

PRIME REAL ESTATE 1 bedroom, 1 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

UPSCALE 2 BEDROOM 2 BATH 2000 sq. ft. 2 bath, pool, great view, new kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

BEACHFRONT 2 BEDROOM 2 BATH 2000 sq. ft. 2 bath, pool, great view, new kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

REAL ESTATE OFFICE and space 375 month. No many more to work on. Call 583-9286.

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NEED QUICK SALE! New Bakers condo with pool, amenities. End unit. Underbought terms. Now is the time to buy. \$150,000. Call 442-1846.

UNIVERSITY CITY Payment Terms: Excellent location, great view. 1 bedroom, 1 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

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TIME SHARE CONDO 1 week for 25 years. Can be sold almost anywhere. 2 bedroom, 2 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

2 BEDROOM 1 bath home with 2 car garage on corner lot. To sell in East San Diego. Call 281-0142 after 5 pm.

BY OWNER 4 bedrooms, 2 bath in Spring Valley. 1800 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

POINT LOMA VISION. Large old fire built, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

STATE COLLEGE BEAUTY 3 bedroom, 2 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

1.13 ACRES in Northern California near Napa. 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

POINTE APPROXIMATELY 2 acres, owner will carry. Call 353-1444. Call 353-1444.

WARRIOR STUDIO. Large kitchen, pool, 1/2 acre, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

MIRA MESA CONDO 1 bedroom, 1 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

1 BEDROOM LUXURY San Carlos condo for sale. 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

SEER PEOPLE interested in making money. Commission based. No experience needed. Call 442-1846.

TAKE OVER super huge assumable house. Quality. Call 442-1846.

BY OWNER - Large 2 bedroom, 2 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

CLEAR ACRES in Los Angeles County. Some in Malibu with ocean view, some down, some with lake. Call 442-1846.

CALIFORNIA PRICES. 2 beds to 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

OCEAN BEACH 2 bedroom, 2 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

3 BEDROOM 2 BATH 2000 sq. ft. 2 bath, pool, great view, new kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

PACIFIC BEACH 2 bedroom, 2 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

BAJA BEACH HOUSE for sale near Rancho 2 bedrooms, 1 bath, 1000 sq. ft. New kitchen, new bathroom, new carpet, new paint, new appliances, new floor, new windows, new doors, new roof, new driveway, new garage, new pool, new fence, new landscaping, new everything. \$150,000. Call 442-1846.

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# City Lights

## Sixteen Tons And Whaddya Get?

A late-summer newspaper glut has pushed down the price paid for old newspapers from thirty-five dollars a ton to just ten dollars — the lowest since the 1974-75 recession. That's had news for collectors, recycling environmentalists, and scavengers who sell old papers to supplement their income. And though it's good economic news for old newspaper buyers like Mike Swall, whose A-1 Paper Company on Broad Avenue in Logan Heights shreds paper for packing companies, Swall is unhappy about the causes of the depressed San Diego paper market.

He blames the depression on Garden State Paper Company, whose Pomona waste-paper recycling plant was shut down in August for modernization. Though the plant is rolling again, Swall says the temporary closing created a backlog which must be processed before a demand grows and prices recover. Swall notes that New Jersey-based Garden State is the biggest waste-paper buyer in the country and says the fifth throws its weight around.

"They've been buying regularly from me in 1974 and with no warning they cut me off," he recalls. "They left me holding thirty tons of paper. I sold some, had to give some away. Maybe I got five bucks a ton on it."

Joe Benitende, district manager for Great Western Fibre, a local Garden State subsidiary, says Swall and others who blame the Pomona plant shutdown are "full of manure." Benitende says recycled papers fluctuate like pork bellies and soybeans. "It's a commodity," he explains. "The foreign markets buy a lot of San Diego paper. That market's weak — the Japanese aren't buying — so there's a glut here." Swall agrees, noting that Mexico has long been a potentially big purchaser of local newspaper but can't buy more due to an irregular railway system. Swall notes, too, that the increase in environmental awareness and economic hard times have more people recycling.

"Everyone feels good taking in their papers, but we've kind of screwed ourselves out of a market," he explains. Whatever the reason, fewer people are selling their news. Though some waste-paper buyers say business is down only slightly, the Ecology Centre on Kalma Street reports several complaints from would-be sellers, including one man who, after being paid just \$3.33 for a half ton of old papers, dumped the remainder at the county dump in a personal protest. "And when he pulled up to the dump, he found himself parked next to a guy who was throwing away paper, too," says an Ecology Centre staffer.

One University Heights



Mike Swall

saver whose newspapers were collected "every week, just like the laundry," by a neighborhood scavenger, says they've gone untouched since September. Sharon Reid, of the county's waste resources division, says her paper boy was financing a small business by recycling his customers' papers. But he's stopped, having found that "after I pay him to haul them to the recycling center, I don't make anything selling them."

Waste-paper buyers are mystified by the price fluctuations, but figure the price should go up three or four dollars per ton next month. One buyer is advising recyclers to sit out the glut. The Ecology Centre tells those who must unload to shop around — while many dealers pay ten dollars or less per ton, some, including Great Western Fibre, which has three San Diego collection points, pay twenty dollars. Whether the market will rebound to its all-time high of fifty dollars a ton is unknown, but Swall of A-1 Paper doubts the price will ever be "fair."

"Some old-timers tell me people were getting twenty dollars a ton back in '48," he says. "Based on inflation alone, it ought to be one hundred dollars a ton by now."

— P.K.

## Ivy-Covered Cheeks

No one knows for sure exactly how long Brian Berlau has been a student at San Diego State University except Berlau himself, and all he'll tell you, with a sly smile, is that he enrolled as a transfer student sometime during the tenure of former university president Malcolm Love, who took office in 1952 and left in 1971. Berlau is equally evasive about his age, glossy insisting, "I'm eighteen," when you know he's got to be nearly twice that.

What does Brian Berlau have to show for himself after more than a decade in college? Plenty. He's earned bachelor's degrees in political science and in accounting, and is nearing

completion of two more majors: psychology and public administration. He's seen four university presidents — two permanent, two acting — come and go. He's held dozens of Associated Student Body positions, from council member and parliamentarian to chairman of the arts and letters council. He's had a number of jobs — paid as well as volunteer — with various campus organizations. And he's been awarded the Dean Peiffer Award for outstanding student and a life membership to the Associated Students.

Last weekend Berlau spent late Friday afternoon socializing with friends in Henry's Place, the campus lounge, before reporting to work as head usher at the George Benson concert in the Open-Air Theatre. The next day he and a group of fellow students headed out to the Mission Bay Aquatic Center (which is operated jointly by SDSU and the University of California at San Diego) for a picnic. Within minutes of his arrival, one of his friends rushed up and told him a girl had hurt her neck doing gymnastics. Berlau raced over and immediately took charge, sending someone to get aspirin while making sure the girl's injury was not serious. Later

that afternoon Berlau and the other students went to a tailgate party before the Aztecs football game at San Diego Jack Murphy Stadium. Most of Sunday was spent doing homework.

"I enjoy education; I enjoy the ambience, the atmosphere of San Diego State," Berlau says. "Knowing as many people as I do is a good feeling. It's a gratifying experience to have someone I counseled years ago come up to me and tell me I really helped him or her out." With a laugh, he adds, "But sometimes, if I'm walking between buildings and get stopped fifty times."

Eventually, Berlau admits, the time will come when he will leave SDSU, although a date hasn't yet been picked. When that happens, he'd like to pursue a career in accounting or estate planning, or perhaps work in some capacity in one of the newly independent trust territories, such as the Marshall Islands in the Pacific. But for now Berlau is still at SDSU, responding to greeting from nearly everyone he passes in the halls, and you get the feeling that even when he does leave, he'll come back often enough, if just to visit. San Diego State without Brian Berlau? Unthinkable.

— T.K.A.



Brian Berlau

## Sailors Found In Bridal Suite

When Christopher Sickle's acquired a leasehold interest in the U.S. Grant Hotel in June, 1979, the downtown landmark was in need of a major facelift. The hotel's unsightly gray exterior had not been painted in ten years and, Sickle's says, the rooms were so shabby that the occupancy rate had dipped to forty percent — even though the single-room rate of thirty-two dollars was far below that of neighboring hotels such as the Westgate, which charges a minimum of seventy-nine dollars per night.

Sickle's is leasing the land and building from owner Joseph W. Drown. The lease runs until the year 2048, but Sickle's has first option to buy the property for six million dollars, which was Drown's net new seventy-four years old. Until that time, however, Sickle's lease payments continue at about a splash of a million dollars each year, and he soon realized he had to do something to start the money coming in again.

So the forty-three-year-old developer, who also owns the Centre City Building on A Street and organized the group of investors who built the Alvarado Medical Center twelve years ago, converted the eighth floor of the hotel into offices for himself and his staff and drew up extensive remodeling plans. When implemented, they will provide the hotel with new furniture, fixtures, carpeting, paint, and even a nightclub. The room rates will double.

Early this year Sickle's closed the transient portion of the 295-room hotel (which left nine permanent residents as its only occupants), figuring, he said, that he would lose more if he continued to operate the hotel with a forty-percent occupancy rate. In March he took in 260 Navy men from the USS *Yankee* — who stayed five months while their ship was being renovated — to bring in some revenue; the Navy paid slightly less than the regular rate. Another 505 men from the USS *Prairie*, are due to arrive November 30 for a 50-day stay. Since March, four model rooms have been completed, part of the hotel's exterior has been painted beige with burgundy trim (chosen after deciding among several test strips which are still visible), and a \$600,000 printer system has been installed to meet local fire codes.

But that's going to be it for a while, and the hotel's current sorry condition — tears in the faded wallpaper, rips and stains in the carpeting, grime on the doorknobs — isn't going to change too quickly. "We're not going to go under way for any further work until I can borrow the money, and I can't afford to borrow the money until the interest rates go down," Sickle's said. "When I first drew the plans, I thought I'd be done by now, but I'm going to wait until the prime rate goes down to fifteen percent."

— T.K.A.

## Heritage Of Hard Times

"If I weren't an optimist, I'd have slit my throat a long time ago," says Gladys Folkman. As proprietor of a gift shop and lessee of the Bushhead House in Old Town's Heritage Park, Folkman has plenty to be pessimistic about. Though it opened for business in 1978, the collection of restored Victorian homes on Juan and Harney streets until last year lacked most everything shopping-mall retailers take for granted: lighting, landscaping, bathrooms, parking, advertising, and clients.

Folkman, along with a few others, has stuck it out, but half the other tenants have moved on. The park has also lost its restaurant. Housed in the ninety-year-old Christian House, which was restored for \$250,000 by owner Jim Powell, the Heritage Park Restaurant opened in September 1979 to a splash of publicity as one of San Diego's most expensive dining spots (\$15.75 for sautéed shrimp; \$14.75 for beef steaks, à la carte). It slowly slid down the economic ladder, bottoming out at two-for-one dinner specials. Powell has sold the restaurant, noting curiously that "I'm not making a profit."

He's found a buyer in Lois Wintner, who says she'll serve country-style dinner (fried chicken, ham, and roast beef) for \$5.95. The deal, now in escrow, must be approved by the county property department in its role as landlord for the park.

Like the tenants, the county has had its problems with Heritage Park, which was begun as a way to preserve some of this city's beautiful but threatened Victorian homes. Some two million dollars in taxpayer's money has been poured into the park, and since rents for the shop are based in part on sales, the county has also been hurt by the quiet cash registers. Still, the county's lease agreements call for automatic rent hikes based on cost-of-living figures.

But Folkman has asked for and will probably receive a reprieve on her rent increase (thirty-four percent retroactive to March 1), since the county admits it has been slow in bringing the amenities up to par. Folkman will probably get approval for her plan for a mandatory merchants' association, as voluntary efforts by park retailers fell apart when one shop owner refused to contribute to a group-advertising effort. "They should have had a merchants' association from the start," says public relations man Rich Wise, who formerly worked with the retailers. "You can't get merchants to agree on anything, especially how to attract customers."

Wise figures an effective ad campaign would run at least \$50,000 a year, a figure out of reach for Heritage Park.

Folkman can do a lot, however, by the prospect of Old San Diego Square, an \$8.5 million

retail complex opening next March on a site directly across Juan Street. The square's developer will begin with a \$250,000 ad campaign, and he's agreed to construct a much needed parking lot on Heritage Park property.

— P.K.

## The Big Pink Pad

Someone from the Gray Line bus company recently stopped by the new house at 2171 Sunset Cliffs Boulevard.

"They said it was the only interesting thing between Sea World and the cliffs, so they wanted to know something about it," William Birker, one of the co-owners, says. Four groups riding those Gray Line buses are likely to hear an entertaining story.

This is a looming bulk of a house, two stories tall, painted three shades of the brightest salmon pink, and situated in the very portal of Ocean Beach, across from Jack-in-the-Box at Voltaire and Sunset Cliffs Boulevard.

Birker and the other co-owner, Jerry Woods, first thought about constructing it several years ago. They had sold a previous house in Pt. Loma and with the profits from it wanted to build a custom home that would express their most rhapodic feelings. So they purchased the OB lot and consulted Tom Gronsdona, known in these parts as a wildly imaginative young architect.

Gronsdona suggested that to save money, the outside of the Birker/Woods manse could be built out of the cheap, functional stuff of warehouses — corrugated metal — and could instead have all its "architecture" inside. Birker and Woods eagerly agreed, and Gronsdona got to work. What he came up with was something in which Salvador Dali might have felt right at home.

Gronsdona called his design a Fantasy Under a Tent. It



Birker/Woods house

boasted few real rooms to speak of; instead, balconies, a glass greenhouse-type structure, and huge sculptural forms like stage sets filled the cavernous expanse of space. A bright-orange stucco room partition, which Gronsdona dubbed "The Ancient Ruin Wall," would surround a bathroom and the house's single bedroom, for example. The bathroom was a mere bathroom but a "Roman Bath," which included a heart-shaped tub and side-by-side toilets. And there was more.

A waterfall was to have cascaded down one of the main walls and into a two-foot-wide stream, across which stretched a small bridge connecting the "private" section of the house with the enormous central living space. One of the dominant features of the latter was a large shallow wading pool with a diving board-cum-dining table that Gronsdona tagged the "Dining Board."

The floor of the house, to be constructed of black and white vinyl-asbestos tiles, was designed as an optically distorted chessboard, with the

larger black and white squares blending into smaller and still smaller ones, which eventually ran out the front door and onto the sidewalk. Part of the orange Ancient Ruin Wall also shrank and then doubled out one window, down the side of the house and out onto the lawn.

But this was to be the only indication of the wonders within. For the most part the exterior would have looked like a windowless white factory. "The idiom of being inside was to be in a small Italian town-square or city-scape," Birker says dreamily. "Oh, how we wanted to build that house."

However, Birker says when he and Woods talked to building contractors, "they told us we couldn't touch it for less than \$150,000." That was double Birker and Woods' budget for the structure, so they and Gronsdona tried to excise details — to little avail. Finally they told Gronsdona his \$10,000 design fee and he reluctantly replaced him with a more prosaic designer, whom they instructed to come up with a simpler, more practical structure — a duplex, including a small

income-producing rental unit and larger quarters for the two

owners. Those quarters still are less conventional than what one would find in the average suburban housing tract. They include a living room which can seat fifty people around a central stage, twenty-foot ceilings, a 300-square-foot kitchen, and a main bathroom which this time features facing toilets. But it wasn't the inside of the revised house that displaced the Ocean Beach Planning Board when members reviewed the design last year; they balked at the barren, boxlike exterior. The board's solution was to order Birker and Woods to beautify that massive shape by adding balconies.

Today Birker says he would have been delighted to add the balconies to the plans, but he claims he got official word that the city's zoning department felt the balconies might interfere with an eventual widening of Sunset Cliffs Boulevard. So up went the building sans balconies. It wasn't until after the addition of the attending grabbing paint that the planning board noticed the delicacy.

"My phone started ringing off the hook," says planning board member Jackie Sanders. "The building looks awful, ugly, out of place. When you point it three colors or salmon, it looks like a big pink blimp." Sanders shared the state coast commissioner that Birker and Woods had violated their permit by leaving out the balconies.

The commission last week ordered the house's owners to atone for their omission by refinishing the west and south faces with wood and by repainting all the stucco surfaces in earth colors.

Birker and Woods say they decided on the pink color scheme after reading about two German color experts who have denounced most of San Diego's architecture as being too bland. And they say reactions to the colors have been mixed. "Either people love it or they hate it. Artists say it's the greatest thing they've ever seen," So Birker says instead of changing those colors, he and Woods plan to submit a detailed plan for landscaping their property, which is currently devoid of any foliage.

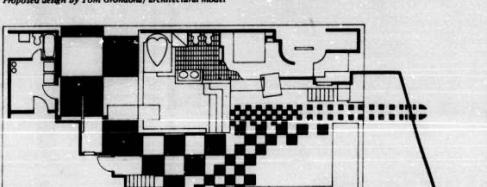
"You see, the concept is that the house is supposed to be looming out of a green jungle," he says. "We're going to put in banana trees, palm trees, birds of paradise, and giant bamboo... some very very imaginative landscaping." He and Woods figure such landscaping will soften the visual impact of the house and quell the complaints. "We want the house to be somewhere in between interesting and out."

— J.D.

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



Proposed design by Tom Gronsdona, architectural model



Proposed design by Tom Gronsdona, floor plan





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## Needling Dawson

With regard to Dave Dawson's "City Lights" (October 8), I listened to him one time. That day he and a caller discussed women working. Dave said that he does not permit his wife to work. The caller asked (correctly) if it means how Mrs. Dawson keeps up with her husband. Dave said that he gives his wife a list of things to read each month.

Next, one of Dave's callers wished to discuss rape. He told Dave that it is impossible to rape a woman — if someone is trying to threaten a needle that someone else is holding, the person need only move the needle to prevent the threat entering. When Dave could get his breath after his laughing fit, he and his caller spent some time discussing how women lead men on.

Yes, Dave Dawson is biased, prejudiced, and bigoted, but his worst fault is ignorance. He just doesn't have the intelligence to host a talk show. I can't imagine anyone with even a high school education not knowing that the Romans put Christ to death. Does the name Pontius Pilate mean anything to Mr. Dawson? As for rape, I thought intelligent people knew that it is a crime of hatred — the rapist attacks old people and cripples. Many times, he kills

them. Who would thus be necessary of women really wish to be raped? For that matter, men are raped by male, women, and information. According to Dawson and caller, these men must have desired this experience, otherwise, they could have moved the needle's eye.

It is not difficult to believe that Mr. Dawson is anti-Semite. Racism, biases, prejudices, and bigotry stem from ignorance. Paula Smith  
San Diego

## Forum Or Against Him

I read with interest your coverage of the controversy concerning KSDO's Dave Dawson. Since you quoted me at length (accurately, I might add), I would like to add a few additional thoughts about this matter. Let me emphasize that my objection to Dave Dawson is not based upon his anti-semitic or anti-Jewish posture. Although I certainly find his views repugnant, my objection to his show is based on far broader considerations. Dave Dawson is a negative, narrow-minded, ill-informed individual, who is doing a great disservice to our San Diego community by fomenting an atmosphere of antipathy, if not

downright racism. I would feel the same way about him if I were not Jewish.

Mr. Dawson seems to defend his right to say what he does on the basis of free speech. I submit that he has no right to say what he wants.

## Letters

however, it seems to me that KSDO, as a leading radio station and public forum in our community, has a greater responsibility to the public's well-being, and I would stipulate that their continuing employment of Mr. Dawson is detrimental to San Diego.

Rabbi Michael P. Sternfeld  
Temple Beth Israel

## Let's Go Geeking Now

I'm sure glad that Harold Gre ("And Now For Someone Completely Different," October 8) prefers sex to surfing. That's one less geek out in the water.  
Charlie Chiles  
San Diego

## I Remember Harold

I enjoyed reading your piece "And Now For Someone Completely Different," about Harold Gre. During the summer of 1967, I sat next to Harold in a physical science lecture class at Mesa College. The class met in one of the large lecture halls, but seldom filled more than six or seven rows in the front. As the summer progressed, my conversations with Harold grew more and more interesting, while the lectures became less so. By the last week, we had moved level by level to the rear of the lecture room, so as not to disturb those who found physical science captivating.

Now fifteen years later, I remember Harold, but little of the physical science. It is good to know Harold is still unique, alive and well.  
Paul Supplefield  
San Diego

## Link Arms To Fight Tows

I noticed your "City Lights" article in the October 8 issue, "You Want Your Car Back or What?" I have had some recent self-experience with tow companies, and I think I can add a little to that.

Tow companies in San Diego typically charge twenty dollars for hookup and one dollar a mile for an over-extended tow. The San Diego Police Department and California Highway Patrol have contracts (big difference) for tows at flat fees, twenty-nine and thirty dollars. But as soon as a third party requests the tow (private property impound, PPI, under CVC sec. 22658), the cost doubles to an average forty-five dollars, flat fee. Two tow companies assured me there was no difference of service, only difference of price. Frequently there are tack-on charges for things such as

(continued on page 25)

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# Straight from the Hip

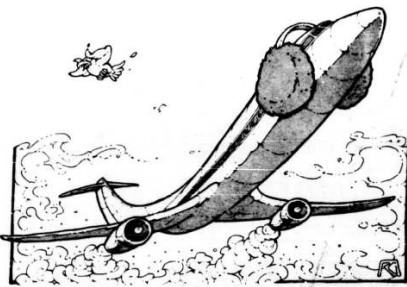
Matthew Alice

Dear Matthew Alice:  
Why do jets over Ocean Beach get quieter after 11:00 p.m., and why can't they all be so quiet?  
R.B.

Ocean Beach

No aircraft are allowed to take off between 11:30 p.m. and 6:30 a.m. (with a fifteen-minute grace period for flights delayed by weather or mechanical problems), and during the same hours, the only aircraft allowed to land are those that conform to certain federal noise standards. These "Part 36" aircraft, so-called because the standards are detailed in Part 36 of the Federal Aviation Regulations, are the Lockheed 1011, the DC-10, some Boeing 747s, and many of the 727s. The first three are jumbo jets and the last is the jet that has three engines in its tail. Of those, the only one that lands here during the curfew hours is Delta's Lockheed 1011, which arrives at 2:43 a.m.

The best way to quiet older jet aircraft is to fit them with engines newly designed for that purpose. Other ways are to fit the old engines with quieter nacelles, which absorb noise from the jet of the engine, or with new fans that move air through the engine and then maintain the same thrust with a lower velocity of gases coming out the exhaust. This is called increasing the bypass ratio. An engine with more air coming out the exhaust at a lower speed will greatly reduce the noise it makes, because the strength of the noise equals the velocity of exhaust gases to the eighth power. That is, if the exhaust velocity were given a value of two, the strength of the noise would be 256. Quieting engines with new fans has a drawback in



making the fans themselves more noisy, but this is less significant than reducing the noise of the engine's core. The quiet nacelles and re-fanning technologies were developed by the National Aeronautics and Space Administration through contracts with the makers of commercial aircraft and their engines.

The newer engines — the so-called Phase II engines of the Lockheed 1011 and the DC-10, and the even quieter Phase III engines of the Boeing 767 and the DC 9-80 (the latter now being flown in San Diego by FSA) — use refinements of the high-bypass ratio. They use tremendous amounts of air to create thrust; in other words they are inefficient in using the most abundant material at hand — the sky.

The Phase III engines are said to be quiet that they raise new problems of air-

craft technology: how to make the body less noisy as it cuts through the air. The noise is produced by turbulence, called boundary layers, created by air rushing past the landing gear, wheel wells, doors, windows, fuselage, wings, and flaps. The noisiest of these are the wing flaps, those panels on the trailing edge of the wing that fold down as the plane slows for a landing. The Phase III designs may have taken care of flap noise, for all I know, but I should point out that landing at Lindbergh Field, with its steep angle of approach, calls for the pilot to put down a lot of flap in making the airplane slow down.

Dear Matthew Alice:  
What freshwater lakes or reservoirs are available for swimming in the San Diego

area? I don't particularly enjoy ocean swimming.

John Schneider

Pacific Beach

Since ours is a desert climate, the little water that collects in lakes is reserved for drinking; no swimmers are allowed in the lakes and reservoirs supervised by the city and county. However, the La Jolla Indian Campground, which is privately owned, borders six miles of the San Luis Rey River. There you may swim, but call ahead to make sure the river has enough water. The number is 742-1297.

Dear Matthew Alice:  
As a motorcycle rider, I find it impossible to trip signal lights. What sort of legal standing do we have when we are stranded at street lights? We don't always have time to wait for a car to come along.

M.M.

North Park

An ordinary traffic-actuated signal uses metal coils embedded in the pavement to create a magnetic field that the vehicle disturbs, tripping the signal-changer. Often there's not enough mass in a motorcycle to disturb the field. If you're alone at the signal, find the thin black lines in the street that mark where the coils have been laid, then run the bike back and forth over them a few times.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90903, San Diego, California 92138.

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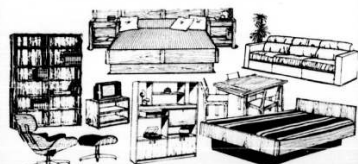




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## Faith, Fire, and Blood

(continued from page 11)  
 woman to a corral and sinned with her, and after he came out, Ruiz did the same. The anonymous soldier then seized another woman and raped her in the corral, then Bravo did the same. Ruiz did the same, and Castelo did the same. Finally, in what seemed to be the most outrageous act of all, the soldiers gave the women two tortillas and some ribbons, and told them to keep the matter quiet.

The women came to me that afternoon in tears. I was unable to understand their language and couldn't find José Antonio anywhere about, but guessed at the nature of their grief and sent them to the village nearest the mission, away from the soldiers. Then finding another interpreter, I went to El Corral and learned what had taken place. Later I questioned José Antonio, whose testimony agreed with everything I had heard before.

As I was preparing to take this grievance to the captain, the last insult occurred: I found José Antonio lashed in the stocks to be punished for having informed on the soldiers. Of course I released him, despite some warning from the corporal of the guard about my acting beyond my rights. My rights! That was a pretty word from one who consorted with rapists.

Well, I made my complaint. One month passed into the next. Nothing happened. Other Fathers had petitioned Captain Pages on similar matters, but he had paid little attention. In truth, he did punish some, but as soon as they promised to work more around the presidio, he freed them.

Later he stopped punishing them altogether.

I suppose men in power will always act this way; they always have. And because such men are common on the frontier, perhaps it was not so unusual. But, to say the least, it created new difficulties in converting the heathen. Once I was called on to chastise a neophyte for having slept with a man before marrying him. She calmly pointed out that the Christian soldiers were not afraid of God; they defied Him every day, and in worse ways than she had done. At this, I could do nothing but cry. Perhaps she thought me weak for doing so. She was strangely unmoved.

In the end, Father Serra had so many troubles with the captain that he walked most of the way to Mexico City and laid his complaints before the viceroy of New Spain, who transferred the captain to other posts, including that of fighting the Apache. Some years later, he again became the *gobernante* of California, and settled in Monterey with his pretty bride, also an aristocrat. She hated the frontier so much that in order to have her husband removed to a better post, she created a scandal, accusing him of having relations with an Indian girl. He died in Mexico at the age of sixty-four; thereafter he passed on my view.

After the captain's removal, the next few years at the mission were ones of great progress. At my suggestion the mission was relocated to its present site, about two leagues (a league is three miles) northeast of the presidio, on the north side of the valley. Here we hoped our crops would grow. The wheat that had been planted in the first year withered away in the winter's flood, and in the second year it withered for lack of rain. We planted

the third crop at a place in the valley where the riverbed deepened at a bend, with high, rich ground around it, protected by an outcropping of lava. When the third crop yielded well, we moved the mission close by the site. We also wished to put some distance between ourselves and the soldiers at the presidio, although it was prudent to have a few soldiers live with us at the mission for protection.

Yes, protection. I said that the Diegueños could be moved by kindness as well as punishment, and nothing had occurred in three years to change their character in this regard. But certain conditions made the Diegueños more difficult to handle than the Indians at other missions. For one there was the Diegueños' temper; they were a flickering people (again like children), more brash than courageous, like flint that ignites without burning. And it must be said that they were cool liars, telling the truth when it served their purpose, and telling an untruth when it served the same. This to them was no sin, but rather a show of resourcefulness.

Both of these traits might have been overcome if the Fathers had been able to keep closer watch on their converts, but because our mission was too poor to sustain many souls, the converts lived abroad among the villages, and each day the knitting of Christian ways unraveled when the converts went home to a pagan village. Our hope was that of growing enough wheat and corn to feed our converts regularly, and thus keep them at the mission for their own sakes. As it was, a small number of families lived in houses attached to the mission, but most of the converts lived in their own huts nearby. In all about one hundred Christian Indians lived within the sound of our bell.

One of these was named Carlos. He embodied all of the traits that I have described. He was large, broad, hale, and proud — a chief of his village. He was among the earliest converts, having joined the mission in its second year, I believe, and making great use of its advantages. He suited himself in cloth, ate whatever there was to eat, enjoyed listening to the singing at mass (the Diegueños had no music, not even a drum), and often went hunting when there was work to be done. It was said he, too, had taken part in the first attack upon the missionaries, in which the Indians stole sheets from the infirmary, but he disclaimed it, and I believed him. But I did not trust him.

This Carlos had a brother, also a convert, to whom we gave the Christian name Francisco. They were often together at the mission, and often left together at times when the neophytes searched the countryside for food. Francisco was younger than Carlos, but of the same stature and demeanor, the brother of the chief had a title of his own in the Diegueño tongue, as did the other relatives. The chieftom resembled our monarchy in that respect.

When we had been at the new site for nearly two years, and had enjoyed good crops and much prosperity, both in the number of new converts and in quality of our buildings, some of which were now of adobe and wood, a woman came to me one day with a grievance. She said that Carlos and Francisco had come upon a fish she was going to sell, and had stolen it. The brothers denied this charge. But in questioning others, I learned that the brothers indeed had been at fault, and so I punished them in the normal fashion, having them come before me and caning them a few times on the back

(continued on page 14)

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## Faith, Fire, and Blood

(continued from page 13)

and legs. Whatever you think of this sort of punishment from the hands of Fathers, let me say that it was less severe than the Indians might have done to one another, and moreover, that the punishment of sin is one of the Church's great blessings, for unpunished sin will flourish and lead to Hell.

These incidents occurred in the fall of 1775, around October, I believe. It was a busy month for the Fathers as we prepared for the feast of our seraphic patron, St. Francis, on October 3. And what a joyous feast we had that year! For the first time since the mission was founded there was plenty to eat; we feasted on beef, mutton, and rabbit, on breads of wheat and corn, and on various Indian dishes. Best of all, we baptized sixty new converts on one day. At last we Fathers could entertain the hope that soon all the Diegueños would be converted.

Not long after the feast, Carlos and Francisco disappeared, leaving word that they had gone to the villages in the hills to seek converts — an excellent excuse, for otherwise we would have followed them and brought them back for another punishment. In fact, the brothers had gone to the more remote villages in hope of starting a war against the mission. So many of their people were being converted, they said, that soon there would be only Christians, and the people in the hills would be persecuted and forced to adopt the Faith.

These rumors of war reached me at the mission, but I refused to heed

them. Was I misled by the signs of prosperity around me — by the plentiful harvest and the memory of sixty converts, all in white cloth, crowded near the font to be baptized? I truly can't remember. Perhaps the feast had made me feel the mission was blessed, and therefore invulnerable, when in reality it was more vulnerable than ever. In living I observed excessive joy to be followed very often by sadness of the same degree, and likewise deep sadness seemed to cultivate a kind of joy, if only that of noticing, as though for the first time, the texture of one's hand and the color of grass. The feast had made my joy excessive. Then was my joy preparing me for trials yet to come?

This is speculation. I should declare that God prepared my way, and that my duty was only to know that way and follow it.

On the fourth of November in that fruitful year, under a bright moon, 800 Diegueños approached the mission, then divided their forces, sending half down the valley toward the presidio. They intended to attack the mission and the presidio at the same time.

I was asleep in my room, and next to mine slept Father Vicente Fuster, who had replaced Father Duménil as my companion in the previous year. In the smithy were two blacksmiths and a carpenter, and in the guardhouse, a corporal and three soldiers, all numb with slumber.

The heathens first crept into the huts of their own Christian people and warned them to make no sound before the attack, then they crept into the church, broke into the locked vestry and looked it of the supplies and other vestments, then set the church and various other brushwood buildings on fire.



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The carpenter and blacksmiths, I believe, were the first to awaken. José Arroyo, one of the smiths, rushed forth with a sword and was felled quickly with arrows. The carpenter, José Urzuelo, received two wounds that took his life after the battle. He and Felipe Romero escaped to the guardhouse where they roused the soldiers.

The Indians meanwhile had begun to shriek like fiends in Hell, and it was this noise that opened my eyes. There was smoke, and the sharp odor of burning wood, and yellow lights and shadows dancing against the wall. I called to Father Fuster, who just at that moment rushed into my room and cried, "The Gentiles are upon us!" We were both more fearful than I should like to admit, but we calmed ourselves quickly as we made for the guardhouse, running along the outside of the long adobe building. I remember seeing the good padre running before me, and thinking that he had had the presence of mind to put on his sandals. And then I thought of the Holy Cross above my bed, and wondered if it would burn, being wooden.

Reaching the end of the building, we had only to turn the corner and enter through the guardhouse door. Father Fuster went before me. To my left, at about thirty paces, I clearly saw a band of Indians — I don't know how many — and among them were ones wearing the clothing of our mission. I halted; my right hand was on the corner of the building, and then I let it go and walked toward them.

The shouting ceased as I approached, and when I reached them they were altogether silent. I suppose they thought I was carrying a weapon; I saw a few of them step back as I neared, but this only made me raise my palms toward them in a sign of peace.

From where I stood, I saw the faint tattoos they wear on their foreheads and chests. I said, "Love God, my children," and then they took hold of me, first one and then several at once.

Touching me raised their excitement to an awesome pitch. Before I could think of what to do, they were shaking me and tearing at my habit and dragging me I knew not where.

It would be unseemly, I think, to dwell on what they did with me. Also it is unimportant. Let me say only as a matter of curiosity that they gave me the death of their worst criminals. This took place in the dry bed of a stream which was well below the height of the mission, and also at a greater distance, I guess, than that between the mission and the white memorial cross you may see today. My temporal remains were discovered the next day and decently put to rest.

Why, then, did I do it? No long answer would suffice. I didn't think of what I was doing. Certainly I did not act out of valor. I did it because I loved them, and because I felt that an act of love, as Father Serra had shown in treating the wounded, is finally more potent and in a sense more real than the blows of a club or a stone. All of us who lived that night are dead today, and all that remains of any use is the fact of what we did.

But enough of that — we still have Father Fuster, the blacksmith, the carpenter, and the four sleepy soldiers in the guardhouse. Father Fuster — now there was a brave man! — hastened back to my room to find what had become of me. One minute I was at his heels, the next I was gone. Despairing, he returned to find the soldiers vainly battling the fires that the Indians had set on the roof of the building. Soon

(continued on page 14)

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## Faith, Fire, and Blood

continued from page 1  
the room became untenable. God in this extremity provided one of them with the thought of taking refuge in the cockhouse: a low, three-sided adobe structure that had the advantage of being roofless. At the expense of wounds to each one of them, the defendants removed themselves to this open box and succeeded in building a barricade in the place of its fourth wall.

Here they passed the night, firing their muskets into the natives, who retaliated by throwing rocks and firebrands over the walls. Father Fuster protected a fifty-pound sack of gunpowder with his cloak and body.

When the Indians retreated at dawn, their Christian brethren approached the survivors with bows and arrows, saying that they themselves succeeded in driving away the attackers. All but the few adobe buildings were burned to the ground. My body was found and identified by the patches of white skin that showed through the blood. Carrying the dead and wounded, the survivors

walked the six bitter miles to the presidio, not knowing whether it too had been destroyed.

There they found everything normal. The soldiers at the presidio had not even been aware of the fighting at the mission. The Indians who had gone to attack the presidio turned back when they saw the mission on fire, for they assumed that the soldiers had seen it too, and had cocked their guns for the attack. What honor these Indians paid the King's soldiers! Their sentinel had not even noticed the mission's bonfire of half a dozen buildings; he said later that he took it to be the shine of moon-

light on the woods. He was not punished for his negligence, nor were the soldiers at the mission who had failed to post a night watch.

The news of the burning soon reached the other missions, and was demoralizing to all but Father Serra. On hearing of my death, he threw up his hands and cried, "Thank God! Now the ground has been watered, and the conversion of the Diegueños will be complete." He rushed to San Diego, as did soldiers from all over the territory. While the friars made reports, the soldiers hurried to the villages, questioning the natives and cap-

turing anyone named as one of the assassins. These were brought back to the presidio to be flogged, questioned, and flogged again. One of the unfortunate died of his lashings. Another, half dead, escaped from the infirmary. Carlos must have known that the soldiers would hunt him out of the country, and so he returned to the presidio on his own and gave himself up to the Fathers. An ancient custom granted that any fugitive from criminal or civil law could seek asylum in a church, bestowing himself on God's mercy. Thus Carlos presented himself in the church — or rather, the

warehouse that served as a church within the presidio. The comandante Fernando Rivera y Moncada drew his sword and dragged poor Carlos out of the building while Father Fuster stood by the altar and declared Rivera excommunicated. The comandante then appealed to Father Serra, who said that the excommunication would stand until the fugitive was returned. At last Rivera relented. Without admitting that he had led the revolt, Carlos repented his sins and was forgiven. His brother was never seen again at the mission, and Carlos came to miss him dearly.

The rest of the captured Indians, who numbered only thirteen, spent about a year in the stockade, and then, one morning in February, were released. A salute of the cannons, and a cheer from soldier and Indian alike, ended the affair.

In closing, I must contradict my beloved Father Serra, for the watering of the ground with my blood did not assure the complete conversion of the Diegueños. Of all the Indians in California, those of San Diego yielded least to the kindness and discipline of our Faith. They were a stubborn people. Or perhaps resolute is a kinder

word. They resisted our love as much as they gave in, partly, I suppose, out of love for their own immemorial fathers.

A curious thing happened while the captives were in the stockade. One of them was a medicine man who was known to have wished to kill Father Serra during the first attack on the encampment years earlier. He somehow reckoned the anniversary of that attack, August 15, and managed to hang himself from one of the stockade's rafters. He did this without the help or knowledge of his captors, or his fellow prisoners.

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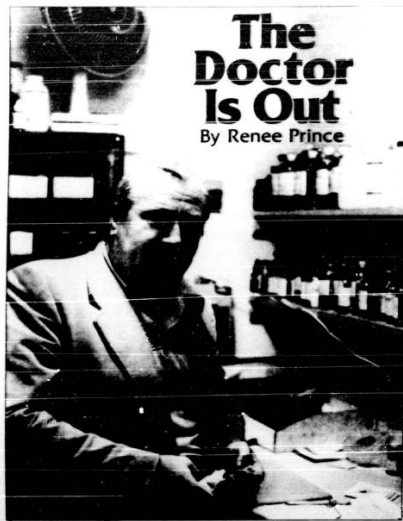
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## The Doctor Is Out

By Renee Prince

Raymond Brown

Some people say Raymond Brown is a genius in his field. Others, including Deputy District Attorney William Holman, say that he is a dangerous con artist indirectly responsible for at least one death. Brown practices homeopathy, a 180-year-old system which relies on herbal remedies to

help cure everything from schizophrenia to cancer. On July 15, 1981, Brown was found guilty in San Diego Superior Court of one felony and four misdemeanor charges of practicing medicine without a license, in spite of his defense that licensing and medical-practice laws are current-



Ken Brown, William Holman

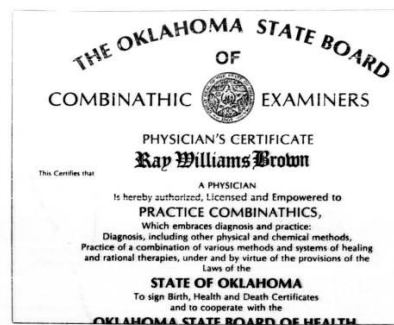
ly so vague that virtually anyone can be so charged. A little more than a month later Brown was sentenced by Judge William Low to six months in prison and three years supervised probation; he was ordered not to give any medical or health-care advice without the court's permis-

sion, and was fined \$2400. Brown is a tall, portly man in his late forties, with graying, close-cropped hair. He was surrounded by a small group of supporters as he left the courtroom on the day of his sentencing. His young wife Linda clung to his arm and looked straight

ahead without expression. During the sentencing, as the prosecutor had made statements about Brown's being debt ridden and unreliable, she had whispered to herself over and over again, through clenched teeth, "That's not true." Brown detached himself from his small group and approached me. His light-blue eyes, large and protruding, were blinking rapidly and he seemed unable to focus them, as if he was about to cry or was in shock. His voice was barely a whisper, tremulous with anger. "See what I mean, what a force it is?" The American Medical Association just wants to smash me down to scare other healing-arts people away from competing with their monopoly. The press is going to hear from me, too. We're suing the San Diego Union.

Other members of the press were hovering around us now, and Brown turned away to give them a brief statement. A few minutes later, as the doors of the elevator closed behind Brown and his departing group, Keith Monroe, Brown's lawyer, was on the phone next to the lobby. "Yeah, things went pretty well. We're getting two days to put through an appeal," he said, "so we have a good chance to do something about his six months. I'm optimistic."

In March, 1981 an investigation of Brown's activities by the district attorney's office had resulted in the charges being brought against him. He would soon go to trial. This in itself was not so startling; alleged "quacks" are brought to trial nearly every day in the San Diego County court system. What made Brown's case



unusual was that he claimed doctoral degrees in homeopathy and naturopathy — disciplines legally recognized in some places such as England, Germany, and some parts of the United States, though not in California. He was also a man surrounded by strange rumors and odd circumstances. He had a large following of loyal patients and colleagues. This was no ordinary medicine man, but a mysterious figure around whom "the facts" swirled and changed endlessly.

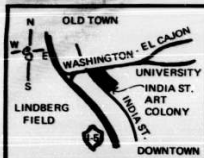
Early in 1978, Brown moved from Arizona to San Diego, intending to become a practitioner in the Del Cerro branch of La Jolla's Institute for Creative Living. This was a local chapter of the center of the same name located in Beverly Hills and founded by Dr. Fred Weaver and Arthur Shapiro. One of the San Diego institute's founders was clinical psychologist Robert Kessel, who in the February, 1978 issue of San Diego Magazine had this to say about his

colleague: "Dr. Brown is an amazing man — he's the subject of a fifteen-minute film based on his death experience. Once while skin diving he was run over by a boat; for three and a half hours he was clinically dead."

Shortly after that, while skin diving in an area where Spanish galleons reportedly had sunk, he came upon an underwater pyramid off Bimini. Inside the pyramid he found a crystal, which is with him now. The crystal story had been featured on *In Search Of...*, a television show aptly given the designation "speculation" in the TV listings. Brown was also associated with another story just as veiled in mystery. He had supposedly been accused of killing a young girl through some kind of esoteric healing process. That incident, in rumor form at least, had surfaced during the San Diego investigation. Another odd footnote: supposedly Brown had actually been knighted for brilliant achievements in the field of homeopathy.

After the local district attorney's office had completed its investigation and charges had been filed against Brown, his defenders began to speak out. One of those people was Brian Millar, a computer programmer who had worked with Brown and who was eager to speculate about Brown's upcoming trial. "Ray is one of the best homeopaths around," he said, "but here in California there's no such thing as a licensed homeopath, so 'quackish' sounder" has become the pigeonhole all homeopaths in this state have to go under. Ray had to have a plaque in every wall.

(Continued on page 20)



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## The Doctor Is Out

(continued from page 12)

saying he wasn't a doctor, that he was only licensed to give nutritional counseling. "The trial hinges on whether Ray overstepped those boundaries and made claims beyond it, whether or not he claimed to his patients he could cure such-and-such a disease. The legal issue is not whether homeopathy works. But I think it does involve the question of whether homeopathy should receive licensing. I think the Medical Quality Assurance Board singled Ray out because he was very successful. He was reaching the man on the street. They want to scare other homeopaths out of practice by hanging him as an example."

According to Jerry Sanders, head of the Medical Quality Assurance Board's southern division, his people are the investigative branch of the California State Board of Medical Examiners. That board is under the administrative wing of the California Department of Consumer Affairs. The nineteen members on the Board of Medical Examiners are all appointed by the governor; twelve are medical doctors and the rest are members of the public (one San Diego M.D. is a member).

The board has three divisions, one of which oversees medical quality. The investigative branch of this division is the Medical Quality Assurance Board. They operate under the California Medical Practices Act, which makes practicing medicine without a license a criminal offense, and their job is to investigate those cases where a person not medically licensed is suspected of "playing doctor."

The trouble with the board's investigative area is the lack of definition in the term "practicing medicine without a license." It can reduce itself to a semantic problem in many cases. Did the defendant say he would cure your illness or did he simply

offer his services? Did he offer advice or did he sell a particular solution? In many situations, such as Brown's, it can become the plaintiff's word against the defendant's; the jury must decide which testimony to believe.

For this reason, many practitioners of the new-age healing arts, such as naturopaths, reflexologists, and iridologists, have found themselves in a sort of legal limbo. Though they may be able to obtain a license (that of "nutritional counselor," for example), they are not in any sense legally protected. They learn to word carefully what they say to their clients (using the word "patient" is frowned upon), and they avoid references to cures, solutions, and results, lest a dissatisfied patient complain. The complaint could come personally, through an M.D., or through George Eberhart, principal investigator for the San Diego office of the Medical Quality Assurance Board. It was Eberhart who decided to turn the board's original investigation of Brown over to Deputy D.A. William Holman so that criminal charges could be brought.

Brown's field, homeopathy, is a healing discipline invented (or discovered) in Germany about 180 years ago by physician Samuel Hahnemann. The word homeopathy means "to treat with something that produces an effect similar to the suffering." And this is the basic principle: that certain herbs, if given in large doses, will produce a particular set of symptoms — say, headache, pain in the left shoulder, or insomnia. Those same herbs, if administered in extremely small doses, will supposedly eliminate the same symptoms, no matter whether they're associated with a three-day virus, cancer, or a heart condition. Several people familiar with homeopathy attempt to explain this confusing train of assumptions by saying, "It's the same kind of apparent paradox as a vaccine, or digitalis, or quinine. In large doses, they cause the very symptoms which in diluted form they avert or reduce."

But unlike quinine or vaccines, there is

no empirical reason why homeopathic treatments should work. Though dilution procedures and herbal catalogues are complex and sophisticated, they are not scientifically validated. But many people swear that the process works. There are the inevitable uplifting examples: recovery of life, limb, or mental stability, all through the herbal remedies and "cleanses" of the system. Supposedly, the British royal family has required for more than one hundred years that all their medical doctors be also trained as homeopaths. The profession allegedly has a recovery rate of eighty percent.

Ray Brown was a practicing naturopath (Arizona's legal equivalent of a nutritional counselor) in the Phoenix suburb of Mesa, and he was doing quite well. He had a large ranch-style office suite and the latest in "experimental equipment." But charges of practicing medicine without a license caused some bad publicity, and Brown decided to relocate in San Diego. He hoped to become the latest addition to the board of the post, new-age Institute for Creative Living. According to state law, unless he was an M.D., homeopathy was forbidden territory. (California physicians can legally practice homeopathy as part of their regular medical services.) If he wanted a license to do business, he would have to call himself a "nutritional counselor." (Apparently in an attempt to attach some credentials to his name, both Brown and his wife Linda enrolled in something called Sequita University, located in a Chula Vista shopping center. A man named Joseph Hough presented them both with "doctoral" degrees in "combinatorial medicine" within a short period of time.)

According to psychologist Don Shea, a staff member of the Institute for Creative Living, Brown was denied his bid for a position as a member of the institute, so he opened his own offices on Ronson Road in Kearny Mesa, billing himself as Dr. R. Brown, M.D. It was at this point that Brown ran into the Medical Quality Assurance Board. According to friends, he was overextended financially but was comply-

ing with the state law, which required a plaque in every room of his offices stating that he was a nutritional counselor. He had forms for each client to fill out which further clarified his situation, explaining that he was not a medical doctor but that a physician was available at his facility should the patient wish to see one. The client was required to initial each paragraph and to sign the document. In this way, like many other San Diego nutritional counselors, Brown was supposedly protecting himself against legal action from the Medical Quality Assurance Board, known to some members of the holistic health community as the "anti-quack" squad. Believing that getting himself licensed as a nutritional counselor would bring him within the law and therefore make him safe from suspicion proved to be Brown's biggest mistake.

Early in 1980 several ex-patients of Brown's filed complaints against him through the Medical Quality Assurance Board. Their charges convinced George Eberhart that something was wrong in Brown's clinic. He then initiated an investigation of Brown's activities. The results of this investigation were given to Holman and charges of practicing medicine without a license were officially filed against Brown in February of 1981. The charge is normally a misdemeanor, so the situation probably wouldn't have been more than an irritant for Brown had not Charlene Haynes happened to see an article on Brown in the *San Diego Union*. The headline read, "Man Booked for Treating Patients," below which was a photograph of the man she'd been taking her eight-year-old daughter Holly to see over the past few weeks. Within hours she was added to the list of ex-patients bringing charges against Brown.

Holly has a mild though incurable form of muscular dystrophy which medical doctors feel will certainly disable her later on in life. According to Holly's mother, Brown had claimed Holly's condition was curable — using his treatments. When she

(continued on page 22)

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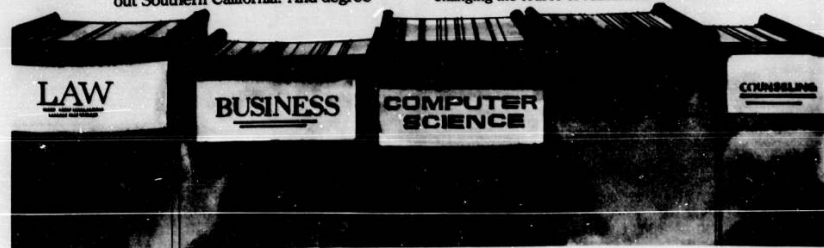
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# The Doctor Is Out

(continued from page 2)

saw the *Union* article on Brown, she lost that faith she had in him and went to the D.A. with her story. It was the possibility of serious harm in Holly's case that later netted Brown the felony conviction.

Not long after the trial, Brown left San Diego and returned to Mesa, Arizona, where he was reached by telephone. His voice over the long distance wire was faint and thin, but energetic. Immediately he launched into his side of the story, talking in a nonstop, powerful flow. "The whole thing was a direct attack on me by George Eberhart, the chief investigator for the Medical Quality Assurance Board, which is secretly run by the AMA [American Medical Association]. I know, I know, they'll all deny it, but everyone in holistic health in San Diego knows what this guy Eberhart is, just a paid hit man for the AMA. They've tried to put me out of business before, in Arizona, and then in San Diego, but the charges were dropped because there was no evidence they could bring against me. This is just another example of the AMA trying to enforce their monopoly on the healing arts by harassing individuals who operate outside allopathic, or traditional medicine. Everything outside the traditional AMA-

sanctioned, medical fields has been threatened and harassed almost out of existence—aridology, Reiki, you name it."

"Every year I get five or six guys coming into the office," he continued, "trying to get me to say 'I can cure you,' so they can pull the plug on me. They're undercover agents sent in by the board, and as far as I'm concerned that stuff is out-and-out entrapment. But none of those agents could find anything illegal about what I do. Last year, in Arizona, they [in Brown's opinion, investigators from Arizona's Medical Quality Assurance Board] even broke into my office twice and went through my confidential files. The police department says they were amateur jobs, but I know they were after information, because it was used in the Arizona trial. Another thing: a private investigator I hired said that the Arizona and California boards use a private investigative firm which is financed by the AMA."

According to Jerry Sanders, head of the California board's southern division, they'll all deny it, but everyone in holistic health in San Diego knows what this guy Eberhart is, just a paid hit man for the AMA. They've tried to put me out of business before, in Arizona, and then in San Diego, but the charges were dropped because there was no evidence they could bring against me. This is just another example of the AMA trying to enforce their monopoly on the healing arts by harassing individuals who operate outside allopathic, or traditional medicine. Everything outside the traditional AMA-

information and we have to prove the allegations. We have no random spot checks." Both men denied that their respective boards ever employed the services of private investigation firms. Several practitioners in the local holistic health field told me they believed undercover agents had come by their offices several times a year, posing as clients to check them out. And there are stories constantly circulating within this community of alternate-health-care professionals. Indologist Harry Wolf was driven out of San Diego because "he was starting to feel a little heat," two other indologists claimed. And according to John David Schonbrock, head of the Self-Healing Center in Pacific Beach, "Guys from the law enforcement agencies come in every once in a while disguised as potential clients. You can spot them immediately, though, because they'll try to get you to make promises about what you can do for them."

Other holistic practitioners, however, say they've not noticed any harassment. Dr. Barnett Meltzer, founder of San Diego's University for Humanistic Studies, claims that no one among the school's staff or graduates has ever been bothered by the Medical Quality Assurance Board.

Whatever representative of the board was used to investigate Brown (Eberhart, San Diego's principal investigator, refused to discuss the case), it is clear that the reason he was singled out for criminal

charges was his involvement in the Holly Hayes case. Brown says of the incident, "The whole Holmes story is absolutely ridiculous. For telling her that people like Holly had been helped through homoeopathy, for giving the girl some hope. I get the damn book thrown at me. A Dr. David Paa from Children's Hospital gave some name story about how a faith healer had told a young terminal patient that he'd been cured. When the boy found out he wasn't, he tried to commit suicide by stabbing himself in the head with a fork. He compared this story to Holly's case. The whole thing is so ridiculous, I can't even believe it happened, you know? They must send me to prison for this. To prison. Holman has really been pushing them to send me for a long time."

Brown then addressed the subject of the charges that were brought against him in Arizona, where he lost his license. "That was just more AMA bullshit. Myself and some other homoeopaths tried to push through legislation to allow licensing of homoeopathy. What happened was that every one of us was investigated and our lives made unbearable. I think, here, the San Diego Police Department stalled about bringing me in for looking out the TV cameras could get there, so they could parade me up and down in front of them."

(According to the arresting officer in the case, the cameras had been there by coincidence, doing another story. The booking

delay was caused by a new procedure and resulting red tape.) "I know what I'm doing, and I know homoeopathy works. But the MQAB and the AMA don't want to see anything that smacks of the holistic attitude."

Lester Goldman, a one-time patient of Brown's and a regular writer for the San Diego periodical, *Holistic Living News*, agrees with Brown's analysis. Goldman is a frail man, thin, bespectacled, and pale. Goldman has been afflicted with arthritis since age seventeen. He is now in his early thirties, though he looks much younger. He told me that for six months he had had constant diarrhea and extreme bleeding from the bowel. "After Brown's cleanse treatment, both symptoms completely disappeared. Holistic healing is the only valid way to health. I had to have both pills replaced within a week of each other and I went through both operations with absolutely no drugs, thanks to my holistic training."

"I've been exploring natural, holistic healing arts for eight years now, and out of all the many healers I've gone to, and it's the most advanced I believe in him. I feel he's a man who knows what he's doing."

"Over one hundred people signed a petition endorsing him, and a lot of his patients wanted to testify on his behalf, but the court wouldn't let the satisfied patients testify—just the dissatisfied ones. When you treat as many people as Brown does, it's no surprise that a few aren't happy with his results. A lot of us feel strongly that

Ray has helped us out. One of his patients, Dina Hawker, will tell you Ray not only re-established her own good health but was responsible for saving her daughter's life." Hawker claims that when she found herself pregnant at age forty-two, medical doctors told her to abort because the risk of deformity and death was so high. She was very ill, she says. Brown not only cured her but helped her to have a successful pregnancy and a perfectly healthy daughter.

Goldman, like Dina Hawker, felt Brown was a brilliant man, unfairly attacked by the system. "This is my main point," Goldman said, "about Ray being singled out for trial. I mean I was there for fifteen hours of it and the aura of it, the courtroom drama is what concerns me most. The question wasn't whether Brown was doing something that was in truth valuable; the question was, could the prosecutor convince the jury that this guy was a quack. Which wasn't hard to do since everything, every procedure that Brown uses, is so far in advance of commonly understood, present-day medical techniques that neither the jury, the prosecutor, nor the judge were capable of giving a fair response."

"Truth was not the issue in this case. Brown was convicted through the skill of the prosecutor, Holman. The guy is a madman. He's a master at character assassination, theatrics, knowing how to manipulate the jury and even the witnesses to his point of view. I mean, it was incredi-

ble. It just made me ill to watch it—to deliberately slam another person like that—it just tore me apart."

"The system, the MQAB, which is part of the AMA, which is part of the drug companies, which are also the oil companies, is out to get Brown and people like him. It was simply an effort to far and feather the man."

Deputy District Attorney William Holman is a smallish, unimposing man, until he begins talking. He has a big, booming voice perfectly suited to courtroom debate. His partner for the Brown case was District Attorney's Investigator Ken Brown (no relation to the man he helped convict), who resembles a short-haired beaver. Glenn Ford Holman's office is a cubicle located on the fourth floor of the downtown San Diego County Courthouse. Half the floor houses the D.A.'s huge complex of bustling offices and a gigantic central typing pool.

Once inside Holman's office, both men stopped to point out a diploma of some kind. "Just take a look at that," Holman said, pretending to sound proud. "I'm now a doctor." The paper was a Xeroxed doctoral degree in "osteopathic medicine" from Sequoia University. "I got that as a joke. If you take a good look at the seal on it, you'll see it reads, 'Official Seal of the Diploma Mill.'"

I kept that on the wall to remind myself of the Brouse case. Every single one of his so-called degrees is exactly like that: some mail-order college from some crossroads that doesn't exist anymore. He had

an office sign that read, Dr. R. Brown, M.D. He said the M.D. stood for Homoeopathy, Marketing Director. He claims he got a doctorate in both naturopathy and homoeopathy at Sierra State College up in . . . He looked at Brown. "Where was that place supposed to be, anyway?"

"Fullerton, I think," Brown offered. Holman leaned back in his chair. "Well, wherever it was, it wasn't there when we checked his story out. None of his schools checked out, except Sequoia University. Now that's a place of higher learning," Holman said, his voice dropping with sarcasm. "It's located in a shopping center. I think it used to be a beauty parlor or something like that. Dr. Hough, the guy that runs it, is a real character, too. He's not only a member of the 'Oklahoma Medical Board' but an ordained bishop of some kind. Gives services at the University every Sunday, I believe. Anyway, Ray, Linda, and I all graduated from illustrious Sequoia U."

Inspector Brown walked over to a small box and took out several plastic bags filled with a white powder. "Brown sells these," the inspector said. "No one knows what's in them, but he claims they'll cure anything. It costs about \$1500 for several of these. Think it's worth it?" He dropped them into the box again.

"Did you know that Brown at first claimed two years of pre-med work at Brigham Young University?" Holman (continued on page 24)

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## The Doctor Is Out

(continued from page 2)

asked. "Well, we got the records on that, and found out Brown was there for two semesters, and took classes like English and skiing." He turned to Inspector Brown. "Why don't you get the files on the case?"

A few minutes later Brown returned carrying a two-by-three-foot cardboard box filled with photos, official records, Xeroxed forms, and correspondence. He dropped it on the desk with a loud thud. "Okay," he began, "the most interesting evidence we have on Brown is the photos that the investigating officer for the Arizona case got. His name is Brown, too. No relation." The photographs were of Ray Brown's office, they had been taken during a search in 1977 connected with the Arizona charges. By October of that year Brown had pleaded guilty to two felony counts of practicing medicine without a license. The pictures showed several large, well-furnished rooms, each filled with shelves of bottles and tubes. There were examining tables with unfamiliar machines hooked up to them, and scores of framed documents adorning the walls. "Look just like a doctor's office, doesn't it?" Holman asked pointedly.

"Brown was supposed to be a nutri-

tional counselor, though," Inspector Brown put in. "He only was supposed to be giving dietary advice. But never mind that. Here, look at this: it's a picture of Brown's trash." At least twenty empty gallon jugs which had once contained a cheap brand of vodka peeped out of a dozen or so large plastic trash cans. "It's no wonder Brown made his patients feel better," Holman remarked dryly. (Ray Brown has said he used the alcohol for preservative purposes only, though this explanation obviously did not persuade the prosecutors.)

Inspector Brown then held out one of his senior high school photographs. A pretty, dark-haired girl smiled at the camera. "Now here's a picture a couple of months later," Brown said. A small lump on the left side of her head had slightly distorted her eye area. "And here she is a month after Brown began his so-called treatments." The next set of pictures were hideous. The girl was unrecognizable. A huge swelling all along the left side of her face made her head look a third larger than normal. Her one eyelid had been stretched closed over the tightly drawn skin, and was abnormally elongated, making her appear mongoloid.

Among the pictures were notes the girl had written to Brown on her first visits. There were examining tables with unfamiliar machines hooked up to them, and scores of framed documents adorning the walls. "Look just like a doctor's office, doesn't it?" Holman asked pointedly.

"Brown was supposed to be a nutri-

undergo the operation after she was told — and this is normal medical procedure — that there was a small risk of facial paralysis or death. So then she went to Brown, who naturally told her, 'Sure I'll cure you, with no surgery.' The girl died a few months later. Her parents were with her at the UCLA medical center when Brown's Arizona trial began, and they refused to have their daughter put through it. I guess at that point she was definitely terminal. Since they couldn't appear in court, the case fell apart."

(According to the Arizona investigator, the judge later "vacated judgment" on the charges to which Brown had previously pleaded guilty, his official conviction was expunged and he was left with a clean record.)

Holman rose and paced the office angrily. "This man is worse than the guy that pulls a gun on you and asks for all your money. At least you know the situation, you know what he wants. But with Brown, you'd trust him as he killed you. He preys on the trust of desperate people, people faced with surgery or death or deformity. I think the guy is motivated by greed and a desire for power — the kind of power a real doctor has. But he knows he could never go through those years of training. He has had no legitimate medical background. He's just a loser, a dangerous and deadly con artist. I admit, I'm pretty emotional about this case. I'd like to see Brown put away where he can't do any more harm." He sighed heavily and sat

down, a look of disgust on his face. "His house in Arizona is up for sale," he added, "and I get calls all the time from his creditors, asking where he is, looking for the money he owes them. The guy is a criminal."

Keith Mounce, Brown's lawyer in the case, doesn't believe his client is a criminal. He stated in Brown's final defense during the sentencing, "Everyone who came to Brown was advised that he was not a medical doctor. Regarding the felony count, I was unimpressed with the position that Dr. Paa took — that serious mental illness would be likely to happen to Holly Haynes if she were not prepared for the instance of disability. According to the evidence, Brown said, 'I've helped a lot of people like you.' It is this sort of thing that's a felony?"

And Brown says of the charges against him, "Homeopathy is a holistic discipline, and one I've studied for years. We believe any disease, any set of symptoms, are only the outward signs of deeper imbalances in the total of relationships within the body and spirit. Because of this holistic view, our treatment of disease is very different from the traditional medical approach. It's incredible that I was convicted of the charges. I'm a known opponent of the theory and functions of traditional medicine, and that's exactly what I was charged with practicing. Everyone should have the right to other alternatives besides drugs or surgery. We just want the right to exist."

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### Letters

(continued from page 4)

unlocking a car or inventory of the contents.

The reason for this is simple: the tower has the owner over a barrel, and most owners are happy just to get their car back. They never think to fight, don't know where to start, or it simply isn't worth the trouble. There are in fact regulations concerning private impounds that are widely ignored. For example, an owner must be "explicitly notified" that his car has been impounded. A commercial rental agency told me that one of their vehicles had been held for six weeks without notice, despite their name and phone number obviously painted on it! By and large, this happens because the police have no clear mandate to regulate tow companies, and have murderers and rapists to chase before they get to unscrupulous merchants.

There is no issue of a merchant having the freedom to set his own prices. The last trace of competition was eliminated when the law required that the impounded vehicle be towed to "the nearest public garage." Even if the impounder cared about the impoundee, he is legally bound to call the nearest tow. In practice, impounders feel "it serves you right" — a de facto penalty without due process — and if they can line their pockets on the side, so much the better. A PFI is a windfall to the tow company because of the law, it is shorter than the average tow, and he can still charge whatever he thinks he can get. The law protects the general public against 150-mile tows, but it doesn't do any more.

Because there is a noncompetitive situation created by the law, I suggest that the city should ask tow companies to justify the difference in prices between owner and third-party requests. Only a few months ago, the Huntington Beach district attorney sued a tow company with an unfair business practices rap.

People v. Jaram, 122 Cal. App. 3d 251. Those of you who aren't ready to roll over and play dead might start there.

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### Bring Me The Head Of Aunt Bertha

Having followed the tragedies which have befallen Mrs. Louise Wyatt (murder of her daughter, and now robbery/assault at her grave), I'm reminded of a grade-school primer. In it is a drawing portrayed what ancient China did to grave robbers. Given shovels, they dug holes over which they were beheaded. Heads were caught in baskets and displayed as warnings to the passers-by. The body fell into the trench and was covered by other criminals. One knows that grave robbers soon ceased to be any problem. No wonder China has endured so long, and as a society will long outlive ours.

As for Eleanor Widmer's Aunt Bertha, I hope she is only a fantasy, like her favorite remark, "Fantastic!" (The "Charmy of Your Choice," September 24). One so shallow as he could stand under a basket hound and never bump her head.

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## Restaurants

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Ever since the film *Pepe Le Moko* left the protective confines of the Casbah to risk his life in pursuit of the woman he loved, we have come to associate Morocco with all that is dangerous and exotic. The same applies to our gastronomical concept of food from Tunis, Algiers, and Marrakesh — many of us admire its exotism but fear to embrace it. For one thing there is the problem of the names of the dishes: *couscous*, *mechoui*, *hastilla*, *tagine*, and *djaj emchoui*. Yet when translated they mean steam-cracked wheat, roast lamb, pigeon or chicken pie, stew, and sautéed chicken. Now, that wasn't difficult, was it?

We also have to overcome our Western prejudice against eating this food with our fingers. According to Berber tradition, forks or spoons are forbidden, though one may be aided by using bread to both pick up the food and convey it to the mouth.

Having overcome the language barrier and the lack of utensils, we have to adjust to eating in a leaning or reclining position, often on pillows, sometimes on the floor. In most North African restaurants this is translated into awkward banquets and small tables. And, just as you are searching for the plates of Jean Gabin or Charles Boyer and Ingrid Bergman, the lights are kept low. The purpose of this is twofold: you never see the physical defects of the person sitting beside you — you are seated side-by-side rather than opposite — and, unless you bring a flashlight, you can't determine, at close range, exactly what you're eating. But Allah be praised, you won't fare badly, even if you can't see what you are shoveling into your mouth with your fingers.

The truth is that commercial restaurants cannot begin to duplicate the variety of foods produced in the native region. The *djaj* of the Moroccans may offer as many as thirty meat or poultry dishes, twelve salads, and thirty-two side dishes. Visitors to private homes are considered "guests of Allah," and while many dishes are based on simple or peasant fare, the cuisine shows the effect of Egyptian, Persian, Spanish, and French influences.

The newest restaurant attempting to duplicate this native fare, Marrakesh, is located in Glavinia Square, along West Wab and Garfield's of Scottsdale. As

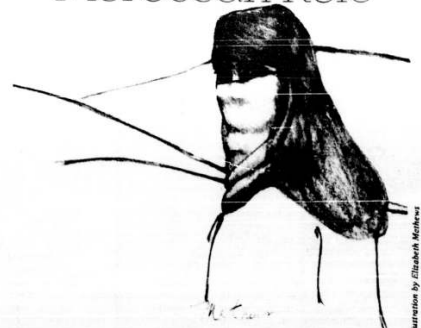


Illustration by Elizabeth Williams

I've indicated, you eat with your fingers, sit side-by-side, lean over tiny tables. The waiters and waitresses affect Moroccan robes and the men wear *fezzes*. It is not as charmingly decorated as Le Beldouin in La Jolla and for me a major defect is the lack of light. We had a private room (for parties of nine or over) and this was so dim that at one point I thought I was eating cracked wheat when it was actually ground almonds. The privacy of this separate room is pleasant but its decor is stark and the walls oppressive. The main dining room tends to be cheerier.

At Marrakesh, men are served first and women last. This is true from being handed towels to drape on your lap, to having your hands washed, to receiving your plates. Fortunately, most of the dishes are served family-style, that is, one large dish makes do for the entire party; otherwise we would have the additional problem of women obtaining less than men, a custom, I may add, on which I was raised; men were served first and were always allowed the choice cuts and the largest portions.

Once your lap has been draped with a brown towel and your hands washed with water poured from a kettle, you are ready to order. The meals have fixed courses which accord with the prices. For \$10.50 you get soup or salad, *hastilla* or *couscous*, chicken or fish, plus mint tea and fresh fruit. This is referred to as the five-course meal, though in fact we hardly think of tea as a "course." Although this meal is referred to as the Marrakesh Express, don't arouse your hopes that it will be presented to you with great speed. Of course, my party and I ordered the \$16.50 feast with nine courses, and we were out of there in three and a half hours. Therefore, when you go to Marrakesh, you dine rather than

eat — you can't just gobble up a lamb brochette and run.

Since we ordered almost everything on the menu, a description of our dinner will cover the spectrum of dishes served there. We started with soup, which is served from a bowl and which you drink without a spoon. The soup is good and due to the fact that you have to drink it, it's not served steaming hot. This was followed by the *hastilla*, which consisted of chopped eggplant, marinated cucumbers and tomatoes and sliced carrots prepared with spices and herbs. You convey this salad to your mouth with bread prepared on the premises. The bread is flavored with anise, has a wonderful crust, and is faintly sweet. I took a piece home and enjoyed it the next day. The carrots in the salad were unique, the eggplant similar to that served in Lebanese or Turkish restaurants. Be careful to pace yourself and not eat too much early on or you won't be able to do justice to the rest of the meal.

The *hastilla*, a "pie" made from filo dough, which is stuffed with ground chicken and ground almonds, arrived next. In some restaurants, notably Dar Maghreb in Los Angeles, the filo dough is layered and the filling is placed in between. This is the traditional way of preparing the dish. But at Marrakesh it appears to be simply a loaf with the dough on the outside. It is gorgeous to behold, as it is sprinkled with cinnamon in the pattern of a star. The cinnamon, along with the confectionary sugar, gives it a sweet taste. *Hastilla* has always been one of my favorite Moroccan dishes and this was no exception. To me, it was one of the highlights of the meal.

We then had lamb brochettes served with *harissa*, a sauce made from olive oil, cayenne pepper, cumin, and garlic. This

sauce sizzles, and in case you don't have your fill of it, it's also served later with the *couscous*. Don't go overboard on this sauce unless you have a capacity for hot dishes. The lamb was beautifully done and of high quality.

Needless to say, we were beginning to sag at this juncture, but we pulled ourselves together and had both the quail and the rabbit. Usually it's one or the other, but since our party was so large, we had both. The quail was poorly done, dry, and without flavor, served over rice. The rabbit fared much better and tasted surprisingly like stewed chicken. It, too, came with rice. I am a great lover of rice and ate too much of it, I regret that the *couscous* was yet to follow.

A staple of North Africa, *couscous* is a type of semolina made from wheat grain. Most of it available in this country (at Middle Eastern or Greek stores) is imported, though if you don't have a *couscoussiere*, the special pot for steaming, the results can be dreadful. The delight of the *couscous* is in what is placed on top of it. I can say without hesitation that the *couscous* at Marrakesh is one of the worst I have ever encountered. It was watery and garnished with bits of *cassava* as well as garbanzo beans. This poor preparation and lack of imagination gives *couscous* a bad name. It may be glorious if served with steamed dried fruit and meat. Since it comes last (before the dessert) it is a severe letdown. The mint tea and fresh fruit were fine and the tiny morsel of *halva* palatable.

My personal advice would be to skip the nine-course meal in favor of the eight or even the five. The one we had offered too much food, very little of which was distinguished. The best dishes were the *hastilla*, the lamb brochettes, the rabbit. Unfortunately the lamb is available only with the \$16.50 dinner, but I did check by phone and was told that it could be ordered, à la carte, in addition to your less expensive choice.

If you're to Marrakesh in Newport Beach (which I had visited before), you will know that the food is good but not outstanding. My realization of how impoverished my own daily conversation is, out of one of the scenes between the Jacqueline Bisset novelist and her young interviewer and admirer ("More than any other woman with a public profile, I respect you") and very soon lover from *Rolling Stone*: she quotes Yeats to him, apropos of something he counters with a quote from Eliot, to the effect that Lawrence was searching for a relationship between man and woman which was unattainable, and then he rounds off this high-toned interchange with a remark perhaps to be expected from an employee of *Rolling Stone*: "I say bullshit to T.S. Eliot."

Service (on a Saturday night) was slow, and one of the waiters was most unaccommodating when I asked to take home at least one half of the *hastilla*. He absolutely refused, telling me it was impossible. This is a fairly ridiculous policy. Our party of ten paid \$245 for our meal and for that price I was entitled to a piece of aluminum foil. Fortunately, another employee secreted some to me. But that shouldn't be necessary.

Marrakesh will enable you to have a good time and to sample exotic fare. It's not the gastronomical Moroccan feast of your dreams.

## Writing and Wronging

DUNCAN SHEPHERD

When not just horror and action cheapies, but big, expensive, mainstream movies are being directed more and more often by whois like John Glen and Glenn Jordan, Steve Gordon and Bob Brooks, Ivan Reitman and Andrew Bergman, it becomes a special pleasure to come upon the name of George Cukor at the end of the credits of *Rich and Famous*. For me, the pleasure subsides shortly thereafter, long before any need is felt to drum up some sentimental twaddle about his homecoming to MGM, about his peerlessness as a director, about his recurrent theme of the clash between artists and reality, or about his legendariness at making slick purrs out of sows' ears. And on reflection, seeing his name at the end of the credits might not seem seemed nearly such a pleasure had it not been preceded by several minutes of music by Georges Delerue.

One way or another, and to one degree or another, I always manage to have a good time at movies about writers, but I had the feeling here that the movie I was laughing at was not the same one that the rest of the audience was. I particularly got a kick, undiminished by my realization of how impoverished my own daily conversation is, out of one of the scenes between the Jacqueline Bisset novelist and her young interviewer and admirer ("More than any other woman with a public profile, I respect you") and very soon lover from *Rolling Stone*: she quotes Yeats to him, apropos of something he counters with a quote from Eliot, to the effect that Lawrence was searching for a relationship between man and woman which was unattainable, and then he rounds off this high-toned interchange with a remark perhaps to be expected from an employee of *Rolling Stone*: "I say bullshit to T.S. Eliot."

The movie may seem to take sides in the debate about Cukor's style, but it is not. It is a sensitive portrait of Bisset and her career, who, after her back-patting reviews

for *Starting Over*, appears to have gotten it into her head that her best asset is not her complexion, as always thought, but her bawdy talent for caricature, and she thus manufactures a Southern accent the like of which has never been heard before the Mason Dixon line, and which only aggravates her already unbearably heavy delivery. The very different treatment accorded these two actresses by the renowned women's director, George Cukor, who at eighty-two years of age may charitably be suspected of being hard of hearing, or who may simply be as indignant as ever, severely damages the picture of camaraderie that is supposed to be built up. It isn't just that it's conceptually difficult to match up a character who is fond of citing Proust, Yeats, and dear old James Cain, with one who favors expressions like "You sly old land turtle!" and who, if she must quote someone, quotes dear old mama (The Bergen character laments at one point, as a guest on the Dick Cavett show, that "Every time I open my mouth, some Yankee thinks I'm stupid," but I would venture a guess that a straight printed transcript of her repartee, divested of its regional dialect, would lead Yankee and Southerner alike to that same conclusion.) Such manifest differences of temperament need not, in real life, stand insurmountably in the way of friendship, but they do create a need, in fictional life, for the artist to work these out. What we get on the foundations of that friendship. What we have here is a movie which takes turns being about first one of these friends and then the other, in other words a movie which takes turns being first one kind of movie and then being another kind altogether, and which seldom homes in on the unifying theme of their friendship. What we get on these infrequent occasions when the two of them do come together is basically an on-going cat fight, culminating in a "comical" tag of war and clouds of sawdust over a childhood teddy bear.

The aesthetic side which this movie ultimately proves itself to be on, against all lip-service to the contrary, is of course Bisset's. It proves this by consistently dragging Bisset down to the level of life portrayed in the trashiest of best sellers. I suppose the "speaking" dialogue put into her mouth is somebody's best attempt at something witty and intellectual, although it more often sounds like somebody's best attempt at recapturing the chatty, city style of a Cukor classic like *The Women*. "I find this mid-century obsession with flesh obscene," Bisset exclaims. "It's like eating green cantaloupes." And we think to ourselves, if we choose to think about it at all: Oh, really? Is that what this mid-century obsession with flesh is like? Is eating green cantaloupes obscene? But much more to the point than her manner of speech is her manner of behavior, and in particular her prolixity for the sort of

erotic episode which, with a little more anatomical detail, would fit right in to any porn movie. The hideously overlit image would fit right in, as it is, and doesn't remotely resemble the high-gloss MGM product of old, and which, if I am not misinformed, is categorized by Erica Jong and the "zipless fuck." I intend some day to dip into the works of Erica Jong first-hand, to verify that and other things, but it seems so hard to find the time when I must on re-reading *La Recherche du Temps Perdu* twice a year.

The La Jolla Village theater is anxious to make its "art" policy better known, and it has begun to do so by sneak previewing its coming attraction a week in advance, hoping for more press coverage and more word of mouth. I can hardly, as I did a few weeks ago in this space, act unimpressed with their specific selections, in view of the fact that one of their recent offerings, *The House of the Dead*, had had no theatrical exposure since its appearance at last year's San Diego Film Festival, on whose board of directors I hold a lofty tastemaking post, and in view of the additional fact that their recent offering, *Like a Turtle on its Back*, was granted from the upcoming festival. Their next offering, starting tomorrow, is *The Hunting of Julia*, adapted from a novel by Peter Straub, of *Ghost Story* notoriety, and directed by a whoist named Richard Lam-craie. This is an "art" movie only in the sense that it has sat on the shelf for several years with no takers, and with ever-diminishing commercial prospects. It is, however, a perfectly conventional and commercial good story in all names except in its emphasis on narrative shape and revelation rather than on style and sensation, and in its modest aspiration toward the small shudder rather than the leap from the seat. One could go on for quite some time talking about its abstinences and avoidances, and making it sound quite exceptional in the process. But were one ever to quit talking in negatives, it would be much harder to make the movie sound exceptional in the highest. It errs on the side of discretion, being one of those British movies in which someone addressing someone else as "sir" or "my dear" amounts to a peak of exasperation. The unvarying brown, mauve, and cocoa color scheme is symptomatic of its tastefulness, and of an attitude rather more scared than scary — not what you most desire from a horror movie. The kitchen-thing strangulation that opens the movie, and the bathtub electrocution much later on, are probably much more what you desire: the sorts of real and possible and unforeseeable horrors that make you reluctant to get out of bed in the morning, and that badly show up the traditional haunted-house/déjà-vu/sane-asylum scenarios.

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# Nobody But Beethoven



JONATHAN SAVILLE

The recent concert of the Los Angeles Chamber Orchestra at the East County Performing Arts Center found the orchestra and its conductor, Gerard Schwarz, in top form. The extraordinary clarity and unanimity that characterize the ensemble, along with the clarity of the conductor and his unerring attentiveness to every detail of color, balance, and phrasing, produced a crystalline sense that the music was not being performed or interpreted but rather *uncovered*, moment by moment, out of a shared spontaneous inspiration. The immanence of hearing through the performance into the music itself was strongly present in the fascinating, wayward passages of C.P.E. Bach's *Sinfonia*, W. 183, No. 1, which opened the program, and in the lyricism and evocableness of the Dvorak Cello Suite, which closed it.

Spontaneity was also the pervading genius in the performance of a new work by Paul Creston, *Sadhusana*, a set of variations for cello and orchestra commissioned by the L.A. Chamber Orchestra, completed only recently, and rehearsed virtually at the last minute. The atmosphere of

freshness and wonderment in the conducting and in the playing by soloist Douglas Davis seemed to rise with serene, unforced naturalness out of the warm melodic grace typical of Creston's long list of compositions: the long-breathed, Italianate cantilena, the meditative song of the heart exploring the world and itself. It was a beautifully appropriate manner for this piece based on the philosophy of Rabi-drath Tagore — *Sadhusana* is subtitled "The Realization of Life" — and in its combination of human sentiment and the radiance of the sacred, it reaffirmed the luminosity of this composer's rich musical imagination, as he enters into his seventeenth year.

What struck me most in the program, however, was a work far more familiar than any of the others: Beethoven's Fourth Piano Concerto. Mr. Schwarz, the orchestra, and pianist Jakob Gimpel were as unified in their conception of this score as if they had been a single superb performer. The pianism of Mr. Gimpel, with its floating tone, its brilliant technique, and its uncanny inwardness, rightly stirred the audience's admiration — along with the regret that we have not heard this noble musician more often. But I must confess that the performance moved me beyond

admiration and beyond the judicious awareness expected from critics. What I became aware of was the excellence of Mr. Gimpel and his collaborators, that in the second movement of the concerto itself. Like most music lovers, I have heard this work dozens of times. Yet it was at the L.A. Chamber concert, with its air of renewal and rediscovery, that for the first time I suddenly felt I knew what the Fourth Concerto was really about. It is about this possibility of happiness.

The interpretation of "abstract" music in emotional and philosophical terms is much frowned upon nowadays. Many modern musicologists would insist that the Beethoven Fourth Concerto is "about" the key of G major; anything else one may say in regard to its essential meanings is mere subjectivism, impressionism, and literature. If I must apologize for my unconstructed conviction that art is related to life, I am willing to do so. But what the recent performance has taught me about the Fourth is now something I know, on the level of intuitive knowledge that lies deeper than any argument or any system of thought — and however subjective that knowledge may be, it may also be worth sharing.

If the Third Piano Concerto is tragic and the "Emperor" heroic, the Fourth may be characterized as cheerful. Its tone is less assertive, less grandiose, less given to the majestic, relentless statement of an unshakable truth. Cheerfulness, after all, is not a stark, dramatic attitude but a lasting shapeliness of the mind, an ability to absorb experience and to re-radiate it in a steady, unobtrusive luster of positive feeling. The cheerfulness here is not a phenomenon of the surface, not the product of a willful ignoring of its opposites. It comes from the depths, and as it rises it takes on the colorations of melancholy and even despair, only to slough them off as it emerges into the pure azure of consummated art.

The opening measures of the first movement reveal much of this process. The piano enters alone, quietly, with a phrase of the utmost unassuming simplicity, which almost as one moves into harmonic areas of meditateness and wistfulness. A little sad, a little timid, a little cheerful — but the rhythmic pattern of that opening phrase (the main theme of the movement, heard again and again) is identical with the fateful three shorts and a long that dominate the Fifth Symphony and the "Appassionata." Sonata, all of these being works from the same period in Beethoven's life (1804-1805) and the subsequent years. What is down-laden in the Fifth and the "Appassionata" has here been transformed into a mild regret; the anguish and terror are faintly implied, but they are tempered by a refusal to demand too much of reality, a spiritual resilience that enables one to live and be happy in spite of the inevitable grief underlying all experience of desiring, getting, doing, and

being.

The spiritual drama of the Fourth Concerto — along with the fact that it is indeed a spiritual drama — is most clearly evident in the second movement. This unique piece of theater is a dialogue between the muted union of angry, howling strings and the soft, plodding, desolate chords of the piano. Reality makes its inescapable demands, the rigid guardian threatens and punishes, but the human spirit goes on in the quiet courage of its plea for life, and the enemy, if never fully converted, gradually subsides into muttering disapproval. In one sense, the spirit has won, for it is still there, still alive, still itself, however much it may have been battered. But the battering has taken its toll. The sadness of the solo part in this second movement is without peer in the history of music; an immeasurable sadness that seems to course in the blood, whisper in every breath, envelop the soul. There is nothing more poignant than the last falling sigh of the piano at the end of the movement, an almost voiceless *appoggiatura* that expresses infinite pain and an infinite, exhausted acceptance of pain.

Not is there anything more marvelous than what happens at this point. It may be correct to say that works of classical music are "about" a key, as formalist commentators claim, but the use of key relationships to express dramatic truth is in fact the central element of the Classical style, and nowhere more so than in Beethoven. The Fourth Concerto offers a stunning example of this procedure. The last, insoluble sigh of the slow movement has evanesced into silence in the melancholy key of E minor. The third movement begins very quietly, on the same note of the scale; but the key has amazingly shifted to C major, blithe, glowing, an essence of cheerfulness, and the debarbaric tune that follows reaffirms the transformation of mood. There is no stupendous heroic joy in this tune, as there is in the C-major horn theme — massive and glorious — that opens the final movement of the Fifth Symphony. It is a spirited, insouciant melody, soon decorated by the piano with jaunty embellishments, and it tells us that within an ordinary, unimpaired, unheroic life it is possible to feel good, to enjoy the world and oneself, to experience a durable and undiminished happiness. Above all, Beethoven shows us, by a device belonging purely to the technique of his art (the key modulation between the second and third movements), that this kind of happiness is compatible with a realistic recognition of life's anguish — in fact, that the happiness arises out of the pain and that one can be turned into the other through a minimal but decisive alteration in perspective. There are some misfortunes — physical, psychological, interpersonal, ontological — we can do absolutely nothing to change, but we can learn to see them differently. All this may seem like a person's preoccupation, willfully grafted onto a

convenient work of art. Naturally, I don't think that is the case. On the contrary, I am convinced that the Gimpel-Schwarz L.A. Chamber performance of the Fourth Concerto enabled me to see lucidly into the mind of the composer, and that the statements this music now makes to me are a direct communication from Beethoven's own spiritual and emotional experiences. Beethoven knew suffering, very great suffering. Already in 1801 he had become aware of his increasing deafness, the one affliction most cruelly detrimental to the career of a musician. "Your Beethoven," he writes to a friend, "is leading a very unhappy life and is at variance with Nature and his Creator. Many times already I have cursed Him for exposing His creatures to the slightest hazard, so that the most beautiful blossom is thereby often crushed and destroyed. Let me tell you that my most prized possession, my hearing, has greatly deteriorated."

The following year he expressed his despair even more intensely: "For six years I have been suffering an incurable affliction, aggravated by imprudent physicians. Year after year [I was] deceived by the hope of an improvement, [then] finally forced to contemplate the prospect of a permanent infirmity, whose cure was impossible. I might easily have put an end to my life. Only one thing, Art, held me back. Oh, it seemed to me impossible to leave this world before I had produced all that I felt capable of producing, and so I prolonged this wretched existence. . . . Patience — so I am told, is patience that I must now choose to be my guide; I have patience enough."

Yet a few days later his anguish was speaking with full, unqualified force: "The cherished hope — which I brought with me when I came here, of being healed at least to a certain degree, must now shroud me entirely. As the leaves of autumn fall and are withered, so, too — my hope has dried up. Almost as I was when I came here, I leave again — even the courage — which often inspired me on lovely summer days — is vanished. O Providence — let a single day of untroubled joy be granted to me. For so long already the reassurance of true joy has been unknown to me. O when? O when? Divine one — may I feel it once more in the temple of Nature and of mankind? Never? — no — that would be too hard!" He was two months away from his thirty-third birthday.

How did the afflicted Beethoven deal with his suffering, his despair, his feeling of the injustice Nature had done to him? Everyone knows of his defiance, the melodramatic gesture of the powerful will by the throat, it shall certainly not bend and crush me completely. This is the attitude that lies behind the Fifth Symphony, with its relentless, violent struggle leading to the final, heroic triumph. But Beethoven was composing the Fourth Piano Concerto at precisely the same time as the Fifth Symphony, and there he found a different way of confronting the same issues. The struggle is no longer a matter of overt heroism and melodrama. It is, instead, a patient, persistent effort to acknowledge every bit of his pain, down to the last spent sigh, and yet to go on living with cheerfulness, humor, and the capacity for delight.

Perhaps there is even more heroism in this attitude than in Titanic defiance of fate. The experiences embodied in the Fifth Symphony belong to "the unique genius of the great artist, the good man," as Beethoven's friend Therese Malfatti characterized him. The experiences of the Fourth Piano Concerto — experiences made so vivid in the recent San Diego performance — demand of us neither genius nor greatness, but only the strength to will ourselves to be happy, without self-deception, without self-pity, and in spite of everything. The Fourth Concerto does not tell us that such happiness is easy to attain. But it does tell us that it is possible. In a world where innocence, goodness, and an abundance of love are no defense against undeserved suffering, whether the suffering of the body or the suffering of the heart and spirit, that is an important lesson to be learned. □

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# An Honor to Present



Charles E. Calahan (background); Robin Haynes, Jennie Morau (foreground)

by SMITH

Little weaknesses often stick out in a quality production. In the Fiesta Dinner Theatre's current staging of Bernard Slade's *Tribute*, on the whole a first-rate, compelling show, the play bleeds with a scene that has the audience in the palm of its hand. By this point — and I may be exaggerating here, but only slightly — the performers could say practically anything on stage and it would have a powerful effect. This production is built that well. But when the play concludes, it does so before the audience knows it's over. The lights dim quickly and the curtain calls begin. There is no brief transitional period in between these two events that would enable the audience to absorb the full impact of the last scene or to unpack the play's message at a human speed. Instead, we move abruptly from the world of the play back to our own. The heavy change is like an excellent sales pitch with one flaw: the salesman never gives the customer a chance to sign on the dotted line. A minor gripe that would be less of an irritant if the production were of poorer quality (and it can be rectified easily with a slower fade in the end). But the Fiesta's production is so good that this small annoyance calls atten-

tion to itself. Having uttered a minor complaint, I will now pay tribute. Bernard Slade's drama is concerned with a common theme: the lack of communication between father and son. This lack becomes intensified when the father learns he has only three months to live. So far, old hat. What gives the play both its uniqueness and its power is the nature of the father, who behaves as if he were actually younger than his son. Scotty Templeton is an impressive comedian, a one-liner machine for whom every object is a prop for comic bits and every person a straight man. He has what could be called a Peter Pan complex, an adolescent urge to postpone adulthood forever. Somehow he has made it — fairly successfully in public relations — to age fifty-one, even though he appears to be chronically allergic to both responsibility and seriousness (the fact of his mortality, for example, is an occasion for a comic routine or two). He has lived his life as if it were one long lounge act.

Scotty's son Jud is a casualty of that life. Apparently incapable of humor or whim, Jud has all the earmarks of terminal abandonment. His personality is constructed almost exclusively around his inability to forgive his father. It is a severe, rigidly structured existence, the logical outcome

of having been trained to be the perfect straight man. Where Scotty would be the life of any party, Jud gives the impression he would be most content if he were left alone in a morgue. But amid these extremes, almost formulaic, black and white differences, both Scotty and Jud have many traits in common, and the play skillfully reveals their growing awareness of this fact.

Bernard Slade, who also wrote *Same Time Next Year*, has crafted *Tribute* in ways that could verge at any given moment on pure schmaltz. The situation, the characters — all of whom, with the exception of Scotty, are as much dramatic devices as they are people — and the maudlin themes of the play are prime candidates for unsubtitled emotional excesses. The vehicle of the drama is a testimonial dinner for Scotty, to which all his friends have come to sing his praises. These enormities come throughout, and their unrestrained glowing also threatens to get out of hand. But Slade keeps these tendencies in check, for the most part, by interweaving the comic and tragic elements in his plot with a delicate touch. He keeps his play at the margin between these two extremes — no mean feat — and it is this intermingling of generic elements that gives *Tribute* its resonance and its genuinely earned emotion in the end.

I hesitate to consider, given the precarious balance Slade has forged in the script, what a bad production of *Tribute* would look like. It would probably resemble a confection of nostalgic Rolling Stones fans, twenty years from now, trying to recollect the Glory That Was Mick (or did that happen just last week?). There seem to be so many places where the play could be made to wander far astray, into the dreaded land of mawkishness. But the excellent production by the Fiesta Dinner Theatre, under the disciplined guidance of director Frank Wayne, gives the play a consistently honest heading. Wayne keeps the production inside the script, so to speak, and tempers the potential extremes with tight ensemble work, an eye for detail and nuance, and a clear sense of the potential dangers involved. The result is a genuinely moving drama.

James T. Callahan, a veteran actor of more than 350 shows, makes the evening special. As Scotty Templeton, the childlike joker who built his whole career on charm, Callahan shines in scene after scene. His performance is consistently unpredictable. Like a certifiable manic-depressive, Templeton fluctuates at will between silliness and seriousness. Somewhere within him is an impish urge, infuriating to his son and at times to his friends as well, to react in an unexpected manner — to clown in the face of death, for example. Callahan's marvelous performance is always in keeping with his character's ability to arouse both laughter and pathos in his on-stage audience. As the

evening progresses, Callahan is also able to combine the two in a single moment. His final speech alone is enough to justify the price of admission.

Callahan's performance, so good as a whole that one easily overlooks the many skills that have gone into it, is backed by a fine supporting cast. The play is centered around Templeton. The other characters — including Jud, who could have been developed much more in the script — function as vehicles who reveal aspects of Templeton's character. Few are drawn in much detail. The members of the cast, however, have effectively fleshed out their roles, creating believable personalities, in some instances, out of very little. For instance, Robin Haynes is successful in giving Jud, largely a dullard in the script and intense to a fault, a necessary balance as a character. There are two sides to the Scotty-Jud story, and Haynes manages to round out his role enough to give the other side a sympathetic and credible edge.

In other performances, Albert Sklar is excellent as prosperous, likable Lou Daniel, Templeton's friend, boss, and master of ceremonies for the tribute. Sklar creates the impression that he has actually known Templeton for years. He also communicates an understanding of the man and his abnormal quirks, which adds necessary believability to Templeton's often bizarre eccentricities. Eleanor Rose, Jennie Morau, Charles Kane, and Kathleen McKay — the women in Scotty's life: a doctor, a youthful pick-up, an ex-wife, and a hooker — perform a similar function. At the same time, however, they add inventive touches to their performances that give them life as well. The entire cast demonstrates a detailed awareness of what the play is about, and each member blends his or her part gracefully into the enterprise.

With the exception of the lighting, which tends to bathe the clean lines of Robert Earl's handsomely designed set — the beige interior of Templeton's New York apartment — in excessive brightness, the technical elements of the production have a similarly effective blending. The costumes, in particular, reflect the attention to subtle detail that characterizes the entire production. They function almost on a subliminal level. Slight changes in dress serve to reinforce the feelings of the character at that moment. The costume designer — or coordinator — is unacknowledged in the program. He or she should have been identified.

In recent years, the Fiesta Dinner Theatre has seemed as if it were a burial ground for old Neil Simon comedies; its play selection has ranked a hair above the greatest hits of *Laverne* and what's-her-name. This is hardly the case with its current production, though. *Tribute* is a sensually directed, well-acted drama, and I recommend it highly. If you let it, it will get to you in the end.

# Off the Cuff

How would you sell yourself to a potential employer?



Kimberly Campbell  
Unemployed Restaurant  
Manager  
North County

I'd start off by explaining why I like restaurant managing, what keeps me motivated sixty hours a week. It's competitive; it's exciting to have forty-five employees be dependent on your decisions. There's always something that comes up every day — the dish machines start flooding the whole restaurant, the ice machine doesn't work. It's a challenge. I'm a lifetime certified instructor in food and sanitation. I have a background of courses in restaurant management and I'm willing to relocate if necessary. I was solely responsible for managing a restaurant the last two years. Unfortunately, the owners got into financial trouble and I was out of a job.



Art Langley  
Unemployed Warehouse  
Laborer  
City Heights

I'd say that I can consider me a professional 'cause I do my job well 'cause I was in a program. I have eighteen months of warehouse experience now. I have a forklift license that's good for three more years. I'll drive one anywhere. I don't want another job in a program. The programs are good for training but the problem is that once a program ends, you're out of a job. I want an eight-hours-a-day job, something to pay the rent and make a decent living for myself. I've got to work to live. I'd be willing to work at night, that way I could go to school during the day. Also I feel that people should retire when they get over sixty so they can make room for the young.



Charlene Stuckton  
Unemployed Recreational  
Therapist  
East San Diego

It would be a straightforward approach. I work in geriatrics. You need to be able to care. You have to be sympathetic with the aging process. My basic function is to stimulate their lives so they feel life is worth living. So much of what you hear about older people is all myth. At an older age many people have had a lot of losses — family or friends. If you live with someone for fifty years and they die, that's quite a loss. It's hard to be rehabilitated back to normal. You have to gain their trust. I'm good with people. I've had three years of recent experience with the Genesee Health Center and I think I'd be the right person for the job. I just need enough money to live on, that's all.



Maria Schusterman  
Unemployed General Office  
Ocean Beach

I'd say that I don't want a job where you can sit around and read a book all day. I'd like to be active, even if it involves going through a training program. I just want a typical nine-to-five job dealing with people or working with customers — a medical office, real estate, or banking. Front-desk type of work. I can't believe how hard it is to find this kind of work in San Diego. I've been actively looking for about two and a half weeks now. In Palo Alto, where I'm from, I was earning a thousand dollars a month. I'm beginning to realize people aren't willing to pay nearly as well here. I am willing to settle for less because I'd really like to get back to work.



Dexter Martin  
Unemployed Stock Clerk  
South San Diego

I'd be honest, you know, I don't know what I want to do in life but I'm trying to find out. I'm looking for a job because I need a job, that's why. I can work as a stock clerk or in a food service warehouse like in a hospital or restaurant. I'd go for minimum wage — \$3.35 an hour — but I'd look at the benefits. I'm a young gentleman but I have to think of the future, too, and of a family. You have to look at the benefits if you're thinking of having a family. I really want to work in the morning so I can go to school at night. In the process of going to school, I could better myself and maybe start my way up in the company.

I'm not sure. Lin Jakary  
Unemployed  
Marketing  
Manager

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## READER'S GUIDE

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### Radio/TV

**"Freedom-Kite Regatta,"** the first annual sponsored by San Diego Running Club, will be held Saturday, October 17, noon to 1 p.m., south of the Hilton Hotel, Mission Bay Park. 459-2022.

**Atter Football,** the SDSU Aztec will ride their winning streak into a WAC showdown against the Brigham Young University Cougars, Saturday, October 17, 12:50 p.m., San Diego Stadium. 281-7206. (Televised live on Channel 10, and on tape, Sunday, October 18, 4 p.m., Channel 6.)

**"Heart of San Diego Marathon and 10,000 Meter Fun Run,"** the fourth annual running event with the largest number of finishers on the Pacific coast, will have last year's winners Jeff Galloway (2:19:37) and Sue Peterson (2:51:29) competing in a field of 12,000, to benefit the American Heart Association, Sunday, October 18, marathon at 7 a.m., fun run at 7:45 a.m., from Coronado High School athletic field, 650 D

**Baseball Playoffs,** the league championship series will continue in the National League between the Los Angeles Dodgers and the Montreal Expos, Thursday, October 15, 11 a.m. to 5 p.m., Friday, October 16, 1 p.m. to 5 p.m., and in the American League between the New York Yankees and the Oakland A's, Friday, October 16, if necessary, 1 p.m. to 5 p.m., all on Channel 39.

**"The Lord of the Rings" BBC radio dramatization** will continue with "The Black Riders" and "The Ring Goes South," Sunday, October 16, if necessary, 1 p.m. to 5 p.m., all on Channel 39.

**"Mickey Spillane's Margin for Error,"** starring Kevin Dobson and Charles Hallahan, Thursday, October 18, marathon at 7 a.m., fun run at 7:45 a.m., from Coronado High School athletic field, 650 D

Admission: 400,000 (over the bridge to San Diego). 297-7414 or 758-3552.

**Charger Football** will be televised live from the Baltimore Colts, Sunday, October 18, 11 a.m. to 1 p.m., Channel 39.

**Philharmonia,** the New York Philharmonic, conducted by Rafael Kubelick, will be heard in their Baroque Concert, Sunday, October 18, 1 p.m., KPRS-FM 89.

**World Youth Soccer FIFA semifinals and finals** will be televised Sunday, October 18, 1 and 3 p.m., Channel 10.

**NFL Football Special** will televise the Los Angeles Rams at the Dallas Cowboys, Sunday, October 18, 5 p.m., Channel 10.

**Opera Broadcasts of the San Francisco Opera** will present the opera, "The Barber of Seville," Sunday, October 18, 7:30 p.m., KPRS-FM 89.

**"Mister Roberts"** director John Ford, with Paul Douglas, James Aronson, and Jack Lemmon, will take us back to World War II, Sunday, October 18, 8 p.m., Channel 6.

**"A Town Like Alice"** will continue with events in Malaya after the war, Sunday, October 18, 9 p.m., repeating Monday, October 19, 1:30 p.m., and Sunday, October 19, 11 a.m., Channel 15.

**"Florida Canyon,"** a documentary on the future of this part of Balboa Park, will air Monday, October 19, 9 p.m., repeating Friday, October 20, 8 p.m., and Sunday, October 21, 4:30 p.m., Cox 24 and Southwestern 16.

**Monday Night Football** will televise the Chicago Bears at the Detroit Lions, Monday, October 19, 8 p.m., Channel 10.

**"Hunderwasser's Rainy Day,"** a film on Austrian artist and cult figure Friedensreich Hunderwasser, will be aired Monday, October 19, 10:30 p.m., Channel 15.

**World Series Baseball**, games one and two will be televised from

home of the American League, Oakland Athletics, Wednesday, October 20, 7 p.m., Channel 10.

**"Harvest of Shame,"** Edward R. Murrow's last documentary for CBS, originally broadcast on November 25, 1960, on the migrant farmworkers of America, will be televised with an update showing how little has changed, Wednesday, October 20, 10 p.m., Channel 15.

### Exhibitions

**"Preserving San Diego's Architectural Heritage"** will be the subject of a lecture presented by architect Marc Jaramack, former president of Save Our Heritage Organization, in conjunction with America's Architectural Heritage exhibition, Thursday, October 15, 7 p.m., room 801, Southwestern College, 900 Gray Lakes Road, Chula Vista. Free. 421-1180.

**Auto Lemons** will be the topics of a lecture by Clarence Ditlow, director of the Center for Auto Safety in Washington, D.C., and co-author of "The Lemon Book," for a meeting of Motor Voters, Thursday, October 15, 7:30 p.m., Granada Room, House of Hospitality, Balboa Park. 223-5566 x995.

**Dance and Drama Critic** Dave Barnes, formerly of The New York Times and currently of The New York Post, will deliver the second of "The Balboa Lectures: Arts and Letters," Thursday, October 15, 7:30 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

**"Literacy: The Neglected Human Right — the Nicaraguan Experience"** will be the topic of a lecture presented by Nicaraguan human rights worker Anicetas Martinez, and sponsored by Amnesty International, Junior Division of Commerce Week, Thursday, October 15, 7:30 p.m., Newman Center, 5855 Hardy Avenue, San Diego. 583-0181.

**Planetary Lecture Series** will continue with "The Amazing Planets," presented by Ben Olson, Thursday, October 15, 7:30 p.m., Southwestern College planetarium, 900 Gray Lakes Road, Chula Vista. 421-1180.

**Poetry Reading** by Chris Lehman, local novelist and Latin American specialist, will be given Thursday, October 15, 7:30 p.m., City Cafe, UCSD. Free. 452-3311.

**"U.S.-Mexico Today,"** a Latin American lecture series on topics ranging from the economy to border issues to literature, will present Sister James Cocker's documentary "Mexico Today: Labor Struggle and Politics," Thursday, October 15, 7:30 p.m., Presidential Suite, Aztec Center, SDSU. Free. 265-6685.

**"Australia,"** the continent of Australia and the surrounding islands of the Southwest Pacific, will be explored in a slide-tape program of the Sierra Club, Friday, October 16, 7:30 p.m., Natural History Museum, Balboa Park. Free. 233-7144.

**"Land Use... Or Abuse?"** will be discussed by members of various county planning groups, Saturday, October 17, 10 a.m. to 3 p.m., Presidential Suite, Aztec Center, SDSU. 233-7145 or 425-4894.

**"The Current Stage of Struggle in El Salvador"** will be discussed Saturday, October 17, 7:30 p.m., Military Forum, 1053 15th Street, San Diego. 234-4630.

**Poet Shelley Saxton** will present a reading, Saturday, October 17, 7:30 p.m., Plum's Books, 1615

## TO LOCAL EVENTS

West Lewis Street, Mission Hills. Free. 299-7098.

**Occupational Lung Disease,** the most common disease of the workplace, will be discussed by Dr. Gary Fujimoto of University Hospital, Dr. Jern Abraham of the UCSD School of Medicine, and Elaine Asaki of the Ironworkers Health and Safety Committee, Sunday, October 18, 7 p.m., Pacific Beach Recreation Center, 1405 Diamond Street, Pacific Beach. Free. 291-4460 or 235-5337.

**Insurrection Events** for Richard Altonson, UCSD chancellor, will begin Wednesday, October 21, with three colloquia: "Crowning Boundaries: Humanity in Space and the effects of space exploration and technology on American culture and economy," 9 a.m., room 1105, basic science building, UCSD School of Medicine; "The Butler That Joke: Health Policy Problems and Health Care among California's Mexican Immigrants and Their Children," 11 a.m., room 1105; and "The Deep-Six Hydrothermal Vents: The Hottest Thing in Oceanography," 1 p.m., room 1105. All at UCSD. Free. 452-3120.

**"Bellusca"** an exhibition of sculpture and aluminum relief paintings by Chris Dorton, will be on display through November 7, with a reception for artist, Friday, October 16, 7 to 9 p.m., Quatt Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

**"Puerto Vallarta 1981,"** a new series of paintings by Barbara Welton, will be on view through October 17, Thomas Balboa Gallery, 7470 Girard Avenue, La Jolla. 454-0245.

**New Poetry Series** of readings in prose, performance, and drama will begin its new season with a reading by Robert Duncan, one of this country's best-known and most-respected poets, Wednesday, October 21, 7:30 p.m., Mandeville Auditorium, UCSD. Free. 452-6766 or 452-3120.

**"Alternative Ways to Health"** series will conclude with "Evoking the Human Healing Response," with pathologist Russell Jaffe, Wednesday, October 21, 7:30 p.m., Casa Real Room, Aztec Center, SDSU. Free. 265-6685.

**Open Forum** of school board candidates will be moderated by Evonne Schulz of the California State department of education, Wednesday, October 21, 7:30 p.m., Mission Junior High School auditorium, Ute Street and Chula Vista. Free. 263-1853.

**"The Incited Male: Discrimination Against Men"** will be considered by George Gerd, Wednesday, October 21, 8 p.m., public affairs auditorium, Naval Training Center, Point Loma. Free. Reservations: 225-0073.

**"Woodcut Artistic in Renaissance and Baroque Music"** will be the subject of a musicology lecture presented by SDSU lecturer Lewis Peterson, Wednesday, October 21, 8 p.m., Smith Rectory Hall, SDSU. Free. Reservations: 265-6685.

**Fabric Painting of Dan Ward** will be exhibited through October 23, A.R.T. Gallery, 2802 Juan Street, Old Town. 295-0075.

**"Mothers and Children,"** an exhibition of photographic studies of

marks, and musical instruments, will be on view through November 30, with opening blessings and religious ceremonies, music, and dance, Friday, October 16, 10 a.m. to 5 p.m., Saturday, 11 a.m. to 6 p.m., and Sunday, October 18, noon to 5 p.m., Lotus Folk Art Center, 3701 Indian Street, San Diego. 247-6686.

**"Monumental Projects: Maquettes and Photographs,"** an exhibition of preliminary models of proposed projects and photographs of completed projects by sculptor Niki de Saint Phalle, will open with a reception, Friday, October 16, 6 to 8 p.m., and continue through November 23, Mandeville Art Gallery, UCSD. 452-3864.

**"Bellusca"** an exhibition of sculpture and aluminum relief paintings by Chris Dorton, will be on display through November 7, with a reception for artist, Friday, October 16, 7 to 9 p.m., Quatt Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

**"Puerto Vallarta 1981,"** a new series of paintings by Barbara Welton, will be on view through October 17, Thomas Balboa Gallery, 7470 Girard Avenue, La Jolla. 454-0245.

**"From the 2nd, to the 3rd, into the 4th Dimension,"** an exhibition of more than 125 works, including graphics, multiples, sculpture, drawings, paintings on paper, and jewelry, by kinetic and optical artist Yakov Agam, will be on view through October 18, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 262-2596.

**"Photographs of the Southwest 1928-1968,"** an exhibition of one hundred photographs made by Ansel Adams in Arizona, California, Colorado, New Mexico, Texas, and Utah, including landscapes, nature architecture, and portraits of native Americans, will continue through October 18, Natural History Museum, Balboa Park. 232-3821.

**"Immediate Gratification,"** an exhibition of SX-70 Polaroid photographs by Robert Moneley, dealing with issues of violence and psychological impact through sequential imagery, will be on view through October 20, Installation Gallery, 447 Fifth Avenue, downtown. 387-4070 or 232-5953.

**Cokee Night Photographs,** Arthur Olin's Night series and Michael Degreay's "Unus Mundus" series, will be exhibited through October 21, Gallery 1984, 3847 Fifth Avenue, Hillcrest. 295-3538.

**Fabric Painting of Dan Ward** will be exhibited through October 23, A.R.T. Gallery, 2802 Juan Street, Old Town. 295-0075.

**"Mothers and Children,"** an exhibition of photographic studies of

the American Indian by Edward Curtis, will be on view through October 26, Founders Gallery, USD. 291-4480.

**Group Show** of works by members of the Maple Creek Artists Guild will continue through October 24, Maple Creek Art Gallery, 2400 Kemper Boulevard, San Diego. 234-2151.

**"The Human Landscape,"** an exhibition of images by eighteen photographers, including Yousuf Karsh, Edward Curtis, Irving Penn, Richard Avedon, and Jaume Plensa, will be displayed through October 27, Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1803.

**"Mexican Masters: Today & Tomorrow,"** an exhibition of works by thirty-five established and new artists, including Diego Rivera, Rafael Tamayo, and Jose Clemente Orozco, will be on view through October 31, Deca Art, 1224 Prospect Street, La Jolla. 454-1555.

**"The Human Landscape,"** an exhibition of images by eighteen photographers, including Yousuf Karsh, Edward Curtis, Irving Penn, Richard Avedon, and Jaume Plensa, will be displayed through October 27, Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1803.

### Movies

**"problem" picture.** The psychological problem film reached a peak in the years just after World War II, during which the psychopathic personality was explored in films like *Poseidon* (Joan Crawford put by jealousy), the subconscious was used as a background to mystery in Hitchcock's *Spellbound*, the conditions of mental institutions were exposed in *The Snake Pit*.

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**I.A.R.P.**  
INTERNATIONAL ASSOCIATION FOR RELIGION & PARAPSYCHOLOGY

**Dr. Hiroshi Motoyama**  
Director of I.A.R.P. is visiting California and will present lectures & workshops in October.

**Parapsychology (Psi Science)**  
Inventor of the I.A.R.P. is visiting California and will present lectures & workshops in October.

**Oct. 23 (Sat.)** Talk on "An Overview of Parapsychology, including on Psi, the U.S. and the evolution of consciousness."  
Place: American Center Church, 115 Thorne St., San Diego. 280-9491.  
Time: 7:30 p.m. \$20 donation.

**Oct. 24 (Sat.)** Adult Workshop: Intuitive and professional.  
Place: 399 Sunset, Encinitas. 753-8857. I.A.R.P. America Branch.  
Time: 10:00 a.m. to 5:00 p.m. Fee: \$55, including text books.

**Oct. 26 (Sun.)** Kundalini Yoga Retreat  
Place: 902 Sunset, Encinitas. 753-8857.  
Time: 1:00 p.m. to 8:00 p.m.  
Fee: \$25, including text books.

**JEWISH SINGLES**  
35-50

By very popular demand, the same people that created the very successful group known as Jewish Interactions for singles 20-30, now bring you J2 for Jewish singles in the 35-50 age group. Like J1, the new organization has no affiliation with any formal religious institution. Please join us for music, food, and lots of new people, all for only \$5.00.

**HOLIDAY INN**  
MISSION VALLEY  
SATURDAY, OCTOBER 17  
8:30-MIDNIGHT  
Further information 487-3973

**This Saturday & Sunday, October 17 & 18**  
10:00 am to 5:00 pm.  
Spanish Village, Balboa Park

**ANNUAL OCTOBER ARTS & CRAFTS FAIRE**

• PAINTINGS • POTTERY • SCULPTURE • STAINED GLASS  
• CRAFTS • DEMONSTRATIONS ON "HOW TO"  
• WATCH ARTISTS AT WORK • ORIGINAL ONE-OF-A-KIND ITEMS • INVEST IN ART AT REASONABLE PRICES  
• SAVE ON CHRISTMAS GIFT GIVING  
• OVER ONE HUNDRED ARTISTS TO CHOOSE FROM

• ENTERTAINMENT  
Miss College Concert Band  
1 pm Saturday, October 17  
City Guard Band  
1 pm Sunday, October 18  
The Balboa Man  
8:00 PM

Spanish Village, Balboa Park  
(between the Zoo and Natural History Museum)  
on Village Place off Park Blvd.

SAN DIEGO AREA  
DANCE ALLIANCE  
**DANCE FESTIVAL**

Featuring Works By Major San Diego Area Dance Companies

East County Performing Arts Center  
210 East Main Street, El Cajon  
714-440-2277

Tickets \$5.00 and \$10.00  
Friday, October 16th at 8:00 pm  
Saturday, October 17th at 8:00 pm

SAN DIEGO AREA DANCE ALLIANCE  
c/o East County Arts Center, 470 3rd Avenue, San Diego, California 92101

Holly Near October 24

**PLUM'S BOOKS**  
1615 W. LEWIS ST. 209-7098

Turkey at the Beach

**Effendi International Cuisine**  
483-2008

Dinner 5 p.m. - 11 p.m.  
Fri. & Sat. 11 midnight  
Closed Mondays

Complimentary baklava or Turkish coffee provided with dinner (with this ad)

Bethy Dancin' Wed. & Fri. - Sun. nights  
2740 Mission Blvd. Mission Beach  
Please call for reservations  
Free parking accommodations available -  
3748 Strand Way - Behind Effendi

**FORTUNE FAIR**  
Saturday, October 17, 10am - 8pm  
Palmists, Psychics,  
Astrologers, Tarot Readers,  
Kirlian Photography

Amerasia Center  
(at 2200 Block of 16th St.)  
115 Thorne St., San Diego 92103

Free Admission  
For information call 295-9427



## READER'S GUIDE TO THE THEATER

These readings are presented by the San Diego Repertory Theatre, a non-profit organization. All ticket prices are \$10.00. For more information, call 314-7 Street, San Diego 92101. Tickets are available at the box office.

### THE ACTING COMPANY

The official touring group of the Kennedy Center, formed in 1972 by actor John Houseman, presents three plays in repertory at the Mandeville Center. The company, composed mostly of students from Houseman's first graduating class in drama at the Juilliard School of New York, will perform *William Shakespeare's The Country Girl*, directed by Garland Whight, on Friday, October 16. On Saturday, October 17, they will perform *Camille*, a comedy set in the slums of nineteenth-century Venice, written

by Carlo Goldoni and directed by Lulu Usler. The third play will conclude its first run in San Diego on Sunday, October 18 with a presentation of Samuel Beckett's *Waiting for Godot*. As a producer, performer of drama at UCSD and director of the original Broadway version of the play, twenty-five years ago, directs the production. Two members of the cast, Richard Igwe and Dan Worn, are graduates of the fine arts program in drama at UCSD. The appearance of the renowned Acting Company promises to be a major event in San Diego theater this year. (Sm.)

**BEING YOUR GUN**  
The First Hills Players offer the living, Berni Malt, the book for which was written by Herbert and Dorothy Fields. October 16 through Sunday, October 18 at 8:00 p.m. For information call 452-4559.

of a third kind show. She impresses him so much that he falls in love with her. But the wife, John of Henry Bull—let Frank Lubbock her and he'll have him right in my name. The play, *Henry Bull*, and Scott Hilly have the leading roles and the main characters. They also play two of Berni's fiscal duties. "Anything You Can Do and This, Too, I Can Do" is a wonderful. Along with Bob Stuart, who plays Buffalo Bill, and Howard Eddison, who directs. There's No Business Like Show Business. "Tender Crackles" is a musical directed by Dan Luskowski, a musical director. (Sm.)

**BARFOOT IN THE PARK**  
The 2-10 p.m. Ketch Community Theater offers the Neil Simon comedy about newlyweds fresh from a honeymoon, who begin their life in an old rented flat in New York. When Corie has a career accident toward her husband Paul is a stiff job dedicated to his new career in law. Each has a few adjustments to make. And Corie's mother... a woman of unshakable property... has a few things to say about it. With John Galt, who plays Paul, and Michael Hays, who plays Corie, the couple's upstairs neighbor and resident eccentric. Elaine Renter is the bride's mother. And Jerry Harper is the telephone man. (Sm.)

**BELLS ARE RINGING**  
The production of Betty Comden and Bob Fosse's musical, by the Gaslamp Quarter Theatre, is unique. It has several features that argue for a favorable recommendation, though there are generally on the periphery, away from the main plot of the show. And it has some major troubles that detract from its overall quality. Most of the exciting musical numbers and characters are in the subplot. James A. Strait plays Sander, the self-proclaimed president of a nonexistent record company who tries to worm his way into "Bell Department"—a telephone answering service that is the main

vehicle of the plot. Sander has an obvious talent... as a singer for all non-theatrical jobs... and a fairly sturdy, unassuming performer who gives the distinct impression that he can't wait to get out of stage. After his first appearance in what is essentially a minor role, the audience doesn't wait for him to come back. (Sm.)

**CIRCUS HOPE**  
The San Diego State University Theater for Young Audiences opens its eleventh season with the premiere of this drama by Joanna Kraus. Set in the



The Country Wife

consistently effective as Sue. She is also a capable foil for Stuart's antics. This rendition of "Salzburg," in which Sander won't be a bank account, is a pleasure. As an excellent John's imagination but spatially cramped chronology and Ken Calan's brief appearance he is also the paragon 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 *Bells Are Ringing* a bright and lively show. The problems in the Gaslamp's production, however, are at the center. The job both Nelson Dean Hagen and David Deutch have done good work before, neither is suited as yet for their roles here. roles that often require long, demanding solo stretches (Hagen's part was written originally for Judy Holliday). As a result of these difficulties, the Gaslamp's production is less than satisfying. The chess one gets to the center to the heart of the music, the less successful it becomes. (Sm.)

**DAWN WINKLES**  
The second production in the North County Community Theater's "Family Fare" series of plays is the musical comedy about a baseball fan who makes a pact with the devil in order to further the fortunes of his favorite team. Removable songs like "The Sound of Music" and "The Sound of Silence" are written by George Abbott, Douglas Wallop, Richard Alden, and Jerry Rose, and "Whatever Love Wants" and "You Gotta Have Heart" Bill Ratner directs. (Sm.)

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playwright Judith Pfister. Her cast includes Madeline McGuire as Nadine, Thomas P. as French, and John F. Muller as John. The play is a comedy about a woman who is a director of a production and a contributing writer and actor. The cast also includes Tina Abramo and Laura de Luca. (Sm.)

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## READER'S GUIDE TO THE THEATER

### TRIBUTE

Overseas (Box office)  
Florida Center Theatre through  
October 25. Tuesday through  
Saturday, dinner at 5:15 p.m., curtain  
at 8:15 p.m.; Sunday, dinner at 5:15  
p.m., curtain at 7:15 p.m. Matinee  
Wednesday and Sunday, lunch at  
noon, curtain at 1:15 p.m.

### THE UNWITTED

The Alpha Omega Players open their  
10th season with this thriller by Dorothy  
Mac Canale and Tim Kelly about a  
brother and sister who buy an old  
English house. Shortly after they move  
in, they begin to notice strange things

in the house. Then they learn that the  
previous tenants saw some  
phenomena. Jack G. White directs.  
The cast includes Greg Hestor, Judy  
Hughes, Mark Brown, Mary Cowan,  
Cathy Swanson, Nanci Stewart, Pam  
King, Terry Muller, Dick Gainer, and  
Ann Richardson. The set design  
techniques, effects, and lighting for the  
production are by Henry Sauter. The  
costumes are designed by Lynn  
Morgan. (S)

Alpha Omega Players, 1013, Tule  
Avenue, San Diego. Friday, October  
16 through November 23. Friday and  
Saturday at 8:00 p.m. For information  
call 461-1700.

### THE WARRIOR'S HUSBAND

Julian Thompson's comedy is based  
loosely on an ancient Greek legend  
about the Amazons, a tribe of warrior  
women who lived in Asia Minor and  
the invasion of their state by a band  
of Greeks. Under the guise of comedy,  
the play suggests (initially at least) that  
it will do some serious things as well.  
We are introduced first to the city of  
Puritas, home of the Amazons, a world  
apparently governed by women. Role  
reversal appears to be the order of the  
day, but the question "what would it  
be like if women were in charge?" is  
never raised in a general manner.  
Instead, the play reaches into the

intimate but a stage reversal. The  
standard, stereotyped images of the  
warrior are laid head. Little is gained  
of learned as a result. The humor is  
Hollywoodian. The play is a farce.  
The production by the Coronado  
Players does the same. It has many  
comic moments and promises many  
more. It is good at generating interest  
and excitement, but it rarely fulfills  
either its visual or verbal promise.  
It results in a comedy that is  
entertaining. For example, eight pages  
— but only eight pages — of the  
play are devoted to the question of  
whether the women are in charge. It is  
never raised in a general manner.  
Instead, the play reaches into the

time, war time. Under the five  
minutes the direction of Thomas J.  
McCurry, the play moves along fairly  
well. But the actors do not engage in  
the kind of experimentation — much  
needed for this ultimately slender  
piece of comedy — that would give  
the play life. Most of the  
characterizations — with the exception  
of actors Dan Vail, Donald Roy  
Davis, Joan Davis, and Del Thomas.  
Cherry — lack definition, depth, or  
daring. They generally choose the life  
of least nuance. (Sm)

Coronado Players through  
October 24. Thursday through  
Sunday at 8:00 p.m.

**COMEDY STORE**  
proudly presents  
Wed.-Sat.  
Lotus  
Weinstock  
Sandra  
Bernhard  
Paul  
Mooney

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  
101-5  
**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

Do  
Something  
Different!  
Try San Diego's  
newest hot spot

**Ofuro**  
HOT TUBS  
"A HOT TUB EXPERIENCE  
IN THE ORIENTAL TRADITION"

Private garden hot tub rooms available  
for groups of two to twelve people—reduced  
rates for large groups. Enjoy a relaxing hour  
together—or have your party at

**Ofuro**  
760 Thomas Ave., Pacific Beach (1/2 block from the ocean)  
Reservations suggested 483-1684. Open 6 pm til 2:30 am  
\$1.00 off with this ad  
Limit 1 ad per tub. Good Sun.—Thurs.  
through 10/29/81

**Mime  
and  
Mask  
Theatre**  
Classes Beginning  
Sat. 10:00 am—12:00 pm  
Diamond Dance Studio  
3688 30th Street  
Info  
753-2876

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John  
D'Agostino. Please send concert  
information and photographs  
to Reader Music Scene, P.O.  
Box 80863, San Diego 92188, or  
call 231-7821 Friday before 5:00  
p.m.

The most efficacious  
strategy a recording artist can  
formulate if he wants to pay  
cash for that ten-acre spread  
overlooking the ocean is that  
which gives him what the  
music industry calls "crossover  
potential." A "crossover" artist is  
one who can register a hit song  
(or a series of them) that is  
catholic enough to appeal  
simultaneously to more than  
one market. Notable  
"crossover" artists include  
Steve Wonder (rhythm and  
blues, pop, reggae, easy  
listening), George Benson (jazz,  
pop, rhythm and blues), and  
Kenny Rogers (country, pop,  
easy listening, elevators, and  
supermarkets). But perhaps the  
all-time champs at "crossover"  
are the Commodores, who will  
be in San Diego this week.

By now, probably only a  
handful of people in the most  
remote reaches of the  
Appalachians haven't heard the  
Commodores, who seem to be  
everywhere at once. Their  
scatter-shot, touch-all-bases  
style is not accidental. It is  
calculated to attain for them  
their oft-repeated goal of  
becoming "bigger than the  
Beatles." If each pitiful  
sight-setting seems more than a  
little dumb, it is at least



THE COMMODORES

conceivable that the  
Commodores will someday  
surpass even the Beatles in the  
one area in which they appear  
virtually unapproachable: selling  
records. To do so, they would  
only have to continue with a  
practically unbroken string of  
ballads that has endeared them  
to a very wide (white) audience.  
For a time just another

glittery funk band in the  
Motown stable, the  
Commodores emerged from  
obscurity a few years back with  
keyboardist Lionel Richie's  
tune, "Easy," which enjoyed  
sustained airplay on black and  
white stations alike. Possibly,  
someone had whispered into  
Richie's ear that white folks  
like ballads, and that the

blindest, most tedious, Good  
Housekeeping-approved songs  
would go over best in a  
predominantly middle-brow  
society. In any case, Richie  
rode the wave until it became  
slop with several more goovy  
funks, including "Three Times a  
Lady," "Sail on," "Still," and  
others that have been as popular  
as they have been boring.

Now that Ritchie is a  
legitimate "hit songwriter," it  
remains to be seen if he will stay  
with the Commodores — a  
professional but yawn-eliciting  
band — or once again follow  
good business instincts and go  
solo. He's already scored heavily  
as a solo contributor with the  
song "Lady," recorded by Kenny  
Rogers, and is currently on the  
charts with "Endless Love," a  
sappy love duet with Diana Ross  
that serves as the title track of  
the Brooke Shields teen-age  
romance film. Without Ritchie,  
the Commodores would once  
again revert to being just  
another glittery funk band.  
With him, they will  
undoubtedly continue to churn  
out ballads that would make  
perfect background music for  
those "special moments"  
commercials where the guy  
gives his woman a diamond ring  
by firelight. They will  
perform Sunday night at the  
Sports Arena in a concert that  
asks the musical question,  
"Who cares?"  
Never having been a fan of  
Mott the Hoople's, I am not  
overly excited about former  
lead vocalist Ian Hunter's  
appearance this week at UCSD.  
Hunter has always seemed a  
TV-movie version of a rock star,  
complete with the coarsened,  
opaque, mystery shades, the  
immovable face, the Grecian  
Olympics curly hair, and the  
four-pack-a-day voice. It's only  
a suspicion, but I can just

(Continued on next page)

**Soup Express**  
LA JOLLA

BREAKFAST  
GRAND OPENING  
OCTOBER 17

THE SOUP EXPRESS, LA JOLLA, IS PROUD TO ANNOUNCE WE WILL BE SERVING BREAKFAST.  
OUR SPECIALTY IS OMELETTES WITH CHOICES LIKE: "GREEN GIANT" (BROCCOLI, JACK &  
CHEDDAR CHEESES W/HOLLANDAISE), "LA TORTUGA" (TOMATO, ONION, PEPPERS, CILANTRO,  
SOUP CREAM, SPANISH SAUCE & CHEESE), "VEGGOLA GRANDE" (AVOCADO, SPROUTS, TOMATO,  
SOUP CREAM, HOLLANDAISE, ALL SERVED WITH A BASKET OF BREADS AND FRESH FRUIT  
OR COUNTRY POTATOES FOR ONLY \$3.95—ALSO SERVING REGULAR OL' BACON & EGGS,  
FRENCH TOAST ETC. ALL BREAKFAST ITEMS ARE PREPARED IN OUR KITCHEN USING  
REAL BUTTER & THE FRESHEST INGREDIENTS.  
COME JOIN US!!

CHAMPAGNE SPECIAL!! FREE GLASS WITH EACH OMELETTE OCT. 17—31

BREAKFAST: MON.—FRI 7:00—11:00  
BRUNCH: SAT.—SUN. 10:00—3:00

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454-3453

Map showing location: Pearl St., Prospect, Torrey Pines, Arden Road, North, 5th St., Grant.

The Fox Theatre and KEZL FM 103 in association with  
**Fohn & Silton**  
presents  
The Most Explosive Force in Jazz...

**COUNT BASIE  
AND HIS ORCHESTRA**

Saturday, October 24, 8:00 PM  
Fox Theatre  
720 B Street

All Seats Reserved: \$12.50, \$10.00, \$8.50

Tickets available at Fox Theatre Box Office, Sports Arena Box Office, and all Ticketron outlets, or change by phone: 235-4203.  
For more information call 575-9947

KGB-FM  
101-5  
**Fohn & Silton**  
presents  
13K  
GOOD SEATS AVAILABLE

**B.B. KING**  
Special Guest Star  
David Johansen

Saturday, October 24, 8:00 PM  
San Diego Sports Arena  
Reserved Seats \$9.50, \$8.50

Tickets available at Sports Arena Box Office, Mad Jack's, On Target Records,  
Leo's Stereo, Acton Center Box Office, and all Arena outlets.  
For more information call 224-4176



...and Hunter sitting with  
faced company executives at  
an album-planning session  
and discussing in earnest words  
what it is "the kids want to  
hear."

To his commercial credit,  
Hunter made some money a  
couple of years ago when he  
other than Barry Manilow  
recorded his "Ships" and  
Hunter himself has a current  
hit with "I Need Your Love." To  
his artistic credit he has teamed  
with Mick Jones of the Clash  
to produce his newest

album, *Short Back n' Side*, a  
collaboration that should result  
in a theater sound than that to  
which Hunter has been  
accustomed in the past. To the  
public's credit, Hunter remains  
a minor figure in the overall  
scheme of things. He will be  
joined in his Tuesday night  
concert at the school's  
gymnasium by a five-piece  
Orange County band, *Shake*,  
who play simple, competent  
rock and roll, and are most  
distinguished by a very  
attractive female lead vocalist,  
Shake has just released a single,

"Stop Breaking My Heart" (on  
an independent label).  
In their concert this week,  
New York's *Flashstones* will join  
Jeff Leff Friday night at the  
Backdoor. Gary "U.S." Bonds  
will continue his comeback at  
the California Theatre Saturday  
night; the *Rick Elias Band*,  
*Puppies*, and *Some Ambulants*  
will rip it up at the Backdoor  
Saturday night; the *Rebel*  
*Rockers* will perform reggae at  
the Bell's Tavern Sunday  
night; and the *Motels* will  
appear at the Bacchanal on  
Monday night.

## CONCERTS

*Flashstones* and *Jeff Leff*: SFSU's  
Backdoor, Friday, October 16, 9  
p.m. 240-6942.  
Gary "U.S." Bonds: California  
Theatre, Saturday, October 17, 8  
p.m. 112 Fourth Avenue,  
242-8901.  
Rick Elias Band, *Puppies*, and  
*Some Ambulants*: SFSU's  
Backdoor, Saturday, October 17, 9  
p.m. 240-6942.  
This Kids, T-Birds, Clue, and  
Crybabies (formerly RV and the

Huacapi): Palomar College,  
Student Union, San Marcos, Friday,  
October 17, 7 p.m. 744-1226.

*Commodores*: Sports Arena, Sunday,  
October 18, 7:30 p.m., Sports Arena  
Boulevard, 224-4176.  
*Rebel Rockers*: Bell's Tavern,  
Sunday, October 18, 9 p.m., 143  
South Edison Avenue, Solana  
Beach, 481-9022.  
*The Motels*: Bacchanal, Monday,  
October 19, 8 and 11 p.m., 8022  
Claremont Mesa Boulevard,  
560-8669.  
*Ian Hunter and Shaker*: UCSD  
Gymnasium, Tuesday, October 20, 8  
p.m. 452-4102.

**LITTLE BAVARIA**  
Largest dance floor in North County 755-1383

**TONIGHT EAST/WEST**  
11 OCT 10:00-1:30  
17 OCT 10:00-1:30  
18 OCT 10:00-1:30  
19 OCT 10:00-1:30  
20 OCT 10:00-1:30  
21 OCT 10:00-1:30  
22 OCT 10:00-1:30  
23 OCT 10:00-1:30  
24 OCT 10:00-1:30  
25 OCT 10:00-1:30  
26 OCT 10:00-1:30  
27 OCT 10:00-1:30  
28 OCT 10:00-1:30  
29 OCT 10:00-1:30  
30 OCT 10:00-1:30  
31 OCT 10:00-1:30

**EAST WEST**  
11 OCT 10:00-1:30  
17 OCT 10:00-1:30  
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30 OCT 10:00-1:30  
31 OCT 10:00-1:30

**BLACK SLACKS**  
11 OCT 10:00-1:30  
17 OCT 10:00-1:30  
18 OCT 10:00-1:30  
19 OCT 10:00-1:30  
20 OCT 10:00-1:30  
21 OCT 10:00-1:30  
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30 OCT 10:00-1:30  
31 OCT 10:00-1:30

**SATURDAY NIGHT POLKA**  
11 OCT 10:00-1:30  
17 OCT 10:00-1:30  
18 OCT 10:00-1:30  
19 OCT 10:00-1:30  
20 OCT 10:00-1:30  
21 OCT 10:00-1:30  
22 OCT 10:00-1:30  
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**JOHN BEST BIG BAND**  
11 OCT 10:00-1:30  
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18 OCT 10:00-1:30  
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**WHOLE TONES**  
11 OCT 10:00-1:30  
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**LAUNCH**  
11 OCT 10:00-1:30  
17 OCT 10:00-1:30  
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30 OCT 10:00-1:30  
31 OCT 10:00-1:30

Two B's Productions presents  
**THE COMMODORES**  
plus  
**LUTHER VANDROS**  
and  
**CARL CARLTON**  
Sunday, October 18, 1981, 7:30 p.m.  
San Diego Sports Arena  
Tickets on sale at: Fargo's BRD No. 2 (Lorton Ave.), San Diego Music  
Incorporated No. 1 (Spring Valley); Total Experience (16th & 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.

Reggae: Sound of the Eighties  
**Freddie McGregor**  
and  
the One Vibe Band  
Friday, October 23RD  
7:30 & 10:30 p.m.  
The Prophet  
Adams Avenue  
Tickets  
\$8.00 in Advance  
\$8.75 at the Door  
Coming November 5th  
Reggae Fever  
Tools & the Maytals!  
11:00 show P.M. 12:5 A.M.  
Sunday, October 25, 2 p.m.

MARK BERTMAN CONCERTS KPRI FM106 AVALON ATTRACTIONS  
THE INCREDIBLE RETURN OF  
**GARY U.S. BONDS**  
SAT OCT 17 @ 8 PM  
CALIFORNIA THEATRE  
tickets \$8.75 at SEARS, WARDS and all TICKETRON outlets

Keith Jarrett: Fox Theatre, Friday,  
October 23, 8 p.m., 220-1100.

Freddie McGregor and the One Vibe  
Band: Adams Avenue, Friday,  
October 23, 7:30 and 10:30 p.m.,  
1000 Adams Avenue,  
748-8881.

Jamie James and the King Bees  
and the Naughty Sweeties: SFSU's  
Backdoor, Friday, October 23, 9  
p.m., 240-6942.

Count Basie and his Orchestra: Fox  
Theatre, Saturday, October 24, 8  
p.m., 720 B Street, 233-6331 or  
565-9549.

Pat Benatar and David Johansen:  
Sports Arena, Saturday, October 24,  
8 p.m., Sports Arena Boulevard,  
224-4176.

Chick Corea: UCSD's Mandeville  
Auditorium, Tuesday, October 27,  
7:30 and 10 p.m., 452-4102.

John Primer: Bacchanal, Saturday,  
November 7, 7 and 10 p.m., 8022  
Claremont Mesa Boulevard,  
560-8669.

Renatae: Backdoor,  
Saturday, November 7, 7 p.m.,  
8022 Claremont Mesa Boulevard,  
560-8669.

## CLUBS

Club listings are compiled by Linda  
Niem. If you wish to be included,  
please call 234-2500 Friday  
afternoon or Saturday before 5:00  
p.m. The listings are free.

### North County

*Albino*, 1309 Camino Del Mar,  
Del Mar, 755-6744: Mark Leeman  
Band, rock and blues, Thursday  
through Saturday; Bob Long,  
reggae and jazz piano, and Van Cie  
Hamilton, vocalist, Sunday through  
Wednesday, with the Bob Long  
Band Sunday, Tuesday, and  
Wednesday.

*Belly Up Tavern*, 143 South Cedros  
Avenue, Solana Beach, 461-9022:  
Jerry Ranney and the Shames, rock  
and roll, Thursday through  
Sunday; Greater San Diego Talent

Agency, 1100 Highway 56,  
Escondido, 755-6744: Mark Leeman  
Band, rock and blues, Thursday  
through Saturday; Bob Long,  
reggae and jazz piano, and Van Cie  
Hamilton, vocalist, Sunday through  
Wednesday, with the Bob Long  
Band Sunday, Tuesday, and  
Wednesday.

*Robb's*, 140 First Street,  
Escondido, 436-2300: Jerry McLean  
and the Eagles, rock and roll,  
Thursday through Saturday; the  
E.J. Temple Band, rock and roll,  
Sunday through Tuesday; Johnny  
Almond Band, rock and roll,  
Wednesday.

*Burn Steer Saloon*, East Valley  
Parkway at Midway, Escondido,  
743-6422: Kibbe Gary and  
Sundown, country, Wednesday.

*Charlie's Little Bit of Country*, San  
Marcos Boulevard at Highway 78,  
San Marcos, 744-3230: Dallas  
Express, country, Tuesday through  
Sunday.

*Donkey East*, 755 Metcalf Street,  
Escondido, 741-9392: Tweed  
Brothers, new wave, the Neat, rock  
and roll, Thursday, dance with  
Rocky Steve W., Friday and  
Saturday; Fine Line, rock and roll,  
Foreign Affairs, rock and roll,  
Sunday; Greater San Diego Talent

Agency, 1100 Highway 56,  
Escondido, 755-6744: Mark Leeman  
Band, rock and blues, Thursday  
through Saturday; Bob Long,  
reggae and jazz piano, and Van Cie  
Hamilton, vocalist, Sunday through  
Wednesday, with the Bob Long  
Band Sunday, Tuesday, and  
Wednesday.

*Donkey East*, 755 Metcalf Street,  
Escondido, 741-9392: Tweed  
Brothers, new wave, the Neat, rock  
and roll, Thursday, dance with  
Rocky Steve W., Friday and  
Saturday; Fine Line, rock and roll,  
Foreign Affairs, rock and roll,  
Sunday; Greater San Diego Talent

*El Comal Restaurant*, 12845 Power  
Road, Poway, 496-1410: Gabriel  
contemporary, country, variety,  
Thursday through Saturday.

*Finestre Restaurant and Lounge*,  
420 West Washington, Escondido,  
745-1931: Four Eyes, rock and roll,  
Thursday through Saturday; Planet,  
rock and roll, Wednesday.

*Fla's House West*, 2833 South  
Highway 101, Carlsbad, 733-6436:  
The Trio featuring Billy Fender,  
jazz, Thursday through Saturday;  
Jazz jam session with Tony Ortega,  
Sunday; Clarence Bell and Charles  
Smith with Ella Ruth Pigeon, jazz,  
Tuesday and Wednesday.

*Fogwater*, 2558 Carlsbad  
Boulevard, Carlsbad, 725-3189: Off  
Limits, rock and roll, Wednesday  
through Saturday; Ingotto, new

wave, Thursday through  
Saturday.

*Freddie McGregor and the One Vibe  
Band*: Adams Avenue, Friday,  
October 23, 7:30 and 10:30 p.m.,  
1000 Adams Avenue,  
748-8881.

*Hill House*, 2700 La Jolla Village  
Drive, San Marcos, 744-4576:  
Sister Cosmic and the Labals  
Brothers, rock and roll, Thursday;  
the Spurs, country, Friday and  
Saturday.

*John Primer*: Bacchanal, Saturday,  
November 7, 7 and 10 p.m., 8022  
Claremont Mesa Boulevard,  
560-8669.

*Keith Jarrett*: Fox Theatre, Friday,  
October 23, 8 p.m., 220-1100.

*Longshot Saloon*, 843 Grand  
Avenue, San Marcos, 744-4576:  
Sister Cosmic and the Labals  
Brothers, rock and roll, Thursday;  
the Spurs, country, Friday and  
Saturday.

*Monterey Jack's*, 11940 Bernardo  
Plaza Drive, Rancho Bernardo,  
778-2400.

**BEACH**  
Thursday, Friday, Saturday  
DANCE CONTEST • DRINK SPECIALS  
"PARTY AT THE BEACH"  
**THE BEACH CLUB**  
Bacon & Newman, Ocean Beach  
222-6822

**DEAD OR ALIVE PRESENTS**  
Friday, October 16  
**SUBHUMANS**  
NO CRISIS  
BLACK & DECKER  
Tickets \$6.00  
Floorshow \$10.00  
Doors 10:30, SHOW 11:00

**ROCK N' ROLL**  
**X-OFFENDERS**  
**T-BIRDS**  
**N-E-ONE**  
**STIFFIES**  
OCTOBER 17 • OPENS 8 PM  
**JOURNEY**  
5375 Kearny Villa Road (Claremont Mesa off-ramp)  
278-2400

**KEITH JARRETT**  
1ST  
SAN DIEGO  
SOLO PIANO  
CONCERT  
A SPECIAL JAZZ EVENT  
"Jarrett's solo concerts, the word incredible is on  
"downbeat."  
"Jarrett transcends jazz, he has redefined the role of  
the piano in contemporary music."  
Leonard Feather, L.A. TIMES  
FRI. OCT. 23 • 8 PM FOX THEATRE  
RESERVED SEATS \$10.50/\$5.50  
CENTER/D.O. DILL GAMBLE'S AZTEC CENTER AND ALL SELECT  
A-SEAT LOCATIONS. CREDIT CARD CHARGE LINE 565-2865  
FOR INFO CALL 236-6510  
A STEPHEN CLOUD PRESENTATION  
IN CONJUNCTION WITH  
THE LA JOLLA JAZZ FESTIVAL

The Prophet & One Love Creations PRESENT  
**A HARVEST FESTIVAL**  
With the Return of The  
**WAILERS**  
the band of the Hon. Bob Marley-Berhane Selassie  
(Light of the Trinity)  
featuring  
**BLACK WOMAN EXPERIENCE**  
Jamaica's Top Female Reggae Singers  
**JUDY MOWATT & MARCIA GRIFFITHS**  
Sunday, November 1st • 8 p.m.  
Golden Hall • Dance Concert  
Advance Tickets Highly Recommended  
For Information Call 283-1566 or 233-4271  
Advance tickets available at: Lou's Records (Carlsbad-by-the-Sea), Chameleon  
Records, Litterer Plaza Pacific Beach & Chula Vista, Off the Record, Pacific  
Records, International Blvd., Babbal, Prophet  
Listen to  
**REGGAE FEVER**  
on  
**XHRM • 92.5 FM**  
SUNDAYS  
12 p.m. • 2 p.m.



# Baccharal

BETWEEN HWY 163 & CONVOY ST  
8022 CLAIREMONT MESA BLVD

THURSDAY, OCTOBER 15

*Moving Targets*

FRIDAY, OCTOBER 16

*Moving Targets*

\$2.50 COVER CHARGE

SATURDAY, OCTOBER 17

*TWEED SNEAKERS*

\$2.50 COVER CHARGE

SUNDAY, OCTOBER 18

*TWEED SNEAKERS*

\$1 COVER CHARGE - DRINK SPECIALS

MONDAY, OCTOBER 19, 8 & 11 PM

**THE MOTELS**

TUESDAY, OCTOBER 20

**SOLID STATE**

PLUS SPECIAL GUESTS

COVER CHARGE ONLY \$1.00

WEDNESDAY, OCTOBER 21

*TWEED SNEAKERS*

\$1 COVER CHARGE - DRINK SPECIALS

FRIDAY, OCTOBER 23

**HALLOWEEN COSTUME BALL**

DANCE TO THE

*Music*

MONDAY, NOVEMBER 2, 8 & 11 PM

**JOHN PRINE**

**ROSIE FLORES**

TUESDAY, NOVEMBER 3, 8 & 11 PM

**GARY MYRICK**

**AND THE FIGURES**

WEDNESDAY, NOVEMBER 4, 8 & 11 PM

**RENAISSANCE**

FRIDAY, NOVEMBER 6, 8 & 11 PM

**TONY KAMPMANN**

PRESENTS

CONCERTS PRODUCED BY

**TONY KAMPMANN**

PRESENTS

1986-2000 (10) Ridge  
contemporary, variety, comedy  
Tuesday through Saturday

Muhony's, 140 East Grand  
Avenue, Escondido, 741-0635  
Richie Hunt, contemporary  
Wednesday through Saturday, 10pm  
Kelley, mellow guitar, Sunday  
through Tuesday

New World, 135 South Highway  
101, Santa Beach, Koss, rock and  
roll, Thursday, The Forks, rock and  
roll, Friday and Saturday

Old Time Cafe, 1404 North  
Highway 101, Lencada, 436-8036  
Amplified, contemporary, Tuesday  
evening and sing-alongs, Thursday:  
Amy Rau, mandolin, Bill Staines,  
singer and violin, Friday

Moonbeam, Celtic songs and dance  
music, Saturday, Pig Train, String  
Band, Irish and American  
stringband music, Sunday, Old  
Time Host Nite, Tuesday, Jerome  
Reisenberg and Bart Tardieu,  
poetry and music, Wednesday

Powder, 1600 Coast Boulevard,  
Del Mar, 755-9345, Poison Ivy, rock  
and roll, Friday and Saturday

Powder Wine Company, 12275  
Piney Road, Poway, 748-7206,  
566-2070, Tall Cotton, country,  
Thursday through Saturday, E. J.  
Temple Band, rock and roll,  
Wednesday

Ralph and Eddie's, 370 Grand  
Avenue, Carlsbad, 729-2886, Jack  
Johnson, country western, Friday  
and Saturday

The Rancho, 116 Escondido  
Avenue, Vista, Rick Fagan, easy  
listening, Thursday through  
Saturday

Red Dog Saloon, Valley Fort  
Steakhouse, 3757 South Mission  
Road, Fallbrook, 728-1996, Western  
All Stars, country western,  
Wednesday through Sunday

**TERRA**  
CLUB  
500 5th Avenue (at Market)  
230-4272  
Thursday, October 15

**Trousers**

Friday, October 16

**The Big No-No's Robert Turman**

Saturday, October 17

**Crawdaddys**

Paladins

Wednesday, October 21

**Dr. Otis Harris**

Blues Jam: Bring your own  
come down and play.

Must be 21, \$3 cover charge  
For band rehearsal  
call Roy, 230-4222

## Gary Nieves Quartet & Marguerita Page

## THE CROSSROADS

San Diego's Oldest Jazz Club  
340 Market Street "Downtown in the Gaslamp Quarter"  
on the corner of 6th and Market 233-1936

## SAN DIEGO TICKET-EXCHANGE

ON SALE NOW

**COMMODORES** SUNDAY OCT. 18

**PAT BENATAR** SAT., OCT. 24 LOGE & FLOOR \$15 TO \$30

## JOURNEY

WITH LOVERBOY NOV. 22, 23, 24 & 25 AT THE FORUM

RESERVE NOW FOR TENTATIVE FUTURE CONCERTS

**BILLY SQUIER** ★ **STEVE NICKS** ★ **E.W. & F.** DEC. 18

**JOURNEY** ★ **DEVO** DEC. 18 ★ **AC/DC**

**TRIUMPH** ★ **ROD STEWART** DEC. 18

**BOB SEGER** NOV. 29 ★ **FRANK ZAPPA** ★ **YZZ** ★ **GENESIS**

**CHARGER HOME GAMES**

AVAILABLE - BUY & SELL

CALL US BUY-SELL-TRADE SEAWORLD AT FIRST CHARGE BY PHONE DISCOUNT PRICES

**1504 FERN STREET**

**298-8570**

Open daily 11:30am - 10pm  
2500 W. San Diego Ave.  
San Diego, CA 92108

**Best country in town.**

San Diego is going country. Country/Western, that is. And you can go right to where the action is: the Sandpiper Lounge in the Sheraton Inn-Airport.

Because Monday through Saturday nights, you can kick up your heels from 9 p.m. 'til 1:30 a.m. to the down-home music of Cal & Marti. They'll be truckin' and pluckin' in the Lounge from October 12 through December 5. So mark your calendar. It'll be a country excursion you won't forget.

**Sandpiper Lounge**

Sheraton Inn-Airport

Sheraton Hotels & Inns, Worldwide

1500 Harbor Island Drive

San Diego, CA 92101

(714) 291-6400

**SPECIAL NIGHTS**

**Wednesday Ladies' night**

Well drinks \$1.00

Irish coffee \$1.00

**Thursday Irish Coffee night**

All night \$1.00

**Sunday Guinness night**

Draft pints \$1.25

**Red's Place**, 380 North El Camino  
Real, Encinitas, 942-1676, Size 6,  
rock and roll, Thursday through  
Saturday

**Sandy's**, 510 West Mission,  
Escondido, 743-0929, Ultra Violet,  
rock and roll, Thursday through  
Saturday

**Stage Coach Inn**, 1865 Vista Way,  
Vista, 724-9969, The Swingtimmers,  
country, swing and contemporary,  
Thursday through Sunday

**Time Machine/Ches Orleans**, 302  
North Midway, Escondido,  
743-1772, The Blits Brothers, rock  
and roll, Thursday, big band swing,  
Sunday, the Merry Frugal Band,  
rock and roll, Tuesday, the Dallas  
Collins Band, contemporary and  
rock, Wednesday

**Tylen**, 2530 South Highway 101,  
Carlsbad, 579-6400, Teas Tussled,  
country, Thursday through  
Saturday, Jerry McCann and the  
Capitals, rock and roll, Sunday and  
Monday, the East-West Band, rock  
and roll, Tuesday, the Dallas  
Collins Band, contemporary and  
rock, Wednesday

**Valley Center Inn Saloon**, 27555  
Valley Center Road, Valley Center,  
749-1466, Rawhide, country,  
Thursday through Saturday

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

**Vista Entertainment Center**, 425  
West Vista Way, Vista, 941-1032,  
BBC, top 40, Tuesday through  
Saturday

**Whiskey Pete**, 1260 West Parkway,  
Escondido, 745-6440, Don  
Livingston and Timberline,  
country, Tuesday through  
Saturday, the East-West Band, rock  
and roll, Sunday

## Beaches

**All The Way Inn**, 4240 West Point  
Loma Boulevard, Loma Portal,  
224-4262, The Ram Band, rock and  
roll, Tuesday through Saturday

**Atlantic**, 2505 Ingraham Street,  
Mission Bay, 224-2434, Roberta  
Lynn and the Gamblers, country  
pop, Tuesday through Saturday

**Bahia Belle**, at the dock, Bahia

## THE RED COAT INN IS BACK

Tuesday-Saturday

**FIGGI & the BLITZ**

Sunday & Monday **STRESS '1 Drinks**

Tuesday **'1 Drink Night**

Wednesday **Kamikazes 2 for '1**

Thursday **91X Night** 50¢ drinks 8-10

Friday and Saturday no cover charge.  
Entertainment seven nights a week.

5933 University Ave., just east of College. 563-6670



## THE PATRIOT GAME

IRISH PUB & GOLF  
5353 MISSION CENTER RD. SAN DIEGO / 296-8714  
Between Interstate 5 and Friars Road

**Direct from Dublin**

**JIM MCCANN**

Ireland's no. 1 solo entertainer

Exclusive U.S. appearance

**Wednesday-Sunday**

**No cover**

**SPECIAL NIGHTS**

**Wednesday Ladies' night**

Well drinks \$1.00

Irish coffee \$1.00

**Thursday Irish Coffee night**

All night \$1.00

**Sunday Guinness night**

Draft pints \$1.25

**OPEN DAILY 4 PM TO 2 AM / AUTHENTIC IRISH MENU**

**DRAFT GUINNESS / FIVE DART BOARDS / BIG SCREEN TV**

## U.E.O.81 IAN HUNTER



From Mott the Hoople  
with special guests

**Shake**

**October 20, Tuesday, 8:00pm**

UCSD Gym

Students: \$7.50

General Admission: \$9.50

"Everything you know is wrong!"

**FIRESIDE 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



**SPIN**

**Tomorrow:** 22nd RICK ELIAS BAND plus guests. 23rd from L.A. BEACHES & THE BEACHBUTS plus the NOMADS. 24th in their debut here THE SPUD BROS. (Formerly The Strangers Band) with from L.A. THE PENGUINS, THE STRIPES and SLUR. 31st From Boston HUMAN SEXUAL RESPONSE, from L.A. THE BOX BOYS. Surf/Roc/Rolling artists THE PUPPIES and THE HEARD.

**Thursday (Tonight)**  
**Rick Elias Band**  
**The Salty Dogs**

**Friday**  
**The Magnets**  
**Trowers**  
**Enuf**

**Saturday**  
**The Monroes**  
**Girl Talk** featuring **Lauralei**  
**STRIPES!**

**Tuesday, 20**  
**KGB Tuesdays**  
**The Monroes**  
**Salty Dogs**  
**Fig and The Bombers**

**Wednesday, 21**  
**Alan Fischman presents**  
**The Flyz, The Rent & Carouse**

all I had lunch with some riff raff from KGB at Culpeppers and ran into an old associate promoter in San Diego, Jim Pagni. After discussing nothing in length for over 2 hours I asked him to pass along all his knowledge and wisdom and he said—unimpressed. It's Tuesday every one started preparing for the Stones concert except us, we prepared for dinner which didn't come by way of the Salty Dogs. Carlos must be helping the boys up late in the study. I wonder how they keep him up. Four Eyes were advertised to play but Fred Dume was a surprise party and no one showed up. He was scheduled to take three piano and did another no show. Oh well, he's out of progress and threw them out the window and go on. Trowers as a welcome to the Stones played nothing by them, and closed out the night. Wednesday, John brought in Brian Lewis, Solid State, and some Amishmen, but because the regulars were away a substitute sound man was called in and a substitute sound kept coming out. Everyone was so happy with him they threw him out the window. John, Bob, and Steve were surrounded by an invasion of Rick Elias. Well the real Rick Elias came your head and fight with them. There's no guarantee, only hope, and without you might as well die. The regulars played like the only band of the night, and walked out. The regulars played like the "have band will travel" guys opened, but not for enough. The Crowded Ones, turn, and Shred. The guys got of music took them away to the land of nothing, but some interesting rapped and I saw the light. If Gary Heben writes a song about the Spin and makes it, top 10 chart, I'll buy him drinks for

11:30 shows Ave. 278-3993 Food, drink, cocktails, dancing—21 on up

**MY RICH UNCLE'S**

287-7332  
 6205 El Cajon Blvd. 11 & 2 Bl. East of College

**TWO WEEK ENGAGEMENT**  
**FLYWEIL**  
 Number 1 band in the midwest.  
 Listen to the sounds of  
 YES, GENESIS, STYX  
 Tonight special celebration for the  
 return of FLYWEIL  
**50° DRINKS from 8-10**  
 Friday & Saturday, Oct. 16 & 17

**FLYWEIL**  
 Find out what it's like to  
 listen to the best.  
 Sunday, Oct. 18

**SUNDAY BLOWOUT**  
 Doors open 1:00. Live music starts at 5:00  
**CHARGER GAME**  
 on large screen T.V.  
 starts 1:00 pm.  
**50° well drinks 1-5**  
**50° beer 1-5**  
 prices will increase 25¢ every hour

**FLYWEIL BLITZ**  
**JERRY RANEY**  
**& THE SHAMES**  
 Monday, Oct. 19  
**ARTISAN**  
 Monday Night football  
 Large screen T.V.  
**10° Beer Countdown**  
**Shots of Tequila 25°**  
 9:00-9:30 12:00-12:30

**Tuesday & Wednesday, Oct. 20 & 21**  
**PARTY WITH FLYWEIL**  
**10° Beer Countdown**  
 Monday-Friday 3:00-8:00  
**Mexican Dinner \$1.25**  
 for happy hour only.

**LEHRS GREENHOUSE**

Rock & Roll in our cabaret with  
**The Siers Bros.**  
 Tuesday through Saturday  
 Monday Night Football on Giant Screen TV  
 Charger rap with John DeMott and Charger players

Rockin' Friday with  
**The Dallas Collins Band**  
 9 p.m., October 23, \$2 cover  
 Wednesday Ladies' night  
 Wednesday Well doubles for the price of singles  
 Thursday Ladies' night  
 Thursday Kamikaze night  
 Kamikaze \$1.00

**CASTAWAYS**  
 NIGHT CLUB

**THE TIMES**  
 Thursday-Saturday Oct. 15-17  
 Tuesday & Wednesday Oct. 20 & 21

**Weeknight Specials**  
**TUESDAY**  
 Ladies' nite  
 Ladies' drinks \$1.00  
**WEDNESDAY**  
 Shorts nite  
 wear shorts and get \$1.00 drinks  
 \*Any single liquor drink  
**THURSDAY**  
 Kaze nite  
 Kamikaze \$1.00  
 all nite long

**Watch Football on our wide screen**  
 10757 Woodside Avenue, Santee  
 448-6700

**ESCONDIDOS DISTILLERY**  
**EAST**  
 AGES 17 AND UP

Thursday, Oct. 15  
**TWEE SHAMERS** AND **THE NEAT**

Friday & Saturday  
**Rockin' Hearts**

Sunday, Oct. 18  
**Fin Line & Foreign Affairs**

Wednesday  
**The Greater San Diego Talent Search**  
 COVER \$3.50 FOUR BANDS—IF YOU'VE GOT TALENT.  
 CALL 741-9191

Coming next Thurs. Oct. 22  
**20/20** and special guests  
**this kind**  
 Mission & Metcalf, Escondido  
 741-9191

Hotel, 908 West Mission Bay Drive, Mission Bay, 408-0551. The Coopers, contemporary, Friday and Saturday.

**Hotel, 908 West Mission Bay Drive, Mission Bay, 408-0551.** Jonathan Vot Brana and Thunderbolt. Also impersonator, Tuesday through Saturday.

**The Beach Club, 1921 Bacon Street, Ocean Beach, 222-9022.** Push, rock and roll, Thursday through Saturday.

**Beachcomber West, 2803 Mission Boulevard, South Mission Beach, 275-2722.** The Rollers, rock and roll, Sunday.

**Blue Parrot, 1288 Prospect Street, La Jolla, 454-9111.** Tumbi Latin Jazz Ensemble, Latin jazz, Thursday; Northern Lights Jazz Ensemble with Cameron West, jazz, Friday and Saturday; Gary Music Co. Latin jazz, Sunday; Rob Schneiderman Trio, jazz, Monday; Bruce Cameron Trio, jazz, Tuesday; Bob Holtz Trio, jazz, Wednesday.

**Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1881.** Katherine Mitchell and Tai, variety, Tuesday through Saturday.

**Check's Steak House, 1250 Prospect Street, La Jolla, 454-5325.** Ella Ruth Pigeon Quartet, jazz, Thursday through Saturday.

**Corsaro's Strictly Jazz, 4204 Voltaire Street, Point Loma, 224-3665.** The Jimmy Corsaro Ensemble with Ron Free and Joe Marillo, jazz, Tuesday through Saturday.

**Charlie's, 7055 La Jolla Shores Drive, La Jolla, 454-4541.** Manzanita, jazz, Thursday through Saturday; Ron Satterfield, jazz, Tuesday.

**Holopos, 4258 West Point Loma Boulevard, Loma Portal, 225-9559.** Taxi, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday and Monday; Hot, rock and roll, Tuesday and Wednesday.

**Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611.** Jester Davis, contemporary, Thursday through Saturday; Whitflower, contemporary, Tuesday and Wednesday.

**Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541.** Butch Lacy, jazz, Friday and Saturday.

**Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220.** Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday; Cindy and the Sinners, rock and roll, Sunday and Monday; the Nomads, rockin' blues, Tuesday and Wednesday.

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

**Le Chet, 5046 Newport Avenue, Ocean Beach, 222-5300.** Rock and roll, Thursday through Saturday; call club for information; the Big City Blues Band, blues, Sunday and Monday; Highway Robbery, rock and roll, Tuesday and Wednesday.

**Mac's, 2966 Midway Drive, Loma Portal, 224-3481.** Collier, Latin, Thursday and Friday; La Familia, Latin, Saturday; Hector Valle Salsa Machine, salsa, Sunday; Irv 40, Thursday and Wednesday; call club for information.

**Meadow Village, 1202 Orange Avenue, Coronado, 435-1822.** The Third Degree, contemporary, Friday and Saturday.

**Noby's Diner, Adam's Rib Restaurant, 1407 Broadway Street, Loma Portal, 222-3572.** Wild Hair, contemporary and good time harmonies, Thursday through Saturday; Gary Sherwood, contemporary, Tuesday and Wednesday.

**Nom's Saloon, 945 Garnet Avenue, Pacific Beach, 488-9598.** Next, rock

**CORSARO'S STRICTLY JAZZ**  
 presents

Thursday, Friday & Saturday 9:30-1:30  
**Jimmy Corsaro Jazz Ensemble**  
 featuring  
**Joe Marillo—tenor sax**  
**Kevin Quail—trombone**  
**Ron Free—drums**  
**Billy Kyle—vibes**  
 Tuesday & Wednesday 9:30-1:30  
**Jimmy Corsaro Trio**

**4204 Voltaire**  
**Pt. Loma/Ocean Beach**  
**224-3665**  
 Pizzas, dinners & sandwiches

270-3220  
 4302 Mission Blvd.  
 Pacific Beach.

**JOE MURPHY'S**  
**IRISH PUB**  
 Entertainment Nightly

Every Thursday-Saturday  
**Thunderbolt the Wondercolt**  
 Every Thursday is Ladies' Night.  
 First cocktail free from 9-11 for the ladies

She's back!  
**Cindy and the Sinners**  
 Sunday & Monday

Tuesday & Wednesday  
**the Nomads**  
 ROCKIN' BLUES

Halloween Costume Party!  
 Cash prizes.  
 Monday Night Football Special  
 25¢ Pizza.

**Cunningham's**  
**COUNTRY**  
 ★ 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  
**First 2 drinks 1/2 price**  
 with this ad (Offer expires 10/21/81)  
 Free dance classes  
 Wed. & Thurs. 7-8:30 pm  
**7094 Miramar Road 578-1216**




457-5590

# RODEL

## Last Chance!


Last chance to see



### RON BOLTON!

Don't miss The Ron Bolton Band  
Thursday, Friday & Saturday  
October 15, 16 & 17, 9pm to 1am!

Sunday and Monday, Oct. 18 and 19!




Tuesday and Wednesday, Oct. 20 and 21!

## Moving Targets

ANOTHER REMINDER:  
Don't forget about Moving Targets!  
Halloween Party  
The event will be held on Saturday, Oct. 21, 9pm to 1am, at the Rodel. Tickets are \$5.00. There will be a cash bar and a raffle. All proceeds will go to the Rodel. For more information, call 457-5590.

The Rodel is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch, happy hour and dinner. For more information, call 457-5590. You must be 21 or older to enter. AID picture I.D. is required.


## Heroes



Tuesdays through Saturdays  
9pm - 1am

### Bill Brackett

X-rated comedy  
Sunday & Monday Nights  
9pm - 1am



### DOC MASTERS

at the Shelter Island Marina Inn  
Phone 223-2572

and roll, Thursday through Sunday.  
the Ritz Brothers, rock and roll.  
Monday, Wednesday, rock and roll.  
Tuesday and Wednesday.

**Old Pacific Beach Cafe, 4287**  
Mission Boulevard, Pacific Beach.  
270-7322. Jim Hawley,  
contemporary, Wednesday through  
Saturday; the Critics, country,  
Sunday and Monday; the Rollers,  
rock and roll, Tuesday.

**W.D. Picket and Company, Roadway**  
Inn, 2940 Nimrod Boulevard, Port  
Loma, 224-3655. The Oklahoma  
Band, country, Tuesday through  
Saturday.

**The Red Garter, 2228 Bacon Street,**  
Ocean Beach, 222-8331. The Big

Cin. Blues Band, blues, Friday and  
Saturday.

**Rock and Roll Headquarters, 4617**  
Village Drive, Pacific Beach,  
270-8048. Rock and roll.  
Saturday. Call club for information.

**Rodas, 8860 Via La Jolla, La Jolla,**  
457-5590. Ken Horton, rock and  
roll, Thursday through Saturday;  
Brazil, rock and roll, Sunday and  
Monday; Moving Targets, new wave,  
Tuesday and Wednesday.

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

**The Silver Fox Lounge, 1853**  
Carroll Avenue, Pacific Beach.

268-3838

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★ **Aztecs vs. BYU** ★ OCT. 17  
★ **COMMODORES** ★ OCT. 18  
★ **PAT BENATAR** ★ OCT. 24  
★ **JOURNEY** ★ IN LOS ANGELES  
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### San Diego North

**The Alamo, 3900 Clairemont Drive,**  
274-4000. Shive-In, contemporary, Tuesday through  
Saturday; We Three, contemporary,  
Sunday and Monday.

**Whidney, 1035 Quivira Road,**  
Marina Village, Mission Bay Park,  
223-2335. Good and Plenty,  
contemporary, Thursday through  
Saturday; Ben and Jerry, rock and  
roll, Wednesday.

**Black Angus, 5247 Kearny Villa**  
Road, Kearny Mesa, 278-3106.  
Michael Dane, contemporary,  
Tuesday through Saturday.

**Black Angus, 10370 Friars Road,**  
Mission Valley, 563-5862. RPM, top  
40, Tuesday through Saturday.

**Harney Stone Pub, 5617 Balboa**  
Avenue, Clairemont, 278-2033.  
Brian Connolly, Irish music,  
Thursday through Saturday; Jim  
and Theresa Hinton, Irish music,  
Wednesday and Sunday.

**Bunbury's, 9006 Mira Mesa**  
Boulevard, Mira Mesa, 578-8696.  
Jensen, rock, country, Wednesday  
through Saturday.

**Culpeppers, 7380 Golfcrest Place,**  
San Carlos, 460-5400. Dale  
Pearson, piano bar, Wednesday  
through Saturday.

**Connaghan's, 7094 Miramar**  
Road, Mira Mesa, 578-1236. Rick  
Bacus and Harmony, country,  
Tuesday through Saturday; Shindig  
country, Sunday.

**Flanigan's, 5373 Mission Center**  
Road, Mission Valley, 291-8635.  
Quas, top 40, Tuesday through  
Saturday.

**Hamad Hotel, Islands Lounge**  
2270 Hotel Circle North, Mission  
Valley, 297-1101. Elements,  
contemporary and dance music,  
Tuesday through Saturday; Jinnah  
Williams, mellow music, Sunday  
and Monday.

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

**Hoodlax'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, 278-2040. T-birds,  
rock and roll, X-Offenders, rock and  
roll, N1one, rock and roll. Softies,  
rock and roll.

**La Hacienda, Castana, 47444**  
Circle South, Mission Valley,  
298-8281. T-birds, contemporary,

Tuesday through Saturday; Nine  
Sankers, contemporary, Sunday  
and Monday; Southern, rock and  
roll, Tuesday through Saturday.

**Lehr's Greenhouse, 2928 Camino**  
del Rio South, Mission Valley,  
298-2828. The Siers Brothers,  
Rockies music and 60s rock,  
Tuesday through Saturday.

**Leading Zone, 4198 Camino Street,**  
Kearny Mesa, 277-9869. The Fly,  
rock and roll, Thursday, Friday  
and Saturday; Justin Tyne, rock and  
roll, Sunday; Double Take, rock and  
roll, Monday and Tuesday; Push,  
rock and roll, Wednesday.

**London Opera House, 5404 Balboa**  
Avenue, Clairemont, 279-2390. The  
Steve Orr Band, contemporary,  
Tuesday through Saturday; Larry  
Rathbun, contemporary, Sunday  
and Monday.

**Moak's, 10475 San Diego Mission**  
Road, Mission Valley, 563-0060.  
Fowler, top 40, Monday through  
Saturday.

**Monterey Whaling Company, 887**  
Camino del Rio South, Mission  
Valley, 291-1638. Pastras,  
contemporary, Tuesday through  
Saturday; Jim Hawley,  
contemporary, Sunday and  
Monday.

**Nooch Inn, 8515 Napa Road, San**  
Carlos, 465-1730. Illusion, rock and  
roll, Tuesday through Saturday.

**Pal Joey's, 5147 Waring Road,**  
Alfred Gardens, 298-7873. Pro  
Bingham's Preservation Band,  
Disco, swing, and oldies, Friday  
and Saturday.

**The Picket Fence, 5353 Mission**  
Center Road, Mission Valley,  
296-8714. Jim McCann, Irish  
music, Wednesday through  
Saturday.

**Reuben's Pishouses, 7837 Balboa**  
Avenue, Clairemont, 278-7273.  
John Barker, folk rock, Tuesday  
through Saturday.

**Smuggler's Inn, 402 Fashion**  
Valley Road, Fashion Valley,  
291-7170. Stephen Cox,  
contemporary, Tuesday through  
Saturday.

**Spliff, 1130 Buena Avenue, Bay**  
Park, 278-9993. The Risk Elias  
Band, rock and roll, plus guests,  
Thursday; End, rock and roll, the  
Stagelis, rock and roll, the  
Monroes, rock and roll, Friday;  
Trowers, reggae-ska, Solid State,  
rock and roll, Saturday; rock and  
roll, Tuesday, call club for  
information; the Flys, rock and roll,  
Carouse, rock and roll, Wednesday.

**Springfield Wagon Works, 5255**  
Kearny Villa Road, Kearny Mesa,  
565-2272. The Spud Brothers,  
music of the '50s and '60s,  
Thursday through Saturday.

**Stadium Club, 6065 Fairmount**  
Extension (at Twain), Mission  
Gorge, 292-5286. Legend, country  
rock, Thursday through Saturday.

**The Lee's, 6333 Mission Gorge**  
Road, Mission Gorge, 290-9944.  
Dave Smith, contemporary,  
Wednesday and Thursday; Melissa  
McCracken, contemporary, Friday  
and Saturday.

**Town and Country Hotel, 500 Hotel**  
Circle North, Mission Valley,  
291-7121. Ashlie Louche, Cactus  
Jack, country, Tuesday through  
Saturday; Gold Coast Lounge, Tim  
Moley, piano bar, Tuesday through  
Saturday; Pavilion Lounge, Larry  
Kays Trio, contemporary and light  
classical, Tuesday through  
Saturday.

**Wangler's Road, 6608 Mission**  
Gorge Road, Mission Gorge,  
280-6283. The Tats Band, country,  
Tuesday through Sunday.

### San Diego South

**Anthony's Marketplace, 1355 North**  
Harbor Drive, downtown  
222-6328. Gary Puckett,  
contemporary, Tuesday through  
Saturday.

Artes Blvd., 4356 30th Street,  
North 1-46, 293-3123. Dita Allen  
and the Noddies, oldies,  
contemporary, and rock,  
Tuesday through Saturday.

**The Backdoor, Actor Center, San**  
Diego State University, East San  
Diego, 265-6562. The Positiones,  
rock and roll, Friday; the Risk Elias  
Band, rock and roll, the Puppies,  
rock and roll, Some Ambulants,  
rock and roll, Saturday.

**Black Frog Restaurant, 4672**  
Federal Boulevard, East San Diego,  
264-5297. Live jazz, Wednesday and  
Thursday, call club for information;  
Wave, jazz, Friday and Saturday.

**Boat House, 2040 Harbor Island**  
Drive, Harbor Island, 291-4010.

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Just down south with James & the King Bees. Sunday, 10:30 p.m. Big Band, jazz, Motown.

**Cafe del Rey**, 1349 E. Prado, Balboa Park, 234-8511. West Coast soft rock, Thursday through Saturday; the Jackstraws Quartet, new Renaissance variety, Sunday afternoon; Pogo Spys, originals, light jazz, and rock, Tuesday and Wednesday.

**Caravaggio's Restaurant**, 1119 Sixth Avenue, downtown, 232-2747. Karen Mulhally, originals, contemporary folk and blues, lunch hours and early afternoon.

**Chateau Lounge**, 3023 College Avenue, College Grove, 592-3023. Birds Carter, quartet, jazz, Thursday through Saturday, Sunday afternoon.

**Comacina**, 112 West Washington Street, Hillcrest, 299-4174. Anne Levin, easy listening, variety, Thursday.

**Crossroads**, 345 Market Street, downtown, 232-7806. Charles Owens Quartet, jazz, Thursday through Saturday.

**Duc Masters**, 2051 Shelter Island Drive, Shelter Island, 223-2572. The Herms, rock and roll, Thursday, Friday, Tuesday and Wednesday; Bill Brackett, X-rated comedy and music, Saturday through Tuesday.

**Doodles**, 4125 El Cajon Boulevard, East San Diego, 283-6081. Paul

Grady, piano, pop, Monday through Saturday; Dale Platten, piano, bar, Sunday.

**Droopy Magg's**, 7101 Street and University Avenue, North Park, 298-8384. Karen Mulhally, originals, contemporary folk and blues, Thursday; Sam Horton, veteran San Diego folk singer, Friday; Geoff Stelling's Hardline Bluegrass Band, bluegrass, Saturday; Old Time Hoed Nigh with Lora and Virginia Curtis, Monday; Samsa Gail Celi Irish Band, traditional Irish music, Tuesday; Lashley, folk and originals, Wednesday.

**Eric's Rib Place**, 4263 Taylor Street, Old Town, 299-0060. Gal Warner, piano bar, Tuesday through Saturday.

**Fat City China Camp**, 2137 Pacific Highway, downtown, 232-0686. Melissa McCracken, contemporary, Tuesday through Thursday; Jay Star, contemporary, Friday and Saturday.

**Hamburgers**, 4016 Wallace Street, Old Town, 265-0384. Denny Rose, contemporary, Friday and Saturday.

**Harpone Henry's**, 2725 Shelter Island Drive, Shelter Island, 223-2572. The Herms, rock and roll, Thursday, Friday, Tuesday and Wednesday; Bill Brackett, X-rated comedy and music, Saturday through Tuesday.

**Holiday Inn/Embarkadero**, Portside Lounge, 1355 North Harbor Drive, downtown, 232-3861. Fever, contemporary, Tuesday through Saturday.

**Humphrey's**, 1414 Mission, 224 Shelter Island Drive, Shelter Island, 223-2572. Joe and John, contemporary and blues, music, Tuesday through Saturday.

**International Blend**, 1014 37th Street, North Park, 284-9903. Talent Night, Thursday; Cedar Walton Quartet, jazz, Friday; Miguel Cruz and Skye, Latin jazz and salsa, Saturday; the Donald Regualt cooperative, jazz, Sunday; Comedy Nights with Lora Victor, Monday and Wednesday.

**Jo Ely Club**, 3010 Juniper Street, North Park, 291-4827. Dance music with Sweet Kay, 30s rock and roll, Thursday; the new Dose Jones and the Industrials, rock and roll, Friday and Saturday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. The Kase Kirkpatrick Band, Southern soul and artistry, Wednesday through Saturday.

**Krazy George's**, 6149 University Avenue, East San Diego, 583-7396. Justus, country rock, Friday and Saturday.

**Kung Food**, 2949 Fifth Avenue, Hillcrest, 298-7302. Doug Howett, soft folk music, Wednesday; Bob Ward, classical guitar, Thursday; Pat Kerber, classical guitar, Friday; Carlos X. Pena, vibes, Saturday and Sunday.

**La Casa Blanca Restaurant**, 2444 San Diego Avenue, Old Town, 295-6380. Ricardo Belma, cary

listening in Spanish and English, Friday through Sunday.

**La Petite Cafe**, 1906 East Avenue, Hillcrest, 573-0101. Item Blum, classical guitar, Tuesday through Thursday.

**Mandolin Wind**, 301 University Avenue, Hillcrest, 297-3071. King Bluegrass, blues, rhythm and blues, Thursday through Saturday; audition night, Monday; the Townies, hot surf rock, Tuesday and Wednesday.

**The Mexican Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7581. Jaime Moran, jazz and rock, Thursday through Saturday; Esteban and Christina, traditional Mexican music, Wednesday through Saturday; afternoon and Sunday evening.

**Mount Helix Elks Lodge**, 5860 Market Street, East San Diego, 264-0786. Jamming, soul and disco, Sunday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego, 287-7332. Phew!, rock and roll, Thursday through Saturday, Tuesday and Wednesday; rock and roll, Sunday and Monday, call club for information.

**O'Leary's**, 2547 San Diego Avenue, Old Town, 298-0133. Mary Adams, Irish harp and folk songs, Monday through Friday early evening; Dave Smith, contemporary, Saturday and Sunday early evening.

**Prophet Vegetarian Restaurant**, 1401 University Avenue, East San Diego, 283-7448. The Urban Guitar (new), classical guitar, Tuesday, Wednesday, and Friday; Lori Bell and Shep Woods, midwest jazz, Thursday, Saturday, and Sunday; Dan Grant, Fred Benedetti, classical guitar, Thursday; noon, Lori Bell, jazz piano, Friday noon.

**Red Coat Inn**, 3903 University Avenue, East San Diego, 583-6670. Fagg and the Hitts, top 40, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

**Ruben F. Lee**, 880 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, top 40, Tuesday through Saturday; David and David, Tuesday through Saturday; the Smart Brothers Riverboat Revue, Disneyland, Sunday.

**Ruben's Harbor Island**, 880 Harbor Island Drive, Harbor Island, 291-5030. Henry DeGona, piano music, Tuesday through Saturday.

**Sherridan Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2900. Butterfield Stage Saloon: Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday, Sunday; Sundowner Lounge: Magic II, variety, Tuesday through Saturday; Leslie Gold, contemporary and jazz, Sunday and Monday.

**Sherridan Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, top 40, Tuesday through Saturday; David and David, Tuesday through Saturday; the Smart Brothers Riverboat Revue, Disneyland, Sunday.

## AT SDSU

### Bobby Hutcherson Jazz Quartet

Friday, October 16, 8 p.m. Recital Hall  
SDSU Students \$4 General Public \$5

### Fleshtones

Friday, October 16, 9 p.m. Backdoor  
SDSU Students \$4 General Public \$5

### A Taste of Ireland

Traditional music, ceil dance, folk songs & storytelling.

A troupe of 35 from Galway presents Ireland's customs, characters & comedy.  
Sunday, October 18, 8 p.m., Montezuma Hall, \$3, \$4, \$5

### The Rick Elias Band

### Puppies

### Some Ambulants

Saturday, October 17, 9 p.m. Backdoor  
SDSU Students \$3 General Public \$4



Tom & Flo welcome you to  
**THE LONGSHOT SALOON**  
Thursday Rock & Roll  
**Sister Cosmic & The Libido Bros.**  
Friday & Saturday Country  
**Spurs**  
Hitting Dance Classes  
Thurs. night 7-9 p.m.  
Featuring homemade pizza & fine Italian food.  
843 Grand Avenue, San Marcos 744-8576  
11 a.m.-2 a.m., closed Sunday

Willowhour  
"End Splitting Harmony"  
Lichow Adams (Rita)  
1403 Placeros St.  
Loma Portal  
226-0471  
Thursday, Friday, Saturday 9 pm-1:30 am

THIS WEEKEND **BLUEGRASS AT THE WOODCARVER PIZZERIA**  
Friday, October 16 8-11 p.m.  
**JULEE & JOHN BLUEGRASS, ETC.**  
Another Great Band Saturday Night  
\$3.00 minimum per person  
3325 Midway Drive San Diego (north of Rosecrans)  
222-0388

Restaurant **FIRESIDE** Lounge  
Thursday, October 15 - Saturday, October 17  
**FOUR EYES**  
Tuesday, October 20 Wednesday, October 21  
**JOHNNY ALMOND PLANET**  
Tuesday \$1.00 margarita night  
Wednesday Ladies' night \$1.00 well drinks  
Thursday 954 Kamikaze night  
Centre City Parkway at Washington  
Escondido 745-1931

**RED'S PLACE**  
Formerly Chicago Mining Co. & The Corporation  
Under new management proudly presents  
Thursday, October 15 - Saturday, October 17  
**Size 6**  
Hottest new group on the coast!  
Every Thursday night in Kamikaze night 954  
Coming Thursday, October 22  
**Jerry McCann and the Gigolo's**  
Friday & Saturday, October 23 & 24  
Plan your Halloween Party now!  
280 N. El Camino Real, Encinitas 942-1676  
NO COVER CHARGE

**Fartcar**  
Tuesday-Saturday 9 pm-1 am  
Now playing at the **MONTEREY WHALING CO.**  
887 Camino del Rio South 291-1636

RESTAURANT **BLUE PARROT**  
Live Jazz - Great Lunches & Dinners  
Thurs **Tambu** Latin Jazz Ensemble  
Fri Sat **Northern Lights** Jazz Ensemble with Cameron Weir  
Sun **Gary Music Co.** Latin Jazz  
Mon **Rob Schneiderman Trio**  
Tues **Bruce Cameron Trio**  
Wed **Roh Holy Trio**  
Coming - Bob Magnusson 10/23, 10/24  
Coming - Jack Sheldon Quartet 10/31  
1208 Prospect, La Jolla - opposite the Cove 484-8131

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

**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 recommended.  
6333 Mission Gorge Road 280-9944

# THE KNACK

Wednesday, November 8 8 p.m. Montezuma Hall

Sponsored by the Associated Student Cultural Arts Board. For tickets: Aztec Center Box Office (265-6947) and all Select-A-Seat Outlets.


Homecoming Special  
**Martin Mull**  
Star of T.V.: "Fernwood 2 Night," "America 2 Night," and film, "F.M."; "The Serial," and the second best high school pole-vaulter in Connecticut.  
Plus special guest

**DRIFTING WOOD and The LOVE GODS**  
featuring **JACK TEMPCHIN**  
WRITER OF "PEACEFUL EASY FEELING," "ALREADY GONE" and "SLOW DANCING"

perform in the Open Air Amphitheatre, Saturday, November 7, 2:30 pm.  
\$6.50, \$5.50, \$4.50 (S.D.S.U. students, faculty, staff, alumni & senior citizens & 1 discount)



**Hill House**  
RESTAURANT & BAR



**Sheila Harris**  
with Rick Erlein on piano  
Contemporary, Fri. through Mon., 9-1

**Pelikan Alley**  
Contemporary, Tues. through Thurs., 9-1

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2738 Via de la Valle, Del Mar. 755-6614. In the Flower Hill Mall.

Harbor Island, 291-6400. Gil and Mari, country western, M-F, 10-11:30 through Saturday; jazz sax section with Jimmy and Joanne Chatham, Sunday.

**Tam Hart's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110. Mike and Tracy, contemporary, Wednesday through Saturday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. Bruce Cameron Ensemble with Hollis Gentry and Lila Brown, jazz, Wednesday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. Sly High, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

**Tuba Man's**, 2501 University Avenue, North Park, 265-9426. The Zull Brothers Bluegrass Ramblers, bluegrass, Saturday.

**Zebra Club**, 560 Fifth Avenue, downtown, 238-4222. Trainers, reggae-ska, Thursday, rock and roll, Friday, call club for information; the Cradallades, rhythm and blues, the Paladins (formerly the Top Cats), rock and roll, Saturday.

#### East County

**Alan's Steak House**, 7153 El Cajon Boulevard, La Mesa, 466-1500. Jack Costanza and Gerry Woo, contemporary dance music, Tuesday through Saturday.

**Big Oak Ranch**, 1723 Harrison Canyon Road, Dehesa, 445-2047. Tall Cotton, country, Stagecoach, country, California Country Band, country, Sunday.

**Boss Bill's**, 9325 Mission Gorge Road, Santee, 448-9983. Johnny West and the Chaperons, country, Friday and Saturday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5757. Nightrunner, country and contemporary, Wednesday through Saturday.

**Catavase**, 10757 Woodside Avenue, Santee, 449-6700. The Times, rock and roll, Tuesday through Saturday.

**Circle D Corral**, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1576. Carl Simmons and Southern Comfort, country western, Tuesday through Saturday; Country Justice, country western, Sunday and Monday.

**The Diamond Lounge/Jazz Emma's**, 1532 East Main Street, El Cajon, 442-7288. Country Comfort, country, Friday and Saturday.

**Driftwood**, 5286 Baltimore Drive, La Mesa, 462-0533. Dan Gels and Quadrant, contemporary, Wednesday and Thursday; Jimmy Nason, country, Friday through Tuesday.

**Ember Room**, 7059 El Cajon Boulevard, La Mesa, 463-2263. Pony Express, country rock, Thursday through Saturday.

**Finn Springs Inn**, 15505 Highway 80, El Cajon, 443-9568. Sam's Peppergreen Band, country western, Friday and Saturday.

**Harvest Hunter**, 402 Fletcher Parkway, El Cajon, 442-0517. Lonnies and Duetty, contemporary, Thursday through Saturday.

**Lakehead Resort**, Highway 79, Oceanside, 765-0736. Country music, Friday and Saturday. Call club for information.

**Lakeside Hotel**, 5940 River Street, Lakeside, 443-9591. Sherradale, country, Thursday through Saturday.

**La Posada del Sol**, 2221 Broadway, El Cajon, 447-5465. Glen Eath, original comedy and contemporary music, Wednesday.

**MOM'S SALOON**  
October 12 through 18  
Monday, October 19 only

**THE BLITZ**

**GARY KELLEY**  
**KPII NITE**  
Monday, October 19  
Kamikazes 8:00 all night  
Happy Hour 8-10 p.m. doubles at singles prices. No cover charge.

**EVERY Wednesday night is...**  
**KOB STUDENT NITE**  
with **PAT MARTIN**  
(Free admission with valid student I.D.) Drink specials and free records & other giveaways

Coming October 20 through 25  
**SWIFTKICK**  
Drink specials all night Monday-Thursday  
Happy Hour: Doubles for singles prices  
Sunday-Thursday 6-9 pm (Monday 8-10 pm)  
Fischer of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday  
Live Rock n' Roll every night

929-4883 945 Garnet P.B.

**the Old Time CAFE**

**LATE NITE COFFEE HOUSE FOLK CLUB**  
FOLK - BLUES - BLUEGRASS  
The home of folk music on the North Coast

1484 N. Hwy 101 - Encinitas, CA 92024 - (714) 436-2000

Thursday 7:30 to 11:30  
15 **ARMAND BERNHEIM - DAVE MOYE** \$2.00  
Friday 7:30 to 9:30  
16 **JERRY RAU** \$4.00  
17 **BILL STAINES** \$4.00

Saturday 7:30 to 9:30  
18 **MOONCOIN** \$4.00  
19 **PIG TOWN** \$4.00  
20 **STRING BAND** \$4.00

Sunday 7:30 to 11:30  
21 **OLD TIME HOOT NITE** \$7.00  
22 **OLD TIME HOOT NITE** \$7.00  
23 **OLD TIME HOOT NITE** \$7.00  
24 **OLD TIME HOOT NITE** \$7.00

**JEROME ROTHENBERG & BURT TURETSKY**  
Advance reservations recommended 436-4032

**Live Entertainment**  
Nightly 9-1

**JIM HAWLEY** WED-SAT.  
**THE CRITTERS** SUN. & MON.  
**THE ROLLERS** TUES.

RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks

**the OLD pacific beach CAFE**  
4287 Mission Blvd. Pacific Beach, California 270-7522

**La Posada del Sol**, 2221 Broadway, El Cajon, 447-5465. Glen Eath, original comedy and contemporary music, Friday and Saturday.

**Lorenza's**, 595 Broadway, El Cajon, 442-9696. Steve Mouza and Finest Action, pop and country, Tuesday through Saturday; Pro Brigham's

**Preservation Band**, Dieteland, 5244-4245, Sunday and Monday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, Santee, 448-8550. Bramble, country, Wednesday through Saturday.

**Mickey D's**, 5503 Mission Gorge Road, Santee, 448-9954. Grand Canyon, country, Friday and Saturday.

**Nite Owl East**, 667 North Millison Avenue, El Cajon, 447-3854. Fever, contemporary, Tuesday through Saturday; Brown Sugar Show, contemporary, Sunday and Monday.

**Ocean Playhouse**, 691 El Cajon Boulevard, El Cajon, 442-8242. Mosaic Flamenco Trio, flamenco

music and dance, Friday and Saturday.

**Our Favorite Place**, 8646 Mission Gorge Road, Santee, 449-6249. Gary Israel, contemporary, Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-4907. The County Line, country, Thursday through Saturday.

**Pancho Villa's El Rancho Lounge**, 596 North Millison Avenue, El Cajon, 442-2537. Jaime Moran, Latin, jazz and contemporary, Wednesday, Guadalupe, contemporary, Friday and Saturday.

**Park Place**, 1289 Fletcher Parkway, El Cajon, 448-4111. Prophet, concert rock, Tuesday through

**Bobby G's**  
Thurs., Oct. 15-Sat., Oct. 17  
**Jerry McCann & the Gigoles**  
Sun., Oct. 18-Tues., Oct. 20  
**E.J. Temple Band**  
featuring Doug Reynolds on keyboards.

Wed., Oct. 21 **Johnny Almond Band**  
Monday night football-Big TV screen  
Hot dogs with a Bud or Lite \$1.50  
Kamikazes \$1.00 7 days a week  
The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

**GARY PUCKETT BAND**  
Now playing for 3 smash weeks.  
Make your plans now.

**Anthony's Harborside**  
Directly across from Anthony's Fish Grotto, on Harbor Drive.  
Phone: 232-4358  
Lunch 11:30-4:00  
Dinner 4:30-10:30  
Sunday service 2:00-10:00.

**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  
**Mark Lessman Band**  
Thurs. thru Sat.  
**Monday Night Football**  
25¢ hot dogs 50¢ draft  
Check out our new dinner menu.  
1309 Camino Del Mar 755-6744

**Dine in an undersea grotto...**  
Come early and enjoy  
• Fresh Catch of the Day  
• Fresh Pacific Red Snapper  
• 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 Vasquez, drums Bob Morse, piano Manzo Hill, bass  
Jazz Wednesday thru Friday 9 pm-1 am  
Introducing:  
**The Jay Days Group**  
Saturday night only

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

**The Poseidon**  
A Del Mar Tradition  
Fri., Sat., Oct. 16 & 17  
**Don't miss our Halloween bash**  
1st prize \$100 for best costume

**Monday Night Football Fun** Giant Screen T.V.  
25¢ beer for the first quarter  
Score two free dinners  
Score a free bottle of champagne  
Guess the winning team & point spread  
OUR ENTIRE MENU SERVED DAILY 11:30 AM  
Don't become one of those 1st, 2nd, 3rd & 4th runners.  
Stay with Poseidon. Poseidon is the place to be on the beach.

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Now available for private parties day - night. 755-6734.  
Thursday Oct. 15-Saturday Oct. 17  
**4EVR**  
Kamikaze night 75¢  
Wednesday Oct. 21

**Female Mud Wrestling!**  
Original L.A. Show  
Now at two locations:  
Every Wednesday night  
**Club Royale**  
4309 Ohio St. North Park 284-7435  
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**In Spot East**  
8290 Broadway, Lemon Grove 480-4750  
Showtimes 10 p.m.  
**Monday Night Football**  
**Arm Wrestling**  
Every Tuesday at 9:00 p.m.  
**In Spot East**  
Cash prizes or trophies.

**RAM**  
solid gold  
**ROCK'n ROLL**  
returns at last!  
Million-seller hits from the 50s - 60s - 70s - 80s  
Tues.-Sat. 9 p.m.  
Sundays and Mondays  
**Football on 7-foot TV**  
Thursdays from 9 p.m. Kamikazes \$1  
Tuesdays from 9 p.m. Margaritas \$1  
Wednesdays from 9 p.m. Well Tequila Drinks \$1  
Happy Hour 6-9 pm every day  
Every drink 2 for the price of 1  
Tues., Wed. & Thurs. from 9 p.m. Champagne 50¢ glass  
**ALL THE WAY INN**  
The French Quarter  
4240 West Point Loma Blvd., 224-8282  
Open 10am-2am



**Holly Near**  
in concert  
Sat., Oct. 24  
8:00 pm  
Mann Jr. High Auditorium  
4345 54th St.

\*Concert interpreted for the hearing impaired

Tickets available at:  
Plum's Books  
Amazon Sweet Shop  
Baobab  
Wing Cafe  
Ola Time Cafe  
UCSD Women's Center

• Wheelchair accessible  
• Handicap parking  
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By pre-arrangement only!  
Call 282-4519

\$7.00 advance, \$7.50 at the door  
Produced by Rainbow Productions  
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**Mariscos Maravillosos**  
★ Marvelous seafood prepared in the traditional Mexican style.

**Live entertainment & dancing**  
MONDAY NIGHT FOOTBALL  
—a bowl of chili for only 50¢ in the Cantina

**JAIME MORAN**  
Live jazz and rock 8:30 pm to 12:30 am  
THURSDAYS-SATURDAYS

**ESTEBAN & CHRISTINA**  
—traditional Mexican music 5:00 to 10:00 pm  
WEDNESDAY-SATURDAY 1:30 to 6:30 pm SUNDAY

LUNCH: Mon.-Sat. 11-4,  
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DINNER: Nightly from 5;  
SUNDAY BRUNCH: 10:30-2;  
HAPPY HOURS: 4-7 weekdays

Call 232-7581  
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One with our classical guitarist  
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nights. Fish and fowl and meats  
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wines and bread AND  
CLASSICAL MUSIC! You'll love  
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**SPICE RACK**  
A GARDEN RESTAURANT  
Mission Blvd. Near  
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Saturday, October 20, 1981  
Reuben's, 1270 University City  
Road, La Mesa, 604-1844 Sunday  
Highly recommended, only on  
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The Turquoise Lounge, 7025  
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Emergency Exit, rock and roll,  
Tuesday through Saturday

Van Winkle's, 1900 Mission Grove  
Road, San Diego, 439-0090, Frank  
Down in Country, Nashville,  
country, Friday and Saturday

**South Bay**

Black Angus, 707 E. Street, Chula  
Vista, 426-5200, Navy, pop 40,  
Monday through Saturday

**Country Bumpkin**, 1862 Palm  
Avenue, Imperial Beach, 429-1861;  
Larry Proffit and Company  
Ridge, country, Wednesday through  
Saturday; Ducktail Revue, 505  
rock, Sunday and Monday

**Dance Machine**, 1862 Palm Avenue,  
Imperial Beach, 429-1861;  
Thumper, rock and roll, Tuesday  
through Saturday

**Dick's Cocktails**, 317 Third  
Avenue, Chula Vista, 442-1568; Bill  
Daniels, country western, Tuesday  
through Thursday; Lee  
Whittington, contemporary, Friday  
and Saturday; Earline Reeves,  
blues, Sunday and Monday

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

**The Landmark**, 2511 Sweetwater  
Road, National City, 475-7333;  
Saddle Sore, country, Friday and  
Saturday

**Lotus Blossom**, 569 H Street,  
Chula Vista, 426-5951; Rick Lyon,  
country western, Wednesday  
through Saturday

**Old Bunch Stone Restaurant**, 4014  
Bonita Road, Bonita, 479-3337;  
Gary Sherwood, contemporary,  
Friday and Saturday

**W.T.R. Steak Ranch**, 2200  
Highland Avenue, National City,  
474-8849; Ambition, contemporary  
country and rock, Wednesday  
through Saturday

**Westward**, 22 West Seventh,  
National City, 474-2959; Dusty  
Buckles, rock and roll, Monday and  
Tuesday; Tony Mills and Orchestral,  
rock and roll, Wednesday through  
Sunday

**The Wild Turkey**, 5080 Bonita  
Road, Bonita, 267-2550; The  
Morning After, rock and roll,  
Monday; Tuesday through Sunday;  
recorded dance music and live rock  
and roll

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**TIME MACHINE**

**TONIGHT**

**MERV DOUGLAS BAND**  
Tuesday, October 20  
Latest night-well drinks \$1

**DALLAS COLLINS BAND**  
Wednesday, Thursday, October 21, 22  
Latest night-well drinks \$1

**DANCE CONTEST 11 pm**  
All well drinks \$1 4 pm-7:30 pm

Thursday nights 9 pm. Free dance lessons  
DANCE CONTEST 11 pm  
All well drinks \$1 4 pm-7:30 pm

Thursday nights—Margaret's \$1 4 pm-7:30 pm  
Build your own tacos FREE

New Orleans Square, 302 N. Midway 743-1772  
between Grand & Valley Parkway, Escondido

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North County's only spot to enjoy  
San Diego's best comedians  
'Jammer Comedy Scene'  
DOWNSTAIRS Every Friday & Saturday night  
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**Shake**  
Fri., Sat., Oct. 16 & 17  
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**Dirk Debonaire and the Boat People**  
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Mon. Sat. 10 am to 9 pm, Sun. 11 am to 4 pm  
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The Merv Douglas Band: Time  
Machine  
How Jones and the Industrials:  
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Ducktail Revue: Country Bumpkin  
The East-West Band: Whiskey  
Falls, Trishie Cardiff  
Rick Elias Band: The Backdoor  
Sport  
Emergency Exit: Turquoise  
Lounge  
Emu: Spirit  
The Excaliburs: Mandolin Wind  
Fine Line: Distillery East  
The Flashstones: The Backdoor  
Phoodle: My Rich Uncle's  
The Flys: Loading Zone, Spirit  
Foreign Affairs: Distillery East  
The Forth: New World  
Four Eyes: Hologram, Pirelli  
Lounge  
Hornet: Live Masters  
Highway Robbers: La Chait  
Hussein: Vango Inn  
Incognito: Pigeon

**Justin Tynes: Loading Zone**  
Katie: 10/21 Club  
The Magnets: Spirit  
Mark Lessman Band: Whiskey  
Falls  
Jerry McCain and the Gals: 10/21 Club  
Trishie Cardiff, Billy Lip, Tavern  
Bobby G's  
Tony Mills and Orchestral: Western  
The Monkeys: Spirit  
The Moving After: Wild Turkey  
Slater County and the Lulu  
Brothers: Longshot Saloon  
The Sien Brothers: Lehr's  
Greenhouse  
Sue & Bob's Place  
Sky High: Trojan Horse  
Solid State: Spirit  
Some Ambulants: The Backdoor  
The Stiffies: Journey  
Southside: Mom's Saloon  
Tast: Hologram  
T-Birds: Journey, Palomar College  
E.J. Temple Band: Bobby G's  
Pussy Wine Co.  
This Kid: Palomar College  
Thumper: Dance Machine, Park  
Place

**King Biscuit Blues**  
Tuesday—Wednesday  
Thursday—Friday—Saturday  
Tough Surf Music

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Good Food • Good Music • Good Service  
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**Wind rose**  
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**Ron Bolton Band**  
Versatile, energetic, outrageous  
Slip away tonight & join us for  
an evening of entertainment  
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SUNDAY CHAMPAGNE  
11:00 AM - 1:00 PM  
FREE F&B  
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The Rebel Rockers: Billy Lip Tavern  
Dusty Rhodes: Westerner, Koster  
Reverie  
The Rollers: Old Pacific Beach  
Lulu: Beach Bomber East  
Beach Bomber West  
Shake: Windjammer  
Slater County and the Lulu  
Brothers: Longshot Saloon  
The Sien Brothers: Lehr's  
Greenhouse  
Sue & Bob's Place  
Sky High: Trojan Horse  
Solid State: Spirit  
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T-Birds: Journey, Palomar College  
E.J. Temple Band: Bobby G's  
Pussy Wine Co.  
Thumper: Dance Machine, Park  
Place

**Thunderbolt the Wonderbolt: Joe Murphy's**  
The Times: Gallop  
Trowers: Zebra Club, Spirit  
Tweed Sneakers: Backchannel  
Jardine East  
Ultra Violet: Sandy's  
The Vagrants: Texas Tabor  
The Whiptones: Windjammer  
X-Offenders: Journey

**Country / Country Rock**

**Amblin': W.T.R. Steak Ranch**  
Rick Backus and Harmony:  
Cunningham's  
Gerry Bass and a Touch of Country:  
Mystery Club  
Cactus Jack: Remy and Country  
California Country Band: Big Cat  
Ranch  
Country Comfort: Darned  
Lounge: Hard Emma's

**Country Justice: Circle D Corral**  
The Country Lane: The Outpost  
The Outpost: 10/21 Club  
Dallas Express: Charlie's Little Bit  
Country  
Bill Daniels: Jack's Cocktail  
Frank Drown in Country Nightlife:  
Frank Drown  
Gabriel: El Corral Restaurant  
Rickie Gary and Sanderson: Barn  
Door Saloon  
Gil and Marti: Sheraton Inn Airport  
Gravel Canyon: Mickey D's  
Sandoz: Hibi: Backus & La Mesa  
Jeferson: Barbary's  
Jack Johnson: Ralph and Eddie's  
Justice: Krazy George's  
Leather and Lace: Hutch's  
Legend: Stadium Club  
Roberts: Linn and the Gamblers:  
Atlanta  
Don Livingston and Timberline:  
Whiskey Flats  
Rick Lyon: Lotus Blossom  
The Midnight Riders: The Alarm  
Steve Neuman and Pinot Action:

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Catch The Big Buzz with  
**747**  
Powerhouse rock—a roll-no-cover-50s Kamikaze  
Friday & Saturday, October 16 & 17  
San Diego's Hot 1 Rock & Roll innovators bring you  
Southern California's most incredible rock show

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Back by popular demand  
**DOUBLE TRAIL**  
No cover—\$1.00 well drinks  
October 18—JUSTIN TYME October 21 & 22—PUSH October 23—MELTING POT

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with our own special approach to the  
total entertainment experience

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d, *Kary*

**Henry DeGoya: Reuben's Harbor Island**

*Bicycle Club*

Colour: Macho's

**Kim Bloom:** *classical guitar, La*

Located at the Mississippi Valley Mall

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

Thursday, Friday, Saturday  
October 15-17

Sunday—Monday  
October 18—19

 **FOUR EYES**

Tuesday—Saturday  
October 20—24

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of the Halcyon's great meals —  
No cover charge when dining with us.



**Comin' at Ya!** — A radical case of A







# CURRENT MOVIES

for the about the basic physics of movement, her convincing presence in the long-drawn-out scene is a new found for as a political analyst, but as a solid sympathizer, another body on the planet in 1976.

**Harold and Maude** — The late, suicide lives are predictable and the zany-old-lady jokes are typical, but the unimagineable romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sick-sweet tone for crude perversion.

**The Hunting of Julia** — Reviewed this issue. With Mia Farrow and Kerl Duane, directed by Richard Loncrane. (La Jolla Village, from 10:16)

**The Hound of the Baskervilles** — At least the ninth screen version of the

Shirley Holmes story, this one has been seen as a continuation of the road trip. With Mia Farrow and Kerl Duane, directed by Richard Loncrane. (La Jolla Village, from 10:16)

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\*\*\* (Power Hill Cinema 2, from 10:16)

**Kagemusha** — This would be a formidable effort in any cinematic context. The rich detail and colors, and the sheer scale of the production, bring to mind one of the great films of the past, the one directed by Akira Kurosawa. It is a film that is not only a masterpiece of the art of cinema, but also a masterpiece of the art of the sword. It is a film that is not only a masterpiece of the art of cinema, but also a masterpiece of the art of the sword. It is a film that is not only a masterpiece of the art of cinema, but also a masterpiece of the art of the sword.

**King of Hearts** — One of Philippe de Broca's sticky confections, *King of Hearts* is a bit sad how much the motivation for the remake appears to be based on adding more expense, expense, and special effects to the economy-sized original. And anyone acquainted with the previous version will be a step ahead of the most delicious of all cheap thrills you are expected to leap in your seat when a cock-chestnut or an anachronistic hand reaches for the hero's shoulder from offscreen. As if to put an official seal of approval on the venture, Kevin McCarthy, the star of the 1956 version, pops up in this movie in the same panic he was in when the earlier one ended, and Don Segel himself takes a cameo spot as a cab driver. With Donald Sutherland, Brooke Adams, Leonard Nimoy, directed by Philip Kaufman. 1978. (Ken, 10:17)

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# CURRENT MOVIES

Rich and Famous — Reviewed this issue. With Mia Farrow and Kerl Duane, directed by Richard Loncrane. (La Jolla Village, from 10:16)

**Harold and Maude** — The late, suicide lives are predictable and the zany-old-lady jokes are typical, but the unimagineable romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sick-sweet tone for crude perversion.

**The Hunting of Julia** — Reviewed this issue. With Mia Farrow and Kerl Duane, directed by Richard Loncrane. (La Jolla Village, from 10:16)

**The Hound of the Baskervilles** — At least the ninth screen version of the

**King of Hearts** — One of Philippe de Broca's sticky confections, *King of Hearts* is a bit sad how much the motivation for the remake appears to be based on adding more expense, expense, and special effects to the economy-sized original. And anyone acquainted with the previous version will be a step ahead of the most delicious of all cheap thrills you are expected to leap in your seat when a cock-chestnut or an anachronistic hand reaches for the hero's shoulder from offscreen. As if to put an official seal of approval on the venture, Kevin McCarthy, the star of the 1956 version, pops up in this movie in the same panic he was in when the earlier one ended, and Don Segel himself takes a cameo spot as a cab driver. With Donald Sutherland, Brooke Adams, Leonard Nimoy, directed by Philip Kaufman. 1978. (Ken, 10:17)

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