cottage cheese, and fresh fruit. When I am abstinent, let us say, such as chocolate mousse or *louisa meringue pie*, enter my mouth. I feel condescension toward those poor souls who are having their sinful pleasures, gorging themselves on pizza or hamburgers topped with bacon and melted cheese.

Once I lose even one pound, I am good for five. If you want to motivate yourself to diet, you must never look at yourself from the front view in a mirror. What you have to do several times a day, especially when you are beset by hunger pangs, is to regard yourself sideways, so that you see the bulging stomach and the swaying backside simultaneously. The thickening in this midarea, the glances at what seems to be a double tooth will really give you pause. Sometimes I think, "This can't be me." As I walk past a store and catch a glimpse of myself from the side, "Someone is following me, someone is behind me, that's why my behind seems so soft," I say. But of course there's no one there but myself.

Another technique that will send you scurrying to the scale is to hold up your jeans and simply look at the amount of material in the seat. How is it possible that a skinny person like myself needs such large jeans? And then comes the moment of truth: what skinny person? I accept the fact that I am charmingly chubby. I cold-turkey everything that I adore and begin to take pleasure from my pain. I eat endless boxes of Puffed Rice and nonfat milk (a whole box of Puffed Rice has about six hundred calories), and I try to eat as little as possible, the whole while completely obsessed with the idea of food. Because of my having to dine out professionally, it takes me about two months to lose three pounds, and once the puffiness is gone, once I can observe my self sideways without wincing, I think, "I can keep this up forever." Ha, and again, Ha. Ha! I have only to be tempted by one forbidden food and I am lost. I am gone. I am finished.

My current downward trend was begun when I had to review a new delicatessen. Twice for my job would have been stim-

Illustration by Elizabeth Mahoney

dant, three times would still be within the realm of professionalism, but six times in two weeks of potato pancakes and chopped liver and *knepflach* and blintzes and pastries sandwiches? It's a miracle I'm ambulatory after the orgy. One night I very grandly told them to hold the Russian dressing on the Reuben sandwich, and having made that gesture, I said, "Who's here to count calories?"

Moreover, in my debauched state I soon began to lust for all forbidden food: pizza, ribs, fried onion rings. And that was how it happened that I went to Chicago Brothers Pizza last week and my halo, already crumbling, fell down my back where it is now lodged as pure fat.

To begin with, Chicago Brothers is not to be confused with the Chicago Mining Company on Garnet in Pacific Beach, nor with B.J. Chicago Pizza in La Jolla Village Square. This establishment is called Chicago Brothers Pizza, and although there are several branches, in such diverse areas as Carlsbad and Grossmont, I went to the one in Pacific Beach on Mission Bay Drive. The restaurant had been recommended to me by a man who owns a Chicago-style hot dog stand and he had told me that the best ribs in town were available at Chicago Brothers. When a restaurateur speaks, I often listen, and therefore I went there to eat ribs. My friends, however, did have pizza.

Let me say about pizza that I am not a partisan of the thick, *in-the-pan* version. I am a thin-crust, *with-lots-of-topping* pizza fan. But I did my best to be objective about the pizza at Chicago Brothers and I must confess that I didn't like it. My friends ordered it \$4.50 for a small one, and I was given the first taste. The word that automatically came out of my mouth was "Bisquick." I am not in any way implying

that the pizza was made from Bisquick, but such was my association to this puffy pasty center that tasted like one of those instant hot breads. It was, in fact, like eating a hot bread with cheese and all the trimmings on top. For me — and for my friends — there was simply not enough cheese and not enough of the other topping ingredients. The menu indicates that you may order extra cheese for seventy-five cents, and this we failed to do. In any event, since I have made my prejudices evident, you won't be surprised to discover that I would not return for their deep-dish pizza. (A large one with everything on it, called Brother's Special, is \$16.25!)

Their ribs and barbecued chicken are another story. They were simply grand and well worth a trip. The chicken-and-rib combination dinner costs \$7.95 and comes with excellent cole slaw — a very large bowlful — good French fries, and French bread. There's really a great deal to eat here; the food covers the entire plate.

What shall I say about the ribs except that they are succulent and that the sauce is a delight? (You get extra sauce if you want to make a hog of yourself over these pork ribs.) The chicken is also very well done, and again the secret sauce is pure ecstasy. Please note that the barbecued chicken dinner is only \$4.95 (with cole slaw and French fries), which makes it a fine value. The rib dinner is \$9.50, which I regard as high for a rack of bones, but there are enough of them to keep you chewing and sweating and dripping over yourself and thus to constitute the whole evening's entertainment.

That same night I also tasted the good onion rings (\$3.95) and the minestrone soup (ninety-five cents a cup), the latter of which contains spaghetti rather than macaroni and was a bit on the salty side. I felt

that I had the superior meal to that of my friends who ordered pizza. The ribs and chicken are vastly superior to those served at The Plantation and are as good as Eric's.

We had very fine and attentive service. When I said I would need several napkins, I was given a whole stack, although I would have gladly paid for a cloth napkin. A restaurateur told me that a cloth napkin costs twelve cents to wash, and I would have paid the twelve cents or even twenty-four cents for two of them. It simply is gross to have the napkins shredding in your hands and to find yourself eating paper with your ribs when you least expect it.

Since I knew many people might ask about the barbecued beef sandwich, I snuck in one late night and had it. It's served on a French roll, contains lots of meat and sauce, arrives with deep-fried onions, and costs \$3.95. If you're a barbecued beef fan, you won't be disappointed.

I am, alas, once more looking at myself sideways, asking myself who's following me, trying to lose pounds. Therefore, I won't be going to Chicago Brothers Pizza for ribs and chicken and roast beef soon. But the next time my halo gets so tight that I grow snug about my velvet shape, I'll be there.

\*\*\*

Ideally I would go back to one established restaurant every week, to see whether the meals conform to my former assessment. To my astonishment I discovered that I hadn't been to Osaka Restaurant (3645 University Avenue) in almost two years. The owners told me sadly, "We thought we would never see you again." Osaka remains one of the least expensive and tastiest Oriental restaurants in San Diego. I say Oriental rather than strictly Japanese because it contains elements of Chinese, Japanese, and even Filipino into its cuisine. For example, its egg roll or *lumpia* may be encountered in the Philippines, while its chicken *teriyaki* verges on the Chinese.

I had a combination dinner: chicken and pork *kushikatsu* and *tempura*. The first consists of slices of chicken and pork deep-fried with onions and green pepper on a skewer. This is served piping hot and crisp and offers both fine texture and flavor. It comes with a large portion of shrimp and fish *tempura* as well as *lumpia*. When I was there, this vast entrée, plus soup and salad, cost only \$5.50. I was told that the prices would be going up soon, but even at a dollar more, it's fresh, wholesome, and inexpensive fare. I was also very impressed with the chicken *teriyaki*, which is boneless chicken in a sauce that tastes more sweet-and-sour than the customary *teriyaki* sauce. This dinner was only \$3.95 last week. The husband-and-wife team who run Osaka do all the cooking themselves, fresh every day. This is solid "home cooking" and still one of the good values in town.

□

## Off the Cuff

What noise would you like to eliminate from your environment?



**Tim Ziegler**  
Nurse  
La Mesa

Traffic sounds. I grew up in the Bay area. We lived near a four corner intersection. There was a yield sign on one side and nothing on the other. You could always hear cars screeching through and about every nine months to a year a car would be broadsided, go up on somebody's lawn, and wipe out their rose bushes. Recently I lived about twenty-five yards off of El Cajon Boulevard. We could lie in bed at night and swear the ambulance was going to run us over. Traffic really bothers me. You never get used to it. We moved largely because we just couldn't stand the noise.



**Gilbert Castillo**  
High School Student  
East County

People that talk too much mess. Like they come up and start saying stuff, you know, like they call Mexicans beans and this and that. "You don't belong in this school. Go back to Tijuana." They're usually the older guys, taller and bigger, and they find you when you're alone so there's not a whole lot you can do. If they give me too much stuff, though, I feel like turning around and hitting them. They don't say nothing to their type. It's plain ignorance. I could do without their noise.



**Linda W.**  
Nurse  
La Mesa

People who chew their gum too loudly — the noise level. I know it's silly, but for example just recently at work one of the girls passed out some chewing gum. Pretty soon all of the girls were chewing and blowing bubbles and popping them. In just a few minutes it got faster and faster, louder and louder so that all you heard was one big chewing session. You can stand and talk to someone who's chewing gum and suddenly it seems as if they really start chewing it loudly without even being aware of it at all. It's one noise I could do without.



**Greg Ford**  
Custodian  
Southeast San Diego

Gunsshots. Also the backfiring of cars. That's what really bothers me. Gunsshots make me jump; it's not that I'm afraid of them. I just never liked the sound. . . . even before I got shot. I was walking home from work and some little gang dudes snuck up on me and shot me. The bullet went in right here at my shoulder then it went down and came out here — way down my back. I was in the hospital and all that. There was no reason for it. I felt bad but I felt worse when I found out they had done it to a little kid before. Now, that ain't right. I think it has something to do with the neighborhood I live in.



**Louise McLaughlin**  
Marketing Student  
College Heights

Marty's snoring. Marty's our roommate. He sleeps on the floor in the living room. When he's out there it's like a foghorn. You can't tell the fan in the bathroom from Marty's snoring. Nobody really likes to sleep on the floor in the living room because there are water pipes underneath that you can feel. It makes it uncomfortably hot. So one night we decided to double up and Marty came to sleep in my room. He was snoring so loud that I tried to roll him over. He elbowed me in the stomach and kicked me in the leg. I took a few covers, got up, and went to sleep on the living room floor. Maybe he had a troubled childhood. God, I hope Marty doesn't see this.

—Lin Jakary

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I must tell you all about my

I must tell you all about my career in the art form known as "living tableaux." You may know this art from the Laguna Festival or elsewhere, or if you have never seen it, I am telling you you are bound to have seen it somewhere. I have been in them all. As a child I was the Blue Boy in the painting of the same name; bearded and padded, I later played the title role in *The Night Watch*, as a ruble young woman I appeared sensationally as the chief figure in Delacroix's *Liberty Leading the Revolution*; and only last year I was typecast as the heroine in *Madame T*. My favorite roles in these living tableaux of famous paintings were Plato and Aristotle in Raphael's *School of Athens*, which I played in alternate years with the role of the artist. I never could decide which of the two I liked best! Another

happy moment was when I appeared with my own dear children in *Las Meninas* by Velasquez. Some years after that, subsequent to a rather painful divorce, I built a house that was the impromptu enactment of *The Ratt of the Medusa* which was a prize from the May Company. Also to remember with me at the apartment was my first husband and myself in *American Gothic*, just before our divorce. And when I portrayed a woman in a 1950s-style dress, I was in the center of a reproduction of the famous painting by Andy Warhol, the artist himself came up to me afterwards and said, "You are not merely playing a role, you are a role." And you are a Campbell Soap can! Ah, happy memories of a great career, never to be forgotten!"

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The Enchant of the Masters will be presented at the Baller 2, at Ballpark Park, scheduled

Prado Theatre. Curtain time is 8:30 p.m. Preceding the pageant in the adjoining patio, from 7:00 to 8:00 p.m., there will be an elegant cocktail hall featuring gourmet hors d'oeuvres and an open bar. Proceeds from the cocktail party and the pageant will help to support the Good Samaritan Association's volunteer outreach services, with a portion of the profits also going to the artist participants. For further information, phone 224-6871 or 223-8998.

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An late turn: Who were the participants in the following exchange?

"More or less."  
"Less in a way."

The answer, which goes to the heart of the current state of upheaval in architecture, is not widely known as past masters cannot be easily cited. Except for a few architectural photographs presently at Southwestern University and that a pity G. K. Kober, a well-known photographer, spent eight years traveling across the United States to document and then taking pictures of our architectural heritage. He published them in 1976 in a book titled *Modern Architecture in America*. The present exhibition is adapted from that book. This is a book that is not related

to the large panels on the wall. An intricate from Indians' last dwellings of the Ninth century to a prehistoric building that has lasted five centuries go by in a flash. The exhibition is loaded with more recent examples. The reason is that the more recent panels, while informative in a bare bones kind of way, is unimpressive and inferior to the earlier ones. It is not clear that one of the few original colonial building types was the Congregational meeting house. The last of the panels is that the entrance was along the long side, and that pew were laid out in a semicircle and seats to conserve the heat of foot stoves, but nothing is said about what society was like at that time. Similarly, the large panels from San Diego is represented by photographs of Irving Hall by Julia Wornat.

Words, in everyday

Words, in everyday usage, function as tools; in poetry, they become objects to be examined for themselves, for the way they look and sound, for the way their customary and unusual associations. A poetry reading can be a kind of illumination, even an illuminative level, where the words are both music and meaning.

Poetry readings have been part of the American scene for only a generation, since the 1950s, when poets like Ginsberg, and others made their poems public in San Francisco coffeehouses. Lately, poetry readings have been a frequent occurrence in San Diego, and can be counted on to draw thousands of illuminati.

Tonight, Thursday, October 8, Wilmon Menard, author and authority on the Pacific, will read and discuss the poetry of Robert Brooke, the English Civil War poet who devoted his young life to his way to fight in the Dardanelles in World War I.

Brooks's war sonnets were written in the early, still-romantic days of the war, with a sentimentalism that was soon to be forever out-of-date. The opening lines of "The Soldier" are: "If I should die, think only this of me / That there's some corner of a foreign field / That is forever England."

their works. Their reading, in anticipation of the first World Food Day, October 16, will benefit Los Niños, a San Diego-based organization that provides food to orphans and prisoners in Tijuana. Zolynas, a member of the local World Food Day committee, has published a poem singularly

appropriate to this occasion, "A Political Poem," in which he tosses a raw egg down his throat in a corner cafe and says, "I did it for the waitress/for my mother for the sunny sides/and hard boilers the over easys/I did it for those hopeless scrambled by America." At Pearl Natural Food Restaurant, 440 Pearl Street, at the corner of Third and

Saturday at 7:00 p.m. at UCSD's Che Cafe, "Festival de la Raza," a program of poetry, music, and dance, will take place. Xelina, Lin Romero, Herbert O. Espinoza, Pedro Gutierrez, Gina Valdés, Alurista, and Carlota will read



## 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 Editors reserve the right to edit all materials. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. Box 88833, San Diego, CA 92188.

### Dance

"Dance Jam," an alternative chance to dance, will be held every Friday, 6 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown, 239-1713.

**Modern Dance Concert of Three's Company** will include Jean Isaac's "Love Song" based on T.S. Eliot's "The Love Song of J. Alfred Prufrock," Benji Rose's "Phonemans," Patrick Noller's "Lead Food" set to Frank Zappa's jazz piece "Grand Wazoo," and guest soloist Jeff Slavov performing his "Three Piece Suit." Friday, October 9, 8 p.m., Mandeville Auditorium, UCSD, 452-4559 or 236-9123.

**Classical Ballet** will be presented in a mixed program of two classical ballets. Friday, October 9, 8:30 p.m., Teatro de la Casa de la Cultura, Pata and Lisboa streets, Tijuana. 233-0141.

**Dance Concert of jazz and classical ballet pieces**, Act II from *Swan Lake*, Part of *Don Quixote*, and *Interludes*, will be presented by North County Ballet Company, Saturday, October 10, 8 p.m., El Camino High School theatre, 420 Rancho Del Oro, Oceanside, 752-8741.

**African Dances and Drums** will be

presented in concert by the African Heritage Dancers of Washington, D.C., Saturday, October 10, 8:30 p.m., Teatro de la Casa de la Cultura, Pata and Lisboa streets, Tijuana. 233-0141.

**Israeli Folkdance Festival** will be preceded by an advanced class, Sunday, October 11, class from 4 to 6 p.m., festival at 8, UCSD gym, 455-0622.

**Traditional Folk and Gypsy Dances of Hungary** will be performed by Rakó, a troupe of Hungarian folk dancers, Sunday, October 11, 8:30 p.m., Teatro de la Casa de la Cultura, Pata and Lisboa streets, Tijuana. 233-0141.

### Film

"The Lost Honor of Katharina Blum," a film by Volker Schlöndorff about sex, the police state, and yellow journalism in West Germany, will be screened as part of the Political Film Series of the Committee for World Democracy, along with *The All American Redneck*, a film about a woman with home and career. Friday, October 9, 7 p.m., TLH 107, UCSD, Free. 452-2862.

"Shock Corridor," a 1963 film written and directed by Samuel Fuller, starring Peter Breck as a journalist who enters a mental institution to find a murderer but becomes crazy himself, will be shown in Miracosta College's "Dark Film" series. Friday, October 9, 7:30 p.m., Del Mar Shores Center, 10th Street and Stratford Court, Del Mar. 942-1152.

"In Search of the Bowhead," an adventure documentary photographed from helicopters in the Arctic, will be shown Saturday, October 10 and Sunday, October 11, 1 and 3 p.m., Natural History Museum, Balboa Park. 232-3821.

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**Silent Movies & Theater Pipe Organ Program** will feature Laurel and Hardy's *Liberty and Love* and *Corpus and organum Tuumus* at the Mighty Wurlitzer, Saturday, October 10, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown. 239-2867.

"Six Nights at the Opera" film festival will continue with Wagner's *Lohengrin*, Tuesday, October 13, 7 p.m., Carver Auditorium, San Jose building, UCSD School of Medicine. 452-1400.

### Music

**Organist Alex Johnson** will play works of Beethoven, Albinetti, Busch, and Mendelssohn, Sunday, October 11, 3:30 p.m., St. Andrew's Church, 1250 Thomas Street, Pacific Beach. 272-3113.

**Traditional Irish Tunes and Songs of Irish Immigrants** will be performed by six-member Irish acoustic band De Danann, Sunday, October 11, 7 and 9 p.m., Old Time Cafe, 1644 North Highway 101, Encinitas. 436-4030.

**Wind Concert**, the SDSU Wind Ensemble, directed by Charles Yates, will perform works of Chavé, Teke, Carner, Nelson, Fenschetti, and Phillips. Sunday, October 11, 1 p.m., Smith Recital Hall, SDSU. 452-3219.

**Brass Quintet Music** from the works of Bach, Scherbi, Busch, and Mendelssohn, Sunday, October 11, 3:30 p.m., Sunday, October 11, 2:30 p.m., Wednesday, October 14, 7 p.m., and Saturday, October 17, 8 p.m., Cite Theatre, downtown. 236-6510 or 365-2863.

**Chamber Music**, the Tokyo String Quartet, playing on Ansoni instruments loaned by the concert gallery in Washington, D.C., will open the new season of the La Jolla Chamber Music Society with a program of Schubert's Quartet in D Minor no. 14 (*Death and the Maiden*) and the Hupane Mexican Ballet, in D Major, and Takemitsu's "A way a lone," Saturday, October 10, 8 p.m., Mahleville Auditorium, UCSD. 452-4559 or 452-2768.

**Jack Concert** of the John Klemmer Group will present selections from the composer and saxophonist's recent album, *Concert*, Saturday, October 10, 8 p.m., Lammo Theatre, USD. 294-4591.

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**"Day Care Benefit Concert,"** the second annual, will include performances of the San Diego Youth Symphony Woodwind Quintet, folk singer Sam Hinton, avant-garde musical/theatrical duo Hawkins and Larson (THE), the Rhodes School Children's Choir, and the Hispanic Mexican Ballet, with actor Eric Christmas as master of ceremonies, to benefit the UCSD day care center, Sunday, October 11, 7:30 p.m., Mandeville Auditorium, UCSD. 452-4559 or 452-2768.

**Concerts** will present the *Allegro* Quartet of strings, woodwinds, and keyboard in a program of works by Telemann, Corelli, and Horegger. Monday, October 12, noon, Scripps Concert, SDSU. Free. 265-5204.

**Jazz Artists Peter Sprague** and the Dance of the Universe Orchestra will perform in concert, to benefit the San Diego Hunger Coalition, Monday, October 12, 7:30 p.m., Clairemont Lutheran Church, 4271 Clairemont Mesa Drive, San Diego. 695-0370.

**Jazz**, traditional classical and original works will be performed by jazz artists and UCSD graduates Nathan East, Hollis Gentry, Alberto Sparks, Carl Evans, Ronnie Szwed, and Archie Graham. Monday, October 12, 8 p.m., Mandeville Auditorium. Free. 474-0111 x2133.

**"The Pageant of the Masters,"** a showcase of living talents, will stage local versions of masterworks of dance, drama, music, painting, and sculpture, as part of the Good Samaritan Association's eighth annual "Evening of Rites," to benefit the Los Niños, Friday, October 9, cocktails at 7 p.m., performance at 8:30 p.m., Casa del Prado Theatre, Balboa Park. Reservations: 224-6821 or 223-8998.

**56,000 Square Feet of Rummage** will be for sale at the annual Junior League Rummage Sale, Saturday, October 10, 9 a.m. to 5:30 p.m., and Sunday, October 11, 10 a.m. to 2 p.m., Exhibition Hall, Del Mar Fairgrounds. 234-1253.

**Pet Fair**, dogs and lovebirds and other pets of all sorts, including trained animals, will be present at the first San Diego pet fair, Sunday, October 10, 9 a.m. to 5 p.m., Bing Crosby Hall, Del Mar Fairgrounds. 746-3647.

**"Feelin' Good" Health Fair** will offer personal health testing and information, Saturday, October 10, 9 a.m. to 3 p.m., Palomar College, 1140 West Mission Road, San Marcos, and Wednesday, October 14, 9 a.m. to 1 p.m., Our Lady of Angels Church, 615 12nd Street, South-east San Diego. 291-2620.

**Book Sale**, to benefit the rare book fund of the San Diego Zoo, will be held Saturday, October 10, 10 a.m. to 5 p.m., Otto Center, Balboa Park. 231-1515.

**Columbus Day Parade**, the thirteenth annual and biggest west of the Mississippi, will have bands, floats, clowns, and more, Saturday, October 10, 10 a.m., Broadway from Ninth Avenue to Columbia Avenue, downtown. 582-4940 or 460-9978.

**"Greek Festival 1981"** will feature Greek cuisine, pottery, music, folk dancing, bazaar, film, and a talk on the Acropolis, sponsored by the Greek Orthodox Church of the North San Diego County, Saturday, October 10, 10 a.m. to 11 p.m.; and Sunday, October 11, 11 a.m. to 9 p.m., Don Diego room, upper clubhouse, and paddock area, Del Mar Fairgrounds. 755-2863.

**Folk Faire**, the tenth annual, will have groups representing twenty-five cultures from around the world with food, crafts, and entertainment, Saturday, October 10 and Sunday, October 11, 11 a.m. to 8 p.m., Scottish Rite Memorial Cen-

**Medieval and Renaissance Music**

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## LOCAL EVENTS

from England and Spain will be presented in Elizabethan costume, by the John Biggs Consort, Wednesday, October 14, 11 a.m., C-17, music department, Palomar College. Free. 744-1150.

**Noontime Concerts** will feature baritone David Hannasch and pianist Marilyn Stevens in recital, Wednesday, October 14, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x261.

### Special Events

**Home & Garden Show** will display everything for inside and outside the home, with country-western entertainment too, Thursday, October 8 and Friday, October 9, from 10 to 9 p.m., Saturday, October 10, 10 a.m. to 9 p.m., and Sunday, October 11, 10 a.m. to 6 p.m., Pat O'Brien Pavilion, Del Mar Fairgrounds. 452-1948.

**Pre-Race Runners Clinic** will have runners and sports medicine specialists discussing prevention and treatment of common running injuries, training, and diet, Thursday, October 8, 7:30 p.m., noon, Casa del Prado, Balboa Park. Free. 474-0111 x2133.

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ter, 1895 Camino del Rio South, Mission Valley. 232-6385.

**"Our Beautiful View"** will be the theme of the Chula Vista Rose Society's fifth annual rose show, Saturday, October 10, 10 a.m. to 6 p.m., and Sunday, October 11, 10 a.m. to 4 p.m., Cornell Hall, Norman Park Center, Third and F streets, Chula Vista. 421-0620 or 427-6546.

**"Festival de la Raza"** will feature Aztec dances, readings by Chicano, Latin American, and Spanish poets, flamenco guitar, and dancing to the reggae music of Sugar Shag, Saturday, October 10, 7 p.m. to midnight, Che Cafe, UCSD. Free. 455-1128.

**Performance Artists Pat Best and Jim John** will debut as Impresario, and the Riddles of History will provide live rock music, Saturday, October 10, 8 p.m., Studio 852, Eighth Avenue, downtown. 233-9496.

**"Artists in the Park Day,"** one hundred landscape artist, watercolorist, and sketcher members of the San Diego Art Institute will create open-plan, Saturday, October 11, 10 a.m. to 2 p.m., in various areas of Balboa Park, with a gallery show of the results, 2 to 4 p.m., San Diego Art Institute, Balboa Park. 234-5946.

**Pre-Race Forum** will prepare for the Hertz of San Diego marathon, Monday, October 12, 6 p.m., Conover Recreation Center, 9115 Clairemont Mesa Boulevard, San Diego. 291-2454.

**Fall Harvest Festival** will feature bazaar/take outs, melodrama, arts and crafts, and apples, through Saturday, October 31, Julian Town Hall, 2113 Main Street, Julian. 765-1857.

**Walking Tours** of the historic Gasquet Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

**Nature Walks** will be guided every Saturday and Sunday, 1:30 p.m., Torrey Pines State Reserve, Del Mar (755-2063 or 452-8732), every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wilcox Canyon Road, 596 miles east of Lakeside (291-8271); and every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

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### Sports

**Thursday Night Bicycle Races** are back at the velodrome, through October 8, 7 p.m., San Diego Velodrome, Morley Field, Balboa Park. 238-1570.

**"Run for Mental Health,"** the third annual, will take place on National Jogging Day, with a new two-mile fun run along with the traditional 10K run, Saturday, October 10, 7 a.m., Mission Bay course. 297-2861 or 463-3672.

**Involitional Wheelchair Basketball Tournament**, the seventh annual, will feature top teams from New York, Arizona, and Southern California in pre-season play, Saturday, October 10, 9 a.m. to 8 p.m., and Sunday, October 11, 11 a.m. to 2 p.m., with championship playoffs at 1 p.m., municipal gym, Balboa Park. 236-6685.

**Asics Football**, the SDSU Asics, with three wins under the belt, will open their home season with a game against the Big Light Iowa State Cyclones, Saturday, October 10, 7:30 p.m., San Diego Stadium, 283-7096. (Television Sunday, October 11, 4 p.m., Channel 6.)

**Super and Limited Stock Cars** will be racing Saturday through October 10, 8 p.m., Cajon Speedway, Bradley off ramp at Gillespie Airport, El Cajon. 446-8000.

**Charger Football**, the San Diego Chargers will face the Minnesota Vikings, Sunday, October 11, 1 p.m., San Diego Stadium. 280-2111.

**Baseball Playoffs**, in the American League, the New York Yankees will be at the Milwaukee Brewers, Thursday, October 8, noon, the Kansas City Royals will be at the Oakland A's and Milwaukee will be at New York, Friday, October 9, 1 p.m., and Kansas City will be at Oakland, if necessary, while Milwaukee is at New York, if necessary, Saturday, October 10, 1 p.m.; and Sunday, October 11, 4 p.m., Channel 35 and in the National League, the Philadelphia Phillies will be at the Montreal Expos, Thursday, October 8, 5 p.m.; Montreal will be at Philadelphia, Friday, October 9, 10 a.m., and the Houston Astros will be at the Los Angeles Dodgers, 4 p.m., Montreal will be at Philadelphia, if necessary, while Houston is at Los

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## Fine Arts '81-'82



October 16, Friday, October 17, Saturday, October 18, Sunday

### The Acting Company





## READER'S GUIDE TO THE THEATER

The "Auntie" adjectives are a nod to the Southern belle who is the central character in the play. The play is a comedy, but it is also a tragedy. The play is a comedy, but it is also a tragedy. The play is a comedy, but it is also a tragedy.

**ANNIE GET YOUR GUN**  
The first film plays off the living Berlin musical, the book for which was written by Herbert and Dorothy Fields, about Annie Oakley, America's foremost markswoman, and her attempts to impress Frank Butler, star of a Wild West show. She impresses him so much that he joins a rival show. But the wife who is going to be left behind is not the same. Let Frank outshoot her and she'll have him back — may say the wife. But the wife who is going to be left behind is not the same. Let Frank outshoot her and she'll have him back — may say the wife.

**BELLS ARE RINGING**  
The production of Betty Comden and Adolph Green's musical, by the Gateway Quarter Theatre, is uneven. It has several features that argue for a favorable recommendation. Though these are generally on the periphery, away from the main plot of the show. And it has some major problems that detract from its overall quality. One of the exciting musical numbers and characterizations are in the subplot. James A. Stout plays Sander, the self-proclaimed president of a nonexistent record company who tries to worm his way into "Sweethearts" — a telephone answering service that is the main

attraction of the play. Start as Sander's arch-enemy, but he is a magnet to all those who are attracted to him. The play is a comedy, but it is also a tragedy. The play is a comedy, but it is also a tragedy.

**ONE FLEW OVER THE CUCKOO'S NEST**  
The play, the audience can't wait for him to come back. Donna Tenney is consistently effective as Sue. She is also a capable foil for Stout's antics. This rendition of "Salzburg" in which Sander saves Sue's bank account, is a pleasure. As an actor, Stout's imagination and his spatially cramped choreography and Ken Cato's level appearance of the show is also the plot for the show as a star-struck dentist who writes songs about the pleasure of pain and vice versa. In many ways, these individuals make Betty Ann Ringing a bright and lively show. The production in the Gateway Quarter Theatre, is uneven. It has several features that argue for a favorable recommendation. Though these are generally on the periphery, away from the main plot of the show.

**DRACULA**  
The Imperial Beach Players present Crane Johnson's adaptation of the Bram Stoker novel about Count Dracula, a vampire. Barbara Silver, who directs the current production, strays from the original and makes the play coming not from a madman's plot, but from a madman's plot. The production is a pleasure. As an actor, Stout's imagination and his spatially cramped choreography and Ken Cato's level appearance of the show is also the plot for the show as a star-struck dentist who writes songs about the pleasure of pain and vice versa. In many ways, these individuals make Betty Ann Ringing a bright and lively show. The production in the Gateway Quarter Theatre, is uneven. It has several features that argue for a favorable recommendation. Though these are generally on the periphery, away from the main plot of the show.

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## Theater Directory

### CALIFORNIA-PACIFIC THEATRE

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### CARTER CENTER STAGE

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### LAMPSHEDS COMMUNITY THEATRE



# READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John D'Agostino. Please send concert information and photographs to Reader's Music Scene, P.O. Box 90863, San Diego 92168, or call 231-7821 Friday before 5:00 p.m.

Perhaps I wouldn't suggest it in their presence, but I believe that there is a positive side to the observation that professional jazz musicians must perform and/or tour incessantly in order to stay alive. The obvious benefits of constant playing include the unlikelyhood of becoming artistically complacent and the probability that frequent work means unimpeded musical preening and development. But I'm thinking instead of the fact that the economic need for roadwork will force many jazz musicians to visit a city several times a year. By and large, they do not know the luxury of, say, the Rolling Stones, who can rake in a clean million and a half for one two-hour gig (most jazz dudes don't see that much coin in a lifetime), and then



CHARLES LLOYD AND MICHEL PETRUCIANI

disappear for five years. The reality of cash flow, then, means that, as much as we'd like to see the better jazz artists earning big bread, their dependence upon continuous touring translates to frequent

opportunities for greedy fans to see their favorites in concert. This week, one of the finest lineups of jazz and almost-jazz artists ever to grace a San Diego stage will constitute the third annual La Jolla Jazz Festival.

which will run Friday through Sunday. If many of the names on the roster look familiar even to newcomers, it is because they have appeared in our city often enough to qualify for resident status. Add to that list those who have performed here only infrequently or not at all, and you have a schedule that reads like a Leonard Feather daydream.

A detailed look at each artist appearing at this festival would require more editorial leeway than I'm paid to provide, which is a shame, since singling out only the dominant artists on each evening's program would seem an undeserved and unintentional slight of several worthy performers. Still, in the interest of brevity, I offer these highlights:

On Friday night, the **James Newton Woodwind Quintet** will perform. I number myself among those who would consider the cost of admittance to the entire festival a fair price to pay just to hear Newton. A consummate musician, he is justifiably if routinely labeled the best jazz flutist in the world.

While cynics may bridle at such seemingly hyperbolic accolades, none has yet come forth to contest that approbation. Newton is extraordinary. Joining him on the Friday night bill are singer **Abbey Lincoln** (aka Aminata Moeska) and the **New Charles Lloyd Quartet**, featuring eighteen-year-old piano phenom Michel Petrucci.

Saturday afternoon's program features the **Dexter Gordon Quartet**. Gordon was trading half-hour solos with crazies like Miles Davis and Bud Powell before I was even born, but though he has sprouted more than a few grey hairs since that time, he retains a mastery of the tenor saxophone that is the envy of younger, brasher players. Gordon may enjoy legendary status in jazz circles, but he is still too damn good to elicit only memories from an audience. As John Housman might put it, peer respect the likes of which Gordon commands does not sneak up from behind and bite you on the bottom — you have to earn it.

Saturday's bill will also boast the **Chico Freeman Quartet**, the **Persuasions**, and the **UCSD Big Band**. Freeman's stylistic range is matched only by his proficiency on several instruments, including the flute, bass clarinet, and tenor sax. The Persuasions are the reigning extant a cappella vocal group, and if this isn't exactly jazz, it doesn't matter. Upon first hearing them, the uninitiated will possibly be reminded of the scene in *Rocky* in which Sylvester Stallone's brother leads some shivering neighborhood pals on a noble imitation of street-corner harmony. The Persuasions are the genuine article. For local chauvinists, Saturday evening's card will be the better for the appearance of Del Mar guitarist **Peter Sprague** and Road Work Ahead, Sprague

is a musician of undeniable breadth who is equally scintillating on either acoustic or electric guitar (although for what it's worth, I prefer his acoustic work). The off-beat boast that San Diego harbors some excellent musical talent does not seem the least bit hollow when one considers Sprague and his accompanists — pianist Billy Mays, bassist Bob Magnusson, and ubiquitous drummer Jim Plank. *Leaves of big-band jazz will cheer the news that Toshiko Akiyoshi and Lew Tabackin will perform on this night, as well. It should be noted, however, that they will front a quartet and not a larger ensemble, as some might have assumed. What this means is that each will more clearly delineate the skills that have*

won them international recognition — Akiyoshi as a pianist, arranger, and composer, and Tabackin for his flute and tenor sax work. The **Freddie Hubbard Quintet** will round out the set. Hubbard lost favor with some jazz Nazis with his ill-advised excursion into fusion and even dance music in the mid-Seventies. Fortunately, he emerged from all that with the same flair and fervor that made him a star trumpeter in the first place. Sunday's program is probably the most unusual of the bunch. An old-timer like Art Pepper must feel a little odd in the company of a steel drummer, a white blues harpist, and a female vocalist better known in rock and rhythm and blues clubs than in jazz hangouts, but he won't be able

to question their respective qualifications. The steel drummer, **Andy Narell**, is a Bay Area artist who may be the first such instrumentalist to lead a jazz group (can you think of any others?). He will probably feel more comfortable than bluesman **Charlie Musselwhite**, who is this festival's answer to beer-swilling former baseball player Mark Thomeberry (I still don't know why they asked me to do this commercial). Musselwhite's body yet tasty harmonica work should nevertheless prove a refreshing change of pace. The **Etta James Band** will also play Sunday. James is not a vocalist who hopes to win on points when she takes the stage; every song is intended to provide the knockout punch, and she rarely misses. Pepper,

finally, is a pop altoist whose life would make an interesting movie, if it weren't for the fact that so many films have already documented (usually poorly) the soul-twisting personal torments of the creative (usually black) artist. The happy ending here would have Pepper returning to the brilliance of his preadoption playing, when he was an alto sax man to be reckoned with. He is, once again.

The La Jolla Jazz Festival will be held on the Old Globe Festival Stage in Balboa Park. At one time, **George Benson** would have been a likely candidate for a jazz festival appearance, but that was before he hit the big time. Benson's concert in San Diego this week stands in contrast and as ironic (continued on next page)

**Restaurant Fireside Lounge**  
Wednesday, October 7 - Saturday, October 10  
**PROPHET**  
Wednesday, October 14  
**FOUR EYES**  
Centre City Parkway at Washington  
Excondado 745-1931

**Saska's Sports Arena**  
proudly presents  
Dinner & Dancing  
with  
**The Bill Coleman Jazz Quartet**  
Wednesday through Saturday  
Dinner show 'til midnight, dancing 'til 1 a.m.  
Call for dinner reservations  
Fresh Swordfish  
\$9.95  
4250 West Point Loma Blvd. 223-9158  
No cover charge. Lunch served Mon.-Fri. 11:00-2:30  
Happy hour prices all day.

**RED'S PLACE**  
Formerly Chicago Mining Co. Under new management  
proudly presents  
Thurs. Oct. 8  
Kamikaze night 75¢  
**Cool and Crazy**  
Fri., Oct. 9 &  
Sat., Oct. 10  
**Planet**  
138 N. El Camino Real, Encinitas 942-1676  
NO COVER CHARGE

Tom & Flo welcome you to  
**LONGSHOT**  
SAISON  
Thursday  
**Dorcas Mingus**  
Rock Country  
Friday & Saturday  
**Tail Cotton**  
w/rape from Tom's Birthday  
Fancy Feathers on Wild Screen TV  
Featuring homemade pizza & fine Italian food.  
843 Grand Avenue, San Marcos 744-8576  
11 a.m.-2 a.m., closed Sunday

**Ocean Fresh Cafe's PATIO 54**  
Award-Gate Dancing on  
our Moon-Lit Patio  
Jazz, Big Band,  
New Wave, No Wave  
Thurs-Sat 10-1  
5509 La Jolla Blvd  
459-4149

**ROCK N' ROLL JONES BAND**  
**PUZZLE VICIOUS SINNER**  
OCTOBER 10 OPENS 8 PM  
**JOURNEY**  
5375 Kerry Villa Road (Charmont Mesa off ramp)  
279-2940

**Wild Heat**  
"End Splitting Harmony"  
at  
**CHIPS & BUTTER**  
(above Adam's Rib)  
1403 Rosecrans St.  
Loma Portal  
226-0471  
Thursday, Friday, Saturday 9 pm-1:30 am

**TIO LEO'S Mexican Restaurant & Bar**  
**Dave Smith**  
Contemporary Keyboard  
Wednesday & Thursday  
from 7:30 p.m.  
**Melissa McCracken**  
Contemporary guitar & vocals  
Friday & Saturday  
from 8:00 p.m.  
Featuring delicious, authentic Mexican specialties at reasonable prices.  
Open for lunch & dinner every day.  
Reservations accepted.  
6333 Mission Gorge Road 280-9944

For Your Dancing Pleasure  
**The Russ Kirkpatrick Band**  
Wed. & Thurs. 8:30 PM-12:30 AM  
Fri. & Sat. 8:00 PM-1:30 AM  
**Jojo Roger**  
San Diego Seaport Village  
808 Harbor Drive West (714) 233-4300



## THIRD ANNUAL LA JOLLA JAZZ FESTIVAL '81 This Weekend—October 9, 10, 11

FRIDAY, OCTOBER 9 7:30 PM	SATURDAY, OCTOBER 10 NOON	SATURDAY, OCTOBER 10 7:30 PM	SUNDAY, OCTOBER 11 NOON
<b>The New Charles Lloyd Quartet</b> featuring Michel Petrucci on piano, Roberto Miranda, bass and Sunshine, drums.	<b>Dexter Gordon Quartet</b> Jazzman of the Year. No. 1 in 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 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2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 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3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 3884, 3885, 3886, 3887, 3888, 3889, 3890, 3891, 3892, 3893, 3894, 3895, 3896, 3897, 3898, 3899, 3900, 3901, 3902, 3903, 3904, 3905, 3906, 3907, 3908, 3909, 3910, 3911, 3912, 3913, 3914, 3915, 3916, 3917, 3918, 3919, 3920, 3921, 3922, 3923, 3924, 3925, 3926, 3927, 3928, 3929, 3930, 3931, 3932, 3933, 3934, 3935, 3936, 3937, 3938, 3939, 3940, 3941, 3942, 3943, 3944, 3945, 3946, 3947, 3948, 3949, 3950, 3951, 3952, 3953, 3954, 3955, 3956, 3957, 3958, 3959, 3960, 3961, 3962, 3963, 3964, 3965, 3966, 3967, 3968, 3969, 3970, 3971, 3972, 3973, 3974, 3975, 3976, 3977, 3978, 3979, 3980, 3981, 3982, 3983, 3984, 3985, 3986, 3987, 3988, 3989, 3990, 3991, 3992, 3993, 3994, 3995, 3996, 3997, 3998		

OCTOBER 8, 1981



Express, country, Tuesday through Sunday.

**Cher Orleans**, 302 North Midway, Escondido, 743-1772: Four Eyes, rock and roll, Thursday.

**Dietrich East**, 753 Metcalf Street, Escondido, 741-9103: Penetrators, rock and roll, Foreign Affairs, rock and roll, Thursday; dance with Rockin' Stevie W., Friday and Saturday; Fine Line, rock and roll, Foreign Affairs, rock and roll, Sunday; Greater San Diego Talent Search featuring four bands, Wednesday.

**Dietrich, Old No. 7**, 140 South Sierra Boulevard, Solana Beach, 755-6733: Moving Targets, new wave, Thursday through Saturday; Avar, rock and roll, Sunday; Tweed Sneakers, new wave, Wednesday.

**El Comal Restaurant**, 12845 Poway Road, Poway, 486-1010: Gabriel, contemporary, country, variety, Thursday through Saturday.

**Firestone Restaurant and Lounge**, 439 West Washington, Escondido, 745-1931: Prophet, concert rock, Thursday through Saturday; Four

Eyes, rock and roll, Wednesday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: The Jay Dase Group, jazz, Thursday through Saturday; jazz jam session with Tony Ortega, Sunday; Clarence Bell and Charles Smith, jazz, Tuesday and Wednesday.

**Fog Cutter**, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Off Limits, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

**Francine's**, 559 North Hill Street, Oceanside, 722-7123: Begart, top 40, Wednesday through Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: Contemporary music, Tuesday through Saturday.

**Information**, 64 Cunningham and Barry Dempsey from the Amber Band, rock and roll, Sunday and Monday.

**Judy Rogers**, 1900 West Harbor Drive, Oceanside, 722-1931: Tony Soraci Trio, oldies through contemporary, Wednesday through Saturday.

**Kooter Brown's**, 656 First Street, Escondido, 942-2860: Country music, Thursday, club for information: The Forks, rock and roll, Friday and Saturday.

**Longshot Saloon**, 843 Grand Avenue, San Marcos, 744-6576: Donnie Douglas, rock and roll, Thursday; Tall Cotton, country, Friday and Saturday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: (On Ridge), contemporary, variety, comedy, Tuesday through Saturday.

**New World**, 135 South Highway 101, Solana Beach, rock and roll, Thursday through Saturday.

**Old Time Cafe**, 1464 North Highway 101, Lencadia, 436-4100: Cathy Curtis and Deborah Liv Johnson, folk singers, Thursday; Rick Ruskin, blues guitar, Friday; The Orion Duo, classical guitar Duo, Saturday; De Danam, Irish music, Sunday; Old Time Hoot Nite, Tuesday; Feet on the Wheel, original vocal harmonies, Wednesday.

**Red Dog Saloon Valley Fort**, 3757 South Mission Road, Fallbrook, 728-1958: Wild Rose and the Silver Dollar Band, country western, Tuesday through Saturday.

**Red's Place**, 280 North El Camino Road, Escondido, 942-1678: Cool and Crazy, rock and roll, Thursday; Planet, rock and roll, Friday and Saturday.

**Sandy's**, 510 West Mission, Escondido, 743-6640: Don Livingston and Timberline, country, Tuesday through Saturday; The East-West Band, rock and roll, Sunday.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9559: The Swingtims, country swing and contemporary, Thursday through Saturday.

**Triton**, 2530 South Highway 101, Cardiff, 575-6449: Texas Tuxedo, country, Tuesday through Saturday; Jerry McCann and the Gigajaks, rock and roll, Sunday and Monday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 744-1466: Banquet, country, Thursday through Saturday.

**Village Inn**, 1433 South Mission Road, Fallbrook, 728-8356: Steel Wheel, country rock, Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1032: BBC, top 40, Tuesday through Saturday.

**Whiskey Flats**, 1260 West Parkway, Escondido, 743-6640: Don Livingston and Timberline, country, Tuesday through Saturday; The East-West Band, rock and roll, Sunday.

**Widgummers**, 2591 South Highway 101, Cardiff, 753-0188: Uptown Lounge: The Amber Band, rock and roll, Thursday through Saturday; Dirk Debonaire and the Beat People, new wave, Sunday and Monday.

**HIGHWAY ROBBERY**



Thursday, Friday, Saturday  
DANCE CONTEST - DRINK SPECIALS  
"PARTY AT THE BEACH"  
**THE BEACH CLUB**  
Bacon & Newport, Ocean Beach  
722-6822

**RESTAURANT BLUE PARROT**  
Live Jazz - Great Lunches & Dinners

Thurs **Taumbu** Latin Jazz Ensemble  
Fri, Sat **Buddy Collette** Quartet  
Sun **Gary Music Co.** Latin Jazz  
Mon **Rob Schneiderman Trio**  
Tues **Bruce Cameron Trio**  
Wed **Peter Sprague Quartet**  
Coming - Bob Magnusson 10/23, 10/24  
Jack Sheldon Quartet 10/30, 10/31  
1208 Prospect, La Jolla - opposite the Cove 434-9131

*The Spuds are on the move*



*the fabulous Spud Brothers*  
performing special tunes from the '40s, '50s, and '60s  
Sunday, Monday, Tuesday  
8:30-12:30  
2040 Harbor Island Dr.  
291-8010

Monday: Shake, rock and roll, Tuesday and Wednesday.  
Downstairs Lounge: comedy shows, Friday and Saturday.

## Beaches

**All The Way Inn**, 4240 West Point Loma Boulevard, Loma Portal, 224-8292: The Ram Band, rock and roll, Tuesday through Saturday.

**Atlantic**, 2595 Ingraham Street, Mission Bay, 224-2434: Roberta Linn and the Gamblers, country pop, Tuesday through Saturday.

**Bahia Bella**, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Covers, contemporary, Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay, 488-0551: Jewish-Von-Rena and Thunderbird, Elvis impersonator, Tuesday through Saturday.

**The Beach Club**, 1921 Bacon Street, Ocean Beach, 222-6822: Highway Robbery, rock and roll, Thursday through Saturday.

**Beachcomber West**, 2903 Mission Boulevard, South Mission Beach, 275-2722: The Rollers, rock and roll, Sunday.

**Blue Parrot**, 1298 Prospect Street, La Jolla, 454-9131: Taumbu Latin Jazz Ensemble, Latin jazz, Thursday; Buddy Collette Quartet, jazz, Friday and Saturday; Gary Music Co. Latin jazz, Sunday; Rob Schneiderman Trio, jazz, Monday; Bruce Cameron Trio, jazz, Tuesday; Peter Sprague Quartet, jazz, Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Katherine Mitchell and Tia, variety, Tuesday through Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Ella Ruth Piggie Quartet, jazz, Thursday through Sunday.

**Corsaro's Strictly Jazz**, 4204 Voltaire Street, Point Loma, 224-3695: The Jimmy Corsaro Ensemble with Ron Free and Joe Martillo, jazz, Tuesday through Saturday.

**Elarte's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Mansanita, jazz, Tuesday through Saturday; Ron Saterfield, jazz, Sunday and Monday.

**El Moro Restaurant**, 1845 Quivira Road, Mission Bay, 222-2883: Juanita Franco and her group, flamenco music and dance, Thursday through Saturday; Stephen Ball, gypsy violin, Sunday through Tuesday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-5411: Butch Lacy, jazz, Friday and Saturday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 770-3220: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday; Cindy and the Sinners,

**Haleyem**, 4256 West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock and roll, Tuesday through Saturday; Four Eyes, rock and roll, Sunday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 774-5474: Dusty and Melissa, contemporary, Tuesday through Saturday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-5411: Butch Lacy, jazz, Friday and Saturday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 770-3220: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday; Cindy and the Sinners,

**La Jolla**, 454-9131: Taumbu Latin Jazz Ensemble, Latin jazz, Thursday; Buddy Collette Quartet, jazz, Friday and Saturday; Gary Music Co. Latin jazz, Sunday; Rob Schneiderman Trio, jazz, Monday; Bruce Cameron Trio, jazz, Tuesday; Peter Sprague Quartet, jazz, Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Katherine Mitchell and Tia, variety, Tuesday through Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Ella Ruth Piggie Quartet, jazz, Thursday through Sunday.

**Corsaro's Strictly Jazz**, 4204 Voltaire Street, Point Loma, 224-3695: The Jimmy Corsaro Ensemble with Ron Free and Joe Martillo, jazz, Tuesday through Saturday.

**Elarte's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Mansanita, jazz, Tuesday through Saturday; Ron Saterfield, jazz, Sunday and Monday.

**El Moro Restaurant**, 1845 Quivira Road, Mission Bay, 222-2883: Juanita Franco and her group, flamenco music and dance, Thursday through Saturday; Stephen Ball, gypsy violin, Sunday through Tuesday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-5411: Butch Lacy, jazz, Friday and Saturday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 770-3220: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday; Cindy and the Sinners,


**Dine in an undersea grotto...**  
Come early and enjoy  
• **Fresh Catch of the Day**  
• **Fresh Pacific Red Snapper** } \$5.95 your choice  
• **Harpoon of Beef**  
• **Hawaiian Chicken**

All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar, Sunday through Thursday 5-7 pm.

The Triton Presents Live Jazz  
**Bruce Cameron** with  
**Hollis Gentry & vocalist**  
**Lila Brown**  
Carlos Vazquez, drums Bob Morse, piano Manro Hill, bass  
Jazz Wednesday thru Saturday 9 pm-1 am

**The Triton**  
6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-3240  
Closed Mondays  
... a truly distinctive seafood restaurant

**The Poseidon**  
A Del Mar Tradition



Fri. & Sat., Oct. 9 & 10  
**THE HEROES**  
Monday Night Football Fun Giant Screen T.V.  
25' beer for the first quarter  
Score two free dinners  
Guess the winning team & score  
Score a free bottle of champagne  
Guess the winning team & point spread  
Show us your score! Scoreboard 10:00-11:00 PM  
Be the first to know! Place for Saturday & Sunday brunch  
Why not try us for dinner? Featuring fresh fish specials daily  
NEW SEASIDE RESTAURANT IN THE SANDS at Del Mar this month  
... a truly distinctive seafood restaurant


Two B's Productions presents

# THE COMMODORES



plus **MAZE** and **CARL CARLTON**  
Sunday, October 18, 1981, 7:30 p.m.  
San Diego Sports Arena  
Tickets on sale at: Fargo's BBQ No. 2 (Logan Ave.)  
San Diego Music Incorporated No. 1 (Spring Valley); Total Experience (69th & Imperial);  
The Music Place (Otto Square); Sports Arena Box Office; Mad Jack's;  
Mistic Sounds Corp., (Oceanside); Leo's Stereo; and all Arena Ticket Outlets—call 224-4176 for information.

KIFM98  
TOMORROW NIGHT  
GOOD SEATS STILL AVAILABLE




**GEORGE BENSON**  
& SADA O WATANABE TWO SHOWS  
FRI-OCT 9-7PM & 10PM 10.75 2.75

**OPEN-AIR AMPHITHEATRE**  
SAN DIEGO STATE UNIVERSITY

MARK BERTMAN CONCERTS KPRI FM106 EVALUON ATTORCTIONS

THE INCREDIBLE RETURN OF



**GARY U.S. BONDS**  
SAT-OCT 17-8-PM  
CALIFORNIA THEATRE  
tickets 18.75 at SEARS, WARDS and all TICKETRON outlets

LIVE AT THE  
**Baccharal**

BETWEEN HWY 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD

THURSDAY, OCTOBER 8  
**PAJAMA PARTY**  
BRING YOUR BEST PAIR OF P.J.'s - \$60 1st PRIZE  
DRINK SPECIALS THROUGHOUT THE NIGHT  
\$3.00 COVER CHARGE

FRIDAY & SATURDAY, OCTOBER 9 & 10  
**Super Inflation-Fighter  
Weekend**  
DANCE TO THE  
**COVER CHARGE ONLY  
\$1.75**  
PER PERSON  
DRINK SPECIALS THROUGHOUT THE NIGHT

SUNDAY & MONDAY, OCTOBER 11 & 12  
**(CLOSED)**  
**PUPPIES  
DIRK DEBONAIRE  
BAND**  
WEDNESDAY, OCTOBER 13  
**Moving Targets**  
"ONE-DOLLAR NIGHT"  
\$1 COVER CHARGE & \$1 DRINK SPECIAL  
THROUGHOUT THE NIGHT

THURSDAY & FRIDAY, OCTOBER 15 & 16  
**Moving Targets**

SATURDAY, OCTOBER 17  
**TWEED SNEAKERS**

SUNDAY, OCTOBER 18 & 19  
**THE MOTELS**

SATURDAY, NOVEMBER 2 & 3  
**JOHN PRINE**

SUNDAY, NOVEMBER 4 & 5  
**RENAISSANCE**

CONCERTS PRODUCED BY  
**TONY KAMPMANN**  
PRESENTS

rock and roll, Sunday and Monday:  
the Normals, rock'n' blues, Tuesday  
and Wednesday.

**La Avenida Restaurant**, 1301  
Orange Avenue, Covington.  
435-6262: Bill Frey, contemporary.  
Thursday through Saturday.

**Le Chalet**, 9346 Newport Avenue.  
Ocean Beach, 222-5304: The  
Untouchables, 60s rock and roll.  
Thursday: Cindy and the Sinners,  
rock and roll, Friday and Saturday:

W.C. Spencer, "the amazing  
one-man band", Sunday and  
Monday; live music, Tuesday and  
Wednesday; call club for  
information.

**Macho's**, 2966 Midway Drive, Loma  
Portal, 224-2401: Colour, Latino,  
contemporary and good time  
harmonies, Thursday through  
Saturday; Gary Sherwood,  
contemporary, Tuesday and  
Wednesday.

**Mexican Village**, 120 Orange

Avenue, Coronado, 435-1822: The  
Third Degree, contemporary, Friday  
and Saturday.

**Moby's Deck**, Adam's Rib  
Restaurant, 1401 Rosencraza Street,  
Loma Portal, 225-1971: Wild Hair,  
contemporary and good time  
harmonies, Thursday through  
Saturday; Gary Sherwood,  
contemporary, Tuesday and  
Wednesday.

**Nom's Saloon**, 945 Garnet Avenue,  
Pacific Beach, 468-5598: Next, rock  
and roll, Thursday through  
Saturday, Tuesday and Wednesday;  
the Snowmen, rock and roll,  
Sunday and Monday.

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach,  
270-7522: Jim Hawley,  
contemporary, Wednesday through  
Saturday; the Umericas, country,  
Sunday and Monday; the Rollers,  
rock and roll, Tuesday.

**W.D. Pabst and Company/Rodeo**  
Inn, 2901 Nimitz Boulevard, Point  
Loma, 224-9635: The Oklahoma  
Band, country, Tuesday through  
Saturday.

**The Red Garter**, 2228 Bacon Street,  
Ocean Beach, 222-8531: The Big  
City Blue Band, blues, Friday and  
Saturday.

**Rock and Roll Headquarters**, 4617  
Mission Bay Drive, Pacific Beach,  
270-8026: The Snails, new wave,  
Crybaby, new wave, the Jennies,  
new wave, Saturday.

**Rodeo**, 5980 Via La Jolla, La Jolla.  
457-5590: Ron Bolton, rock and  
roll, Tuesday through Saturday;  
Rock and Roll Sunday featuring  
Four Eyes, Bratz, Tweed Sneakers,  
Sunday, rock and roll, Monday, call  
club for information.

**Saika's**, 4250 West Point Loma  
Boulevard, Loma Portal, 223-9158:  
The Steve O'Connor Quartet, jazz,  
Tuesday through Saturday.

**The Silver Fox Lounge**, 1833  
Garnet Avenue, Pacific Beach,  
273-9190: Maggie Lewis and Ray  
Correa, easy listening, blues, and  
Latin, Friday and Saturday.

**Vacation Village Hotel, Bay Lounge**,  
Vacation Isle, Mission Bay,  
274-4630: Shine-it-On,  
contemporary, Tuesday through  
Saturday; We Three, contemporary,  
Sunday and Monday.

**Windrose**, 1535 Quivira Road,  
Marina Village, Mission Bay Park,  
222-5335: Good and Plenty,  
contemporary, Wednesday through  
Saturday.

**Woodcarver Place**, 3225 Midway  
Drive, Loma Portal, 222-0386:  
Dance of the Universe Orchestra  
with Peter Sprague, jazz, Saturday.

**San Diego North**

**The Alamo**, 3903 Clairemont Drive,  
Clairemont, 276-2445: The  
Midnight Riders, country western,  
Tuesday through Saturday.

**Baccharal**, 8022 Clairemont Mesa  
Boulevard, Clairemont, 560-8022:  
Moving Targets, new wave,  
Thursday; Bratz, rock and roll,  
Friday through Sunday.

**Black Angus**, 5247 Kearny Villa  
Road, Kearny Mesa, 279-3100:  
Michael Dene, contemporary,  
Tuesday through Saturday.

**Black Angus**, 10370 Friars Road,  
Mission Valley, 563-5862: Summer  
Wine, top 40, Thursday through  
Saturday; top 40, Tuesday and  
Wednesday, call club for  
information.

**Blarney Stone Pub**, 5617 Balboa  
Avenue, Clairemont, 279-2033:  
Brian Connelly, Irish music,  
Thursday through Saturday; Jim  
and Theresa Minion, Irish music,  
Wednesday and Sunday.

**Bunbury's**, 5906 Mira Mesa  
Boulevard, Mira Mesa, 578-8666:  
Jetties, rock'n' country, Wednesday  
through Saturday.

**Cunningham's**, 7094 Miramar  
Road, Mira Mesa, 578-1216: Rick  
Bachus and Harmony, country,  
Tuesday through Saturday; Slindig,  
country, Sunday.

**Ebner's Continental Cuisine**, 8650  
Miramar Road, Mira Mesa,  
271-7020: Minette, folk and  
continental ballads, Friday and  
Saturday.

**Flanigan's**, 5373 Mission Center  
Road, Mission Valley, 291-8635:  
Feelin', top 40, Thursday through  
Saturday; Oases, top 40, Tuesday  
and Wednesday.

**Hansel Hotel, Islands Lounge**,  
2270 Hotel Circle North, Mission  
Valley, 291-1101: Elements,  
contemporary and dance music,  
Tuesday through Saturday; Jinnah  
Williams, mellow music, Sunday  
and Monday.

**Holiday Inn/Mission Valley**,  
Crickle's, 595 Hotel Circle South,  
Mission Valley, 291-5720: High  
Society, contemporary, Tuesday  
through Saturday.

**Houlihan's Old Place**, 5323 Mission  
Center Road, Mission Valley,  
297-6370: Chicago Shakers,  
Chicago blues, Friday and Saturday.

**Journey**, 5375 Kearny Villa Road,  
Kearny Mesa, 279-2040: New Wave  
Night, The Neal, Solid State,  
Officers, Thursday; the Jones  
Band, rock and roll, Thursday, rock  
and roll, Vicious, rock and roll,  
Saturday.

**La Hacienda Cantina**, 878 Hotel  
Circle South, Mission Valley,  
298-4491: Larry Page  
contemporary, Thursday through  
Saturday; Mike Sanders,  
contemporary, Sunday through  
Tuesday; Talwind, contemporary,  
Wednesday.

**Lola's Greenhouse**, 2828 Camino  
del Rio South, Mission Valley,  
298-3028: The Siers Brothers,  
Blues music and '60s rock,  
Tuesday through Saturday.

**Leading Zone**, 4198 Convo Street,  
Kearny Mesa, 277-9829: Dark  
Ryder, hot Southern rock, Metro,  
rock and roll, Friday and Saturday;  
rock and roll, Sunday, call club for  
information; Artisan, rock and roll,  
Monday and Tuesday; the Flys, rock  
and roll, Wednesday.

**London Open House**, 5404 Balboa  
Avenue, Clairemont, 279-2396: The  
Steve Orr Band, contemporary,  
Tuesday through Saturday; Larry  
Rathburn, contemporary, Sunday  
and Monday.

**Mack's**, 10475 San Diego Mission  
Road, Mission Valley, 563-0060:  
RPM, top 40, Thursday through  
Saturday; Feelin', top 40, Sunday  
through Wednesday.

**Monterey Whaling Company**, 887  
Camino del Rio South, Mission  
Valley, 291-1638: Crack A Noon,  
contemporary, Thursday through  
Saturday; Jim Hawley,  
contemporary, Sunday and  
Monday; Patricia, contemporary,  
Tuesday and Wednesday.

**Nanilo Inn**, 8515 Navajo Road, San  
Carlos, 465-1730: Illusion, rock and  
roll, Tuesday through Saturday.

**Pal Joey's**, 5147 Waring Road,  
Alhambra, 288-7873: Pro  
Brigham's Preservation Band,  
Dixieland, swing, and oldies, Friday  
and Saturday.

**The Patrick Cuna**, 5353 Mission  
Center Road, Mission Valley,  
296-8714: Norman Payne, Irish  
music, Thursday through Sunday;  
Jim McCann, Irish music,  
Wednesday.

**Rushes's Pinthouse**, 7637 Balboa  
Avenue, Clairemont, 279-7373:  
John Barker, folk rock, Tuesday  
through Saturday.

**Smeagol's Inn**, 402 Fashion  
Valley Road, Fashion Valley,  
291-7170: Stephen Coe,  
contemporary, Tuesday through  
Saturday.

**Splett**, 1130 Buena Avenue, Bay  
Park, 276-3903: The Rick Elias  
band, rock and roll, The Monroes,  
rhythm and blues, Thursday; the  
Penetrators, plus guests, Friday;  
Wild Kingdom, rock and roll, the  
80s, rock and roll, the Puppies, rock  
and roll, Saturday; Land Propra,  
rock and roll, plus guests, Tuesday;  
rock and roll, Wednesday, call club  
for information.

**Springfield Wagon Works**, 2255  
Kearny Villa Road, Kearny Mesa,  
565-2272: The Spad Brothers,  
members of the 40s, 50s and 60s,  
Thursday through Saturday.

**Stadium Club**, 6065 Fairmount  
Extension (at Twain), Mission  
Gorge, 282-3286: Legend, country  
rock, Thursday through Saturday.

**The Leo's**, 6333 Mission Gorge  
Road, Mission Gorge, 280-9944:  
Dave Smith, contemporary,  
Wednesday and Thursday; Melissa  
McCracken, contemporary, Friday  
and Saturday.

**Town and Country Hotel**, 500 Hotel  
Circle North, Mission Valley,  
291-7131: Abilene Lounge, Cactus  
Jack, country, Tuesday through  
Saturday, Gold Coast Lounge: Tom  
Moley, piano bar, Tuesday through  
Saturday; Pavilion Lounge: Larry  
Keys Trio, contemporary and light  
classical, Tuesday through  
Saturday.

**Wampler's Root**, 6068 Mission  
Gorge Road, Mission Gorge,  
280-6283: The Oats Band, country,  
Tuesday through Sunday.

**San Diego South**

**Anthony's Harborview**, 1325 North  
Harbor Drive, downtown,  
232-6358: Gary Puckett,

**Le Chalet**

Entertainment by the Sea

Thursday, Oct. 8  
**16th ANNIVERSARY  
PARTY**  
1965 prices 6am to 9pm  
25' drafts 50' cocktails  
**UNTOUCHABLES**  
Music from the sixties tonight only

**CINDY THE SINNERS**  
Rockin' Friday and Saturday

**WIDE SCREEN CHARGERS**  
VS. MINNESOTA  
1 pm Sun, 12:00 Breakfast & drink

**MONDAY NIGHT FOOTBALL**  
Spaghetti Feast 1.50

Spirits and Good Food  
5046 Newport Ave., O.B. 222-5300

contemporary, Tuesday through  
Saturday.

**Atac Bowl**, 4336 30th Street,  
North Park, 283-3125: Dale Allen  
and the Nactones, oldies,  
contemporary, and rock,  
Wednesday through Saturday.

**Beachcomber East**, 6344 El Cajon  
Boulevard, East San Diego,  
287-3670: The Rollers, rock and

**TERRA  
CLUB**  
560 5th Avenue (at Market)  
239-4222

Thursday, October 8  
**Men of Clay**  
and  
**Manuel Scan**

Friday, October 9  
**Claude Coma  
& the IV's**  
with special guest  
MICHAEL PAGE  
plus the  
**X-Offenders**

Saturday, October 10  
**Trowers**

Wednesday, October 14  
**Dr. Ode Harris**  
Blues Jam: Bring your axe,  
come down and play.

Thursday, October 15  
**Trowers**

Must be 21. \$3 cover charge.  
For band rehearsals  
call Roy 239-4222

**U.E.O.81  
IAN HUNTER**



From Mott the Hoople

**October 20, Tuesday,  
8:00pm**  
UCSD Gym  
Students: \$7.50  
General Admission: \$8.50

"Everything you know is wrong!"

**THE  
FIRESIGN THEATRE**

**October 24, Saturday, 8:00 p.m.**  
Mandeville Auditorium  
Students: \$4.50 General Admission: \$5.50

**Trio  
music  
with**

**Chick Corea  
Keyboards**

**Roy Haynes  
Drums**

**Miroslav Vitous  
Bass**

**October 27, Tuesday, 7:30 & 10pm**  
General Admission: Orchestra \$12, Main Floor \$10  
Students: Orchestra \$10, Main Floor \$8

**University Events Box Office  
452-4102**  
presented by UCSD's  
University Events Office



OCTOBER 19, 1991 9





**THE WINDJAMMER**  
Restaurant & Lounge  
The North County Entertainment Spot

UPSTAIRS LOUNGE  
Thursday, Oct. 8-Sat., Oct. 10  
**Amber Band** Rock & Roll  
Sun., Oct. 11 & Mon., Oct. 12  
**Dirk Debonaire and the Boat People**  
Tues., Oct. 13 & Wed., Oct. 14  
**Shake**  
'Jammer Comedy Scene  
North County's only comedy spot  
Enjoy San Diego's best comedians  
every Friday & Saturday night downstairs.  
Restaurant Row, 2501 Hwy. 101, Cardiff 753-0188

**Old No. 7 DISTILLERY**  
Now available for private parties day - night. 755-6734.  
Thursday, October 8-Saturday, October 10  
**Moving Targets**  
Sunday, October 11  
**4EVR**  
Kamikaze night 75¢  
Wednesday, October 14  
**Tweed Sneakers**

**TICKET AGENCY inc.**  
CONCERTS - THEATRE - SPORTS  
BEST SEATS & LOWEST PRICES  
ON SALE NOW

**ROLLING STONES**  
GEORGE BENSON  
COMMODORES  
PAT BENATAR  
A small fully refundable deposit guarantees seats to see  
**SABBATH & TRIUMPH**  
STEVE NICKS - FOGHAT - WHO - STREISAND -  
JOURNEY - AC/DC - ZZ TOP - ROD STENWART - CHEAP TRICK - BOWIE -  
DEVIL - FOREIGNER - BOB DYLAN - B52's - POLICE - BOB SEGER -  
SINATRA - NEIL DIAMOND - EAGLES - U.F.O. - CHARGERS & MORE  
8-10 color concert photos available too

Call now or stop by soon  
11-6 Mon.-Sat.  
223-2355  
3233 Midway Dr. (in the Sports Arena area)  
24-hour phone information

Van Winkle's, 10555 Mission Gorge Road, San Jose 449-0060. Frank Dism in Country Nightlife, country, Friday and Saturday.

**South Bay**  
Black Angus, 707 E. Street, Chula Vista 426-9200. Uses top 40. Thursday through Saturday. Sassy, top 40. Monday through Wednesday.  
Country Bumpkin, 1862 Palm Avenue, Imperial Beach 429-1161. Latent country, Wednesday through Saturday. Ducktail Revue, 30s rock, Sunday and Monday.  
Dance Machine, 1862 Palm Avenue, Imperial Beach 429-1161. Thumper, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista 422-1566. Bill Daniels, country western, Tuesday through Thursday; Lee Whittington, contemporary, Friday and Saturday. Earline Revue, blues, Sunday and Monday.

Hutch's, 1463 Palm Avenue, Imperial Beach 423-3479. Leather and Lace, country, Thursday through Saturday.

The Landmark, 251 Sweetwater Road, National City 475-7313. Saddle Sore, country, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3337. Gary Sherwood, contemporary, Friday and Saturday.

W.T.R. Steak Ranch, 2200 Highland Avenue, National City 474-8440. Linda Sherwood and Western Union, country, Thursday through Saturday. Ambition, contemporary country and rock, Wednesday.

Westerner, 22 West Seventh, National City 474-2989. Dusty Rhodes, rock and roll, Monday and Tuesday; Tony Mills and Crosscut, rock and roll, Wednesday through Sunday.

The Wild Turkey, 5080 Bonita Road, Bonita 427-2520. The Morning After, rock and roll, Monday; Tuesday through Sunday, recorded dance music and live rock and roll.

**Performers**  
Performers listings are compiled by Linda Nerth. If you wish to be included, please call 224-2308. Friday afternoon or Saturday before 5:00 p.m. The listings are free.

**Rock & Roll**  
Ambition: W.T.R. Steak Ranch  
The Amber Band: Hazy  
Hazy: Occasional  
WinJammer  
Artisan: Loading Zone  
The Bitts Brothers: My Rich Uncle  
Ron Bolton: Rhodes  
Brian: Buckhorn, Rhodes  
Cody and the Sinner: Joe Murphy's, Le Châlet  
Claude Coma and the Nix Zebra Club  
Cool and Crazy: Red's Place  
Coyaboy: Rock and Roll Headquarters  
Duke: Bakers Loading Zone, Trojan Horse  
Dick Debonaire and the Boat People: Windjammer  
Ducktail Revue: Country Bumpkin  
Leo Duder: Red's Place  
Dusty Rhodes: Westerner  
The East/West Band: Whiskey Plant  
The Mike: Spirit  
Rick Elias Band: Spirit  
Emergency Exit: Turfside

**ESCONDIDO'S DISTILLERY EAST**  
PAGES 17 AND UP  
Thursday, October 8  
**Penetrators and Foreign Affairs**  
Fridays & Saturdays  
**Rockin' Steaks n' Nite**  
Sun., Oct. 11  
**Fine Line & Foreign Affairs**  
Wednesdays  
**The Greater San Diego Talent Search**  
COVER \$250 FOUR BANDS - IF YOU'VE GOT TALENT, CALL 741-9394  
Coming Thursday, October 15  
**TWEED SNEAKERS and THE NEAT**  
Mission & Metcalf, Escondido  
741-9393  
741-9394

**MOM'S SALOON**  
October 6-10 NEXT  
October 11-12  
THE RETURN OF THE INCREDIBLE  
**SNOWMEN**  
Gary Kelley  
KPI Nite  
SNOWMEN  
Kamikaze \$1.00 all night  
Happy Hour 8-10 p.m. doubles at single prices  
One more time  
NEXT October 13-18  
Drink specials all night Monday-Thursday  
Happy hour: Doubles for single prices  
Sunday-Thursday 8-9 p.m. (Monday 8-10 p.m.)  
Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday  
Live Rock n' Roll every night  
226-4853 845 Garnet P.E.

THIS WEEKEND LIVE JAZZ AT  
**THE WOODCARVER PIZZA**  
Friday, October 9 8-11 p.m.  
**PETER SPRAGUE & DANCE OF THE UNIVERSE ORCHESTRA**  
Saturday, October 10  
**CHICAGO SIX**  
DIXIELAND JAZZ  
\$3.00 minimum per person  
3225 Midway Drive (San Diego north of Rosecrans) 222-0388

**Lounge**  
Fine Line: Distillery East  
The Fleabag: The Backdoor  
Floyd: My Rich Uncle's  
The Pina: Loading Zone  
Foreign Affairs: Distillery East  
The Forks: Proctor Brewery  
Lower: Distillery East No. 7  
Four Eyes: Hudson, Chee's  
Proctor: Lounge, Rhodes  
Finger: New World  
Heroes: Proctor, Doc Masters  
Highway Robbery: Coach Club  
Honey: Proctor Horse  
Illusion: Nix Zebra  
Inception: Proctor  
The Jemini: Rock and Roll  
Headquarters  
Joint Effort: Cantavros  
The Jones Band: Agency  
Kilroy: Proctor Horse  
Land Piranha: Spirit  
Mark Leeman Band: Altimas  
Manual: Nix Zebra  
Jerry McCann and the Cigoli: Proctor  
Travis: Capital, Billy Up Tavern  
Men of Color: Zebra Club  
Metric: Loading Zone  
Tony Mills and Crosscut: Westerner  
Dorcas: Midget Longshot  
The Monkeys: Spirit  
The Morning After: Wild Turkey  
Moving Targets: Coach Club  
Distillery East No. 7  
The Neat: Agency  
Next: Mom's Saloon  
The Normals: Joe Murphy's

**Off Limits: Proctor**  
Pabstina: formerly the Top Cat  
Moose: Troian  
Penetrators: Spirit, Distillery East  
Planet: Red's Place  
Pulson: Joe's, Mader's  
Pride and Joy: Un Storage, Fish Co  
Prophet: Proctor Lounge, Park Place, My Rich Uncle's  
The Puppies: Spirit  
Thumper: Agency  
The Ram Band: All The Way  
The Rollers: Old Pacific Beach  
Cafe: Coach Corner East  
Rosa: Coach West  
Sally Dodge: Little Havana  
Shake: Windjammer  
Shuffle: Billy Up Tavern  
Sister Comic and the Libido  
Brothers: AFT's Club  
The Stern Brothers: Zebra  
Cousins: Proctor  
Sky High: Park Place, Trojan Horse  
The Swains: Rock and Roll  
Headquarters  
The Sweeney: Mom's Saloon  
Solid State: Agency  
Tast: Jolly  
E.J. Temple Band: Billy Up  
Thumper: Agency  
Thunderbolt: The Wonder: Joe Murphy's  
Time, Effort, and Energy: International Blvd  
The Times: Cantavros, Park Place  
Trowers: Zebra Club  
Tweed Sneakers: Proctor  
Distillery East No. 7

**Country/Country Rock**  
Ambition: W.T.R. Steak Ranch  
Rick Backus and Harmony: Laramie  
Bandit: Valley Center Inn Saloon  
Gerry Base and a Touch of Country: Madras Club  
Brans: Magnolia Highway  
Cactus Jack: Proctor and Country  
California Country Band: Big Ark

**Female Mud Wrestling!**  
Original L.A. Show  
Photo: Ed Jennings  
Now at two locations:  
Every Wednesday night  
**Club Royale**  
4309 Ohio St. North Park 284-7435  
Every Thursday night  
**In Spot East**  
8200 Broadway, Lemon Grove 460-4750  
Showtimes 10 p.m.  
Monday Night Football  
Arm Wrestling  
Every Tuesday at 9:00 p.m.  
In Spot East  
Cash prizes or trophies.

**THE LOADING ZONE**  
Tonight-Thursday, October 8  
Hot southern rock with  
**DARK RYDER**  
No cover charge-50¢ Kamikaze all night  
Friday & Saturday, October 9 & 10  
Look into the future with  
**ARTISAN**  
For an evening of uncommon rock n' roll  
Monday & Tuesday, October 12 & 13  
The Zone proudly announces a special engagement with  
**ARTISAN**  
No cover charge-Drink specials  
Wednesday & Thursday, October 14 & 15  
The return of  
**77**  
No cover-Drink specials  
Sunday & Monday night  
Get the big sports picture with  
**WIDE SCREEN NFL FOOTBALL**  
See the Chargers' magic Minnesota this Sunday  
The Loading Zone is proud to feature  
San Diego's finest live acts coupled  
with our own special approach to the  
total entertainment experience  
**4198 Convey St.**  
**277-9849**  
Just south of Balboa off 805.  
Plenty of free, lighted parking.

**ACES Music & Sound**  
'For straight forward deals the first time and every time'  
Gibson U3 Bass Guitar reg \$599 now \$399, DOD Phasers reg \$49 now \$25, Largest Selection of Peavey Guitars in S.D. County, Gibson Custom Guitar Parts & Price, Epiphone Acoustic Guitars, PRIBO reg \$224 now \$119, PRIBO reg \$240 now \$137, 12 String PRIBO reg \$270 now \$165, Orange Deluxe Banger reg \$210 now \$99, Les Paul Copies \$89, Gibson ES175 reg \$1249 now \$749, Fender Level 1 \$205, Custom Special Balladone Elec/Acoustic reg \$525 now \$297, Takamine Acoustic/Elec Solid Top reg \$664 now \$416, Fender P Bass \$214, Roger's 5 Piece set with stands & hardware reg \$1710 now \$999, Peavey Bass Amps from \$149, Peavey Musician's Top of the Line reg \$649 now \$384, Rodgers Pro Series \$299, Gibson Les Paul Custom great selection from \$634, Les Paul Standards from \$599, LIMITED QUANTITIES, EXPIRES 10-14-91, CALL 499-6837 OR 499-6829

**Chuck's Steak House**  
La Jolla's first & finest steak house  
Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous Salad Bar-and after dinner listen to San Diego's finest  
**LIVE JAZZ**  
with  
**The Ella Ruth Piggee Quartet**  
from 9 p.m. to 1 a.m., Thursday and Sunday  
9:30 p.m. to 1:30 a.m., Friday and Saturday  
Dinner served  
5 p.m.-11:30 p.m., Monday-Saturday  
5 p.m.-11 p.m., Sunday  
**Chuck's Steak House**  
La Jolla  
1250 Prospect  
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270-3220  
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**JOSE MURPHY'S**  
IRISH PUB

Entertainment Nightly

**Thunderbolt the Wondercolt**

Every Thursday-Saturday

Every Thursday is Ladies' Night!  
First cocktail free from 9-11 for the ladies

She's back!  
**Cindy and the Sinners**

Sunday & Monday

Join us for Charger Football this Sunday

50¢ Spaghetti Dinner  
(My old lady makes the best)  
Monday Night Football Special  
25¢ Pizze.

Tuesday & Wednesday  
**the HAMADS**  
BLACK & RED 1981

**The Trojan Horse**  
Cocktail Lounge  
6178 University (College & University) 582-1070

Thursday, October 8  
**HOMEBOY**

Friday & Saturday, October 9 & 10  
**DARK RYDER**

Tuesday-Saturday, October 13-17, 20-24  
**SKY HIGH**

Monday: Pitchers \$1.00, 25¢ hot dogs TV

Tuesday: KAMIKAZES \$1.00 Drawing for prizes

Wednesday: LADIES' NIGHT All well drinks \$1.00

Thursday: TEQUILA NIGHT All tequila drinks \$1.00  
Drawing for prizes

All cocktails 2 for the price of one 8-9 p.m. daily  
Bring us for

**25¢ Margarita 25¢ Kamikaze**  
(One per person)

**THE COMEDY STORE**

presenting

**Bromfield**  
Steve Moore  
Larry Miller  
Carl Wolfson

916 PEARL ST.  
La Jolla  
454-9176

Wed.-Sat. Showtimes  
Wed. & Thurs. 9:00  
Fri. & Sat. 8:00 & 10:30

**KGB-FM & The Comedy Store**  
101-S present  
**POTLUCK NIGHT**  
EVERY SUNDAY AT 8:30 PM & MONDAY AT 9 PM  
\*SIGN-UP ONE HOUR BEFORE SHOWTIME  
ANYONE CAN GET UP & DO 5 MINUTES.

Mar Fungus  
Stephen Ball: 12 New Restaurant  
David Chesney: Ocean Playhouse  
Colson: Macho's  
Brian Connelly: Murray's Show Pub  
Cathy Curtis and Deborah Lee  
Johnson: Old Time Cafe  
Lore and Virginia Curtis: Drowsy  
Maggie's  
Juana de la Cruz: Ocean Playhouse  
De Dunham: Old Time Cafe  
Esteban and Christina: The  
Mazzoni Restaurant  
Juanita Franco: Flamenco Group:  
17 New Restaurant  
Ekanor Fridstrom and Jesse  
Pascos: Su Casa  
Jim and Theresa Wilson: Murray's  
Show Pub  
Doug Hewitt: Kung Food  
Lighthouse: Drowsy Maggie's  
Jim McCann: The Patriot Game  
Nicolette La Terrace: Kibitz's  
Continental Cuisine  
Monica Flamenco: Tico Ocean  
Playhouse  
Karen Mulligan: Drowsy Maggie's  
Coranaggo's: Kibitz's  
Dan Murphy: Drowsy Maggie's  
The New International Tico: Shish  
Kabob House  
Norman Pagan: The Patriot Game  
Stanley Carl: Old Fish Band:  
Drowsy Maggie's  
Hector Valle Salas: Macho's  
Macho's

**Everything Else**

John Barban: full rock, Ruben's  
Frankhouse  
Fred: Drowsy Maggie's  
Prophet Vegetarian Restaurant  
Rafaela: easy listening, La  
Casi Salsa  
Kris Wilson: classical guitar, La  
Petite Cafe  
Bill Boudette: 12-rated comedy and  
music, Doc Masters  
Gina Knott: original comedy and  
music, Old Time Cafe  
Paul Gragg: piano bar, Dookies  
Indian Jose: melodic guitar, El  
Pescador  
Gary Tanaka: piano bar, Our  
Favourite Place  
The Judds: quietest new  
Remembrance variety, Cafe del  
Ray Mono  
Janelle: soul and disco, Mount  
Hells Elks Lodge  
John Kelley: melodic music,  
Madame's  
Pat Kaufman: light classical, Kung  
Food/Hillcrest  
Brenda: pop-piano bar, Bahis  
Hotel  
The Blues: 12-rated blues  
Southern soul and artists, Jolly  
Rogers/Sageport Village  
Anita Lewis: easy listening, variety,  
Compass  
Maggie Lewis and Ray Corrales: easy  
listening, blues, Latin, The  
Silver Pine Lounge  
Tom Haler: piano bar, Town and  
Country Hotel  
The Magic 16 variety, Sheraton  
Hawley Hotel  
Nobles: melodic piano and vocals,  
Shish Kabob House  
Old Bridges: contemporary and  
comedy, Monday Jack's  
The O'Brien Dance: light  
classical, Prophet Vegetarian  
Restaurant  
Pamela: melodic piano music, Shish  
Kabob House  
Dale Pearson: piano bar, Dookies,  
Culpeppers/San Carlos  
Tony: Smooth Tico: roller through  
contemporary, Jolly  
Rogers/Oceanview  
W.C. Spicars: "the amazing  
one-man band," Le Chalel  
The Spud: blues music of the  
40s, 50s and 60s, Springfield  
Wagon Works, Boat House  
Wayne Steeles: piano bar, Bahis  
Hotel  
Jonathan Von Braun and  
Thunderbolt's Elko  
Impersonator, Bahis Hotel  
Bob Ward: light classical, Kung  
Food/Hillcrest  
Old Western: piano bar, Erik's 4th  
Floor  
West Coast: soft rock, Cafe del Ray  
Mon  
Jonah Williams: easy listening,  
Hawley Hotel

Fine food & spirits  
Lunches

**the ALBATROSS**  
Del Mar

**The Longest Happy Hour  
in Town! 4:30-8:30 2 for 1  
Free munchies**

Sun., Mon., Tues. & Wed. pianist  
**Bob Long**  
with appearances by premier vocalist  
**Nan Cie Hamilton**

Sun., Tues. & Wed. joined by his band

Thurs. thru Sat.  
**Mark Lessman Band**

Monday Night Football  
25¢ hot dogs 50¢ draft  
Check out our new dinner menu.

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**COUNTRY**

Tuesday-Saturday nights 8:45 pm-1:30 am  
**Rick Backus and Harmony**

Shindig Sunday 8:45 pm-1:30 am

**Football: 6-foot Advent TV**  
Sunday 12-6 pm; Monday 6 pm

**First 2 drinks 1/2 price  
with this ad**

Free dance classes  
Wed. & Thurs. 7-8:30 pm

**7094 Miramar Road 578-1216**

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# CURRENT MOVIES

All reviews are by Dan Snierson  
Reviews are indicated by one to five stars  
and antipathetic by the black spot (Unrated  
movies are not reviewed)

**The African Queen** — An abnormally  
faint, scorching, apish Bogart and a  
centrally fantastic Hepburn appear to  
thrive and pair and scarcely conceal  
their delight and the purported an-  
noyances of the Congo wilderness, of  
the First World War, and of each  
other's company. James Agee's  
script seems somewhat trampled on,  
as though it were regarded as no  
more than a functional performing  
platform for the two leading stars. Di-  
rected by John Huston. 1951.  
\*\* (Jan. 10/11)

**An American Werewolf in London**  
— Such expectations of John Landis  
as have been bred by ANIMAL  
HOUSE and THE BLUES BROTHERS  
might prompt one to overemphasize  
the humor element here. That element  
is not far to seek, but much of it is  
limited to the inevitable wisecracks of  
a couple of happy-go-lucky English  
backpackers aloft in the English  
moors, and much of the rest of it is  
simply the sort of formula comedy re-  
lief practiced in horror line of the  
Tales and Tortures. Still, there does exist  
a bit of a problem, and more than that,  
a vast area of uncertainty as to  
the basic theme and subject matter.  
The title alone is enough to stir  
thoughts of a culture-clash theme in  
the tradition of Henry James, although  
undoubtedly on a less refined level,  
but the various possibilities along  
those lines never really materialize  
with David Naughton, Griffin Dunne,  
and Jenny Agutter. 1981.  
(Claremont, from 10/9; Escondido  
Drive-In, from 10/9; Fiesta Twin; Flower  
Hill Cinema 1, from 10/9; New Valley  
Drive-In, from 10/9; Oceanview 6;  
Poway Playhouse, from 10/9; Santee  
Drive-In, from 10/9; UA Cinema 3, UA  
Cineplex 6)

**Any Which Way You Can** — Same  
funny lines — rarely funny enough.

**But Loose** — In other words, no which  
way but loose. There is, though, a  
fairly nice introduction and buildup of  
the chief antagonist, played by Wil-  
liam Smith, who is named the same  
as, and even looks a bit like, the Jack  
Palance character in SHANE. With  
Cliff Eastwood, Sandra Locke, Ruth  
Gordon, Geoffrey Lewis, directed by  
Buddy Van Horn. 1980.  
\* (Village, from 10/9)

**Arthur** — Dudley Moore and John  
Gielgud work a kind of magic whereby  
you don't quite notice, or don't quite  
care, what random old comic figures  
the millionaire playboy bachelor and  
the snobbish British valet truly are  
(Not even the fact that Moore is at  
least a decade too old to be in the  
role of the illusion.) And the frequency  
of funny lines keeps your mind off how  
little else there is in the script besides  
funny lines — rarely funny enough.

**Blazing Saddles** — Leading off with  
very credits in the color of checkers  
and a whip-cracking parody of  
Frankie Laine's RANDEZ theme  
song, Mel Brooks bursts onto the  
Western plains, but the terrain gives  
way, unpredictably, and opens up to  
allow any whim: a street brawl that  
allows a turn and a turn in some  
stretches the comic invention seems  
to flag and to fall back rather desper-  
ately on bathroom humor and inco-  
herent language, the excuse is the in-  
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# Roll'em!

**Sneak Previews**  
Sneak a peak at the latest films!  
With full-length scenes and candid  
comments, acclaimed movie critics  
Roger Ebert and Gene Siskel help  
separate the smash hits from the  
real duds.

**THURSDAYS AT 10:30 p.m.**

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**THE 1981**  
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**THURSDAYS AT 10:30 p.m.**

**TV 15**

**KIFI-98**  
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With full

# CURRENT MOVIES

involved about the crime figure, the expressive husband, the one big scene, the dramatic and addictive, the romantic past of 1931. The desire to be the new James. Can scarcely seem a true aspiration for writer-director Lawrence Kasdan, who, for instance, in his script for *CONTINENTAL DIVIDE*, seems to be giving the new James a new name, Kasdan, or new someone. Both those movies come across as these stylistic exercises with no sense of conviction or purpose anywhere to be found. *BOY HEAT* to be sure, is a stylistic exercise as much visually as verbally. And Kasdan has come to him at least the minimal trouble one must pay to any director who seems genuinely to care how his movie looks, and who has the skill, the know-how, and the cinematographer to get it to look that way (in Richard Kline, he gets it). The cinematographer, the fairly strong visual interest, unfortunately, starts to slacken, to become repetitive, to seem all out of proportion to the obvious and inevitable plot line before that plot has played itself out. William Hurt, Kathleen Turner, Richard Dreyfuss, Ted Danson, and Mickey Rourke. 1981. (Cinema 21, New Valley Drive In, from 10.9.)

**Brubaker** — Net many prison movies since *THANKS A LOT, MR. TONKIN* (1931) have made the warden the hero, and it would be foolish to expect that Robert Redford, having on just such a role, would play any sort of Authority Figure. He's the new style of warden, one who arrives at the prison disguised as an ordinary convict in order to learn all about the beatings and the graft and the maggots, who succeeds through bringing laughter into that dark and dirty place, who ultimately trips himself up through his unwillingness to know to his superiors on the prison board, and whose sole reward for his efforts is the big hand he gets from the inmates upon his leaving. With Yaphet Kutt, David Keith, and Jane Alexander, directed by Stuart Rosenberg. 1980. (Frontier Drive In, from 10.9.)

**Caddyshack** — Comedy out of the better-than-nothing school. But then, it hasn't much to be snobbish about, for one thing, a time has been a favorable ally to this movie, which is, for one thing, a most convenient and crammed storehouse of cinematic tricks already executed or only dreamed of, up to that moment, within the mean sanctum of an exclusive country club. But Murray has his moments, too, as an addled groundskeeper who has only himself to talk to, but Chevy Chase seems at a complete loss to define whatever character he's supposed to be playing, and Ted Knight is stuck in second gear as a huffing and puffing stuffed shirt. All four tend to squander the teenage caddy (Michael O'Keefe) who gives the script what little coherence it has. Directed by Harold Ramis. 1980. (Cinema Plaza 5)

**Carbon Copy** — George Segal plays parent to a black teenager, with Susan Saint James and Jack Warden, directed by Michael Schultz. (Cinema Plaza 4, College Fashion Valley, La Jolla Village, New Valley Drive In, Rancho Bernardo & Sanite Drive In, Sports Arena 6)

**Clash of the Titans** — The Titans in question are the Kraken and the Gorgon, or rather the Gorgon's decapitated head, brandished as a weapon by Perseus. Keeping up your interest and your eyelids until then is a feat. Not even the managers of Ray Harryhausen creatures lives things up much. And one member of the managerial, a mechanical owl who attempts to out-cute R2D2, deadens. 1981. (Cinema 8, Sports Arena 6, University Tower Centre)

**The Dogs of War** — Christopher Walken as a soldier of fortune hired by foreign (dramatic) investors to overthrow an ill-fated African dictator. He's a bit delicate-looking to have survived the number of assassinations, injuries, and gunshot wounds he is supposed to have, or to handle the devastating XM18 weapon of which much is made in the final shoot-out. But he's an almost perfect hero figure for the adolescent notions of manly grandeur and romanticism that rule the day. Jack Cardiff's photography is somewhat uneven, but occasionally nicely atmospheric, especially out of

things, a bit of Wim Wenders, Jack Bauer, Burgess Meredith, Maggie Smith, and Laurence Olivier, directed by Desmond Davis. 1981. (Century Twin 2, Spring Valley, from 10.9)

**Continental Divide** — Rocky, to make rocky as in stony, bumpy, stormy, also Rocky as in Mountains. The story of a newspaperman who, after a long absence, returns to his home town brought back to life in *SLOW DANCING IN THE BIG CITY* — the Jimmy Breslin-esque voice of the People whose column is avidly devoured by every mugger, hooker, and cab driver in town — is sent on assignment to interview a reclusive and beautiful ornithologist studying the Bald Eagle in Wyoming. What ensues is a great deal of city-boy-in-the-wilderness humor (hears run off with his cigarettes, etc.) which might have worked better, along with the rocky-romance parts, if John Belushi were able to play anything but John Belushi. A less limited and self-conscious actor than he would be needed to lend credibility to this fragile day-chain of contrived situations and forced funny stuff, capped off with a happy ending about as plausible only by an all-potential gust of background music. With Bar Brown and Alan Gonsky, written by Lawrence Kasdan, directed by Michael Apted. 1981. (Cinema 8, Sports Arena 6, University Tower Centre)

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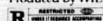
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From the very beginning, they knew they'd be friends to the end. What they didn't count on was everything in between.



## RICH and FAMOUS

Metro-Goldwyn-Mayer Presents A Jacquet-William Allyn Production  
A George Cukor Film  
JACQUELINE BISSET CANDICE BERGEN  
"RICH and FAMOUS"  
DAVID SELBY HART BOCHNER Music by GEORGE DELERUE  
Screenplay by GERALD AYRES Based on a play by JOHN VAN DRUTEN  
Produced by WILLIAM ALLYN Directed by GEORGE CUKOR



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## THE BLUES BROTHERS



# OCTOBER 22 through NOVEMBER 1, 1981 4TH ANNUAL SAN DIEGO INTERNATIONAL FILM FESTIVAL

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

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

Festival Number: 454-9400

- (22A) **PRIEST OF LOVE 10/22, 7:00pm** (Great Britain) Christopher Miles, who adapted D.H. Lawrence's *The Virgin and the Gypsy* to the screen, directed this biography of Lawrence's later years. Starring Ian McKellen (of Broadway's *Amadeus*), Ava Gardner, West Coast Premiere. In person: Christopher Miles. Wine and cheese reception to follow.
- (23A) **MUR MURS 10/23, 7:00pm** (USA) Documentary by Agnes Varda (One Singe, the Other Doesn't) on the outdoor murals of the Los Angeles area.
- (23B) **SECOND HAND HEARTS 10/23, 9:30pm** (USA) Offbeat romantic comedy starring Barbara Harris and Robert Blake. Directed by Hal Ashby (*Harold and Maude*, *Being There*). In person: Barbara Harris.
- (24M) **GAL YOUNG 'UN 10/24, 1:00pm** (USA) Prohibition-era tale of conjugal deceit in the Florida backwoods; from the story by Marjorie Kinman Rawlings.
- (24A) **GOOD RIDDANCE 10/24, 7:00pm** (Canada) Complex study of mother-daughter relationship in rural Quebec. Winner of eight Canadian Oscars (Genies).
- (24B) **GARDE A VUE 10/24, 9:30pm** (France) Suspenseful test of wills between police inspector (Lino Ventura) and murder suspect (Michel Serrault). U.S. Premiere. In person: director Claude Miller.
- (25M) **NEWS FROM HOME 10/25, 1:00pm** (Belgium/France) Structuralist evocation of the loneliness and isolation of a young Belgian emigre in Manhattan. Directed by Chantal Akerman (*Jeanne Dielman*, *The Meetings of Anna*).
- (25A) **HOME MOVIES 10/25, 7:00pm** (USA) Zany comedy about a young campus filmmaker, a change of pace for suspense master Brian De Palma (*Carrie*, *Blow Out*). With Kirk Douglas, Nancy Allen.
- (25B) **PLEIN SUD 10/25, 9:30pm** (France) Parisian scholar falls under the spell of a mysterious young beauty. Luc Béraud's urbane comedy of romantic obsession. U.S. Premiere. In person: Luc Béraud.
- (26A) **THE COLD EYE 10/26, 7:00pm** (USA) Bette Midler's rigorously subjective study of a young painter coming to grips with the New York art scene. U.S. Premiere. In person: screenwriter James Barth.
- (26B) **LIKE A TURTLE ON ITS BACK 10/26, 9:30pm** (France) Writer's block and various avoidance tactics are the subjects of Luc Béraud's witty directorial debut. In person: Luc Béraud.
- (27A) **JETLAG 10/27, 7:00pm** (Spain/USA) A disturbed young woman travels from Barcelona to New York in pursuit of an ex-lover. Fictional debut of docu-entertainer Gonzalo Herralde.

- (27B) **CUTTER'S WAY 10/27, 9:30pm** (USA) Three down-and-outers (Jeff Bridges, John Heard, Lisa Eichhorn) attempt to expose a murderer. Directed by Ivan Passer.
- (28A) **SIR HENRY AT RAWLINSON END 10/28, 7:00pm** (Great Britain) Anything goes satire on the British aristocracy, with a robust Trevor Howard in the title role.
- (28B) **POSSESSION 10/28, 9:30pm** (France/Germany, Federal Republic) Andrzej Zulawski's violent, expressionistic account of marital and mental disintegration. With Isabel Adjani, Sam Neill, U.S. Premiere. In person: Andrzej Zulawski.
- (29A) **DEKON POND 10/29, 7:00pm** (Japan) Tale of the supernatural set in a rural Japanese village. Directed by Masahiro Shinoda (*Double Suicide*).
- (29B) **CELESTE 10/29, 9:30pm** (Germany, Federal Republic) The final years of Marcel Proust seen through the eyes of his faithful housekeeper. U.S. Premiere. In person: director Percy Adlon.
- (30A) **A BAD SON 10/30, 7:00pm** (France) An ex-drug trafficker returns home after a prison term to re-establish his relationship with his father. Directed by Claude Sautet (*Mado*, *A Simple Story*).
- (30B) **THE HAUNTING OF M. 10/30, 9:30pm** (USA) Atmospheric turn-of-the-century ghost story in the Jamesian manner. In person: director Anna Thomas.
- (31M) **LE PONT DU NORD 10/31, 1:00pm** (France) An ex-convict and her daughter (Bulle Ogier and her real-life daughter Perle) have a volatile reunion in Paris. Directed by Jacques Rivette. (NOTE: Replacement for *La Femme de L'Aviateur*.)
- (31A) **OLIVIA 10/31, 7:00pm** (USA) Psycho-thriller by transplanted German filmmaker Ulli Lommel (*Adolf and Marlene*, *The Boogymen*). In person: Ulli Lommel, star Suzanne Love. World Premiere.
- (31B) **MADAME WANG'S 10/31, 9:30pm** (USA) Eccentric comedy by Warhol protégé Paul Morrissey (*The Abuser of the Subversives*) about lost souls and marginal types in Long Beach. U.S. Premiere. In person: Paul Morrissey.
- (1M) **CADENA PERPETUA 11/1, 1:00pm** (Mexico) Arturo Ripstein (*The Place With-out Limits*, *The Holy Office*) charts the fortunes of an ex-convict who can't escape his past. In Spanish without English subtitles. U.S. Premiere. In person: Arturo Ripstein.

### PROGRAM ADDITION

- (1MM) **DEPRISA, DEPRISA 11/1, 4:00pm** (Spain) Latest film by Carlos Saura (*Crisis*, *Elisa Vida Mia*) studies a gang of delinquent youths in the slums of Madrid. Winner of the Golden Bear (Best Picture) at the 1981 Berlin Film Festival.
- (1A) **THEY ALL LAUGHED 11/1, 7:00pm** (USA) Peter Bogdanovich's first film since *Saint Jack*: a comedy-mystery about two private eyes (Ben Gazzara, John Ritter) and the women they encounter in their professional lives. With Audrey Hepburn, Dorothy Stratten. West Coast Premiere. In person: Peter Bogdanovich. Wine and cheese reception to follow.



Possession

All films shown in their original languages, with English subtitles (except for 1M).

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 5, and at the auditorium ticket office: La Jolla Museum of Contemporary Art, beginning October 19, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, Ticket Office hours are 10:30 a.m. to 6:30 p.m., weekdays and 12:30 to 9:30 p.m., Saturdays and Sundays.
- Mail orders received after October 19 will be held at the Ticket Office in your name.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.
- Programs subject to change.

For free Festival program book, call 454-9400

Festival Number: 454-9400

Post Office Box 641  
La Jolla, California 92038

Film Codes		Computation Form		Mail Order Procedure	
Thurs.	22A	No. of Tickets	Amount	1. Enter the number of tickets desired for each film next to the film code.	
Fri.	23A	—	—	2. Add up the number of tickets and enter in computation form.	
Sat. 24M	24A	—	—	3. Enclose a self-addressed, stamped envelope, computation form, and check or money order, and mail to San Diego International Film Festival.	
Sun. 25M	25A	—	—		
Mon.	26A	—	—		
Tues.	27A	—	—		
Wed.	28A	—	—		
Thurs.	29A	—	—		
Fri.	30A	—	—		
Sat. 31M	31A	—	—		
Sun. 1M	1MM	—	—		

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

TOTAL \$

(payable to S.D.I. International Film Festival)

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(night) \_\_\_\_\_





# CURRENT MOVIES

banter to the maitre d'. Camp possibilities. Perhaps the most likely moment for Camp immortality among several strong candidates is Crawford's "Don't fuck with me, tell me about the Pepsi Cola board of directors." (Loma, Oceanic 8, Plaza Twin 2)

**Nine to Five** — Cunning piece of popular entertainment, pushing the proper buttons to bring out the grievances of almost everybody toward their bosses, and particularly those of secretaries. At its laziest, it settles for fluffing dog-eared pages out of the feminist primer. Certainly, it goes up any pretense of honest observation in

its suggestion that if secretaries were to take control of the office, utopia would be soon to follow. Writer-director Con Higgins may have let that the inspiration of casting Lily Tomlin, Jane Fonda, and Dolly Parton would make up for any shortage of inspiration elsewhere, and he would not have been far wrong. Tomlin as the office old-timer passed up for promotion for twelve years has the most to work with, and makes the most of it. Fonda plays dumb, as she tends to like to do, as a chorale who has never worked a day in her life and whose consciousness has nowhere to go but up. And Parton is simply, easily, beautifully herself: a person with a fine sense of balance and proportion despite the appearance of top-heaviness. 1992

\*\*\* (Ace Drive In, from 10:09; Camino Cinema 4; Mira Mesa Cinemas, from 10:09)

OPEN 481 KEN RD. 30-508

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Set, midline, separate admission

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11:10

**Olympia** — This two-part documentary from the 1930s Benjamins, varying from straight newsreel to poetic montage on athletic grace, established several marks still unsurpassed in sports movie history. The genius behind it is Leni Riefenstahl, better known for her Nazi propaganda piece *TRUMPET OF THE WILL*. Out of the force nationalism that clouds the entire event, the individual feats and efforts of the competitors, the movie's personal adoration of the body beautiful, and the technical mastery with which all this is managed, the movie elicits a phenomenal range of emotional responses. It is one of the Thirties movies to be most enriched by the passage of time, numerous images, as when the flags of WWI enemies-to-be are hoisted in unison for an awards ceremony, have since become supercharged. 1998

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# CURRENT MOVIES

subtle. Walter Huston with a penetrating squint and Old Coder wailing. Jim Holt with a baty-faced pout and a Mexican bandito with tough come to his, which plainly declares the positions in this primer on human greed. They are so adamant about the unsalvageable convention of Clark Kent's eyeglasses, dialogue. Louis L'Amour's investigation led him down a rocky road of political and ecological meditation and ultimately him in a bog of White Man's Guts. 1981

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**BAUBLES & BADGIES**  
1361 Prospect, L.A. Blvd.  
Mon-Thurs 10 am-10 pm, Fri-Sat 10 am-11 pm  
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**Charger Charms**  
14kt. gold.  
Charger Power  
Charger (Lighting Bolts)  
\$18.50 less  
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#1 Abuela  
Special Medals  
Algunos Especial  
and others  
\$26 less  
**25%**

**Solid 14kt. gold bracelets**  
\$18.50 less  
**25%**

Large variety of chain styles \$8, \$10, \$12 & up less  
(Don't be fooled by low sale giveaways. Check our prices first!)  
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**Sarah Alexander International**

**Halloween Special Cut, Perm & Condition now \$25 up \$65 Fringe Braiding \$5-\$12.50**  
Offer expires 10/31/81  
750 Turquoise  
**488-0888**

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**Joget's Imports**

**NOTHING OVER \$18.99**

**GRAND OPENING next door! Designer Room! Largest silk selection in town**

**Airbeds 50% off**

**BLOW ONE UP**

We recently made a special purchase of irregular-shaped Airbeds that we are offering at half their original price for as long as they last.  
Bring in this ad for an additional \$10.00 savings on any Airbed, including our regular stock.


**Bob's Waterbeds**  
Pacific Beach: 1453 Garnet Ave. 270-3680  
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- Remove chain and clean
- Remove rear derailleur and clean
- Adjust brakes
- Adjust front and rear derailleurs
- Oil where needed
- Adjust all cables
- Adjust crankset and headset
- Adjust wheel cones and bearings
- L-44 used as a nut preventative
- Gear oil on the chain
- Genuine nut
- TIGHTEST SPOKS & TRUE WHEELS

with this ad  
you safety check, free estimates, one day service  
Homeship repairs while you wait  
(Sherry - previous ad for 510 Beach Bike Special  
no longer honored)

Most repairs while you wait.

## Hamel's Bike Shop

704 Ventura Place, Mission Beach (across from Belmont Park)  
OPEN 7 DAYS

# 488-5050

I'll match tire-pot matching blackwall tire for \$6 with this ad.





**NEED TO EARN MORE?** We're looking for experienced salespeople who can sell our products in their own territories. If you have a proven track record in selling commercial equipment, we want to hear from you. Call today for more information.

## Rides

FLY NY to LA, one way, any time before  
11:50 firm. Call after 7-488-5366

CARS AVAILABLE to drivers over 21 to  
Call 233-6249.

HAVE ROOM for 1 rider and some sm

ARE YOU GOING to the Miles Day September 25 at the Hollywood Bowl share expenses with you. Call Bric. 2 L.A.'S TRAVEL CENTER - Share a ride Autos delivered. 100% of people share

**WE'VE CHANGED OUR NAME!** We will now be known as **Wike & Driveway** to most parts U.S.A. 298

**RIDE NEEDED:** Mt. Shasta area November, share expenses. Sara 481-1100

**RIDER WANTED:** To Austin, Texas. Sit and driving. Leaving San Diego October 698-6397. Bonnie.

**NEED RIDE TO Berkeley October**

**Photo**

offers largest rental lab in San Diego  
white and color, includes chemistry  
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Today's Precision Haircuts  
At Yesterday's Prices  
**Precision Haircut \$10**  
(includes shampoo, conditioner, cut & blow dry)

**Coupon**

**Perms \$27.50**  
(styling brush included) Good at all four shops  
Expires 10/15/81

**Men's Precision Haircut \$9.00**  
(includes shampoo & conditioner, cut & blow dry)  
Expires 10/15/81

**LAJOLLA  
CUTTING  
COMPANY**

Monday - Friday 10:00 - 6:00 Saturday 9:00 - 4:00  
Call today for appointment MasterCard & Visa

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**DRAWSTRIN  
PANTS \$9.9**

Adults' & children's

Drawstring  
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New  
Corduroy, Denim  
Free custom hemming  
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class free  
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**We're not out to clip**

Wendy and Cindy are  
trimming the price of haircuts.  
(First time only.)

Men \$8. Women \$12.  
(Includes condition, cut and style.)

They're also cutting \$5 off on perms.

Hours: Tuesday and Thursday 9 a.m. to 8 p.m. Monday, Wednesday, Friday  
We use K&M Products Vita and Mastershops' accepted



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Shorts.  
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T-Shirts  
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and Poplin  
on the spot.  
& cotton blends.  
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of the World  
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**44**

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Complete kitchen packages also available including:

Plumbing • Electrical • Luminous lighting • Drapped ceiling • Painting & staining • Appliance installation • Custom & Modular cabinetry • Or do some of the work yourself and SAVE.

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**Unique Kitchens**

## LENS SALE BY IMPORTER

\$10 discount for purchase of 2 lenses in any combination.



**OZECK** 80-200mm Macro Zoom \$18.95 to \$19.95

**KAWANON** 80-200mm Macro Zoom \$18.95 to \$19.95

**KAWANON** 80-200mm Macro Zoom \$18.95 to \$19.95

**KIMUNOR** 500mm f/8.5 \$19.95

**2X AUTO TELECONVERTER** with case \$20.95 (122 with lens purchase)

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The University for Humanistic Studies

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**LA JOLLA/TORONTO** to share: 2 bedroom pool, spa, sauna, fireplace, patio, garage, etc. Responsible, nonsmoker please. \$250 plus 1/2 Larry 453-1965 or 578-0395.

**FEMALE, RESPONSIBLE** over 25 steady employment, nonsmoker. Santa Mesa. Above Stadium. House with view. Own bedroom. Shared bath with female. \$155. 292-7000 leave message.





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