

City Lights

Pounding A Beat

On a January evening in 1980, Earl Robinson (not his real name) and his common-law wife, both heavy drinkers, were fighting in their Southeast San Diego home. Robinson's wife called the police, and when Officer Roger Espinosa and his partner arrived, they separated the pair in accordance with police policy. Espinosa then ordered Robinson to go outside — and promptly arrested him for being drunk in public. What happened next is not exactly clear; Robinson was not available for comment and Espinosa claims he doesn't remember. What is known is that Robinson was booked in jail on charges of resisting arrest and battery on a police officer; his nose had been broken and he had been sprayed with Mace. At Robinson's trial, the judge agreed with the defense attorney's contention of entrapment and ruled Robinson was not resisting a lawful arrest. All charges against Robinson were dismissed.

The Robinson case is one of at least five incidents in which Logan Heights beat cop Espinosa — known by locals as "El Chango" (slang for "the ape") — has been accused in court of using excessive force against suspects, always either black (like Robinson) or Chicano (like Espinosa himself). In the past year *La Prensa San Diego*, the local Chicano community newspaper, published a scathing attack on Espinosa, calling him a "uniformed crazy" and claiming he "has to prove he can out-gringo the gringos to be accepted by them." Several Chicano groups filed complaints with the police, alleging that Espinosa routinely harasses and often assaults young Chicanos for no apparent reason. Channel 8 news reporters interviewed one of Espinosa's purported victims and showed a picture of the suspect, covered with blood, just after he'd been arrested. And last June the San Diego Police Department initiated an internal affairs investigation to look into the complaints and transferred Espinosa to its western division, where he now spends three nights a week patrolling the streets of Ocean Beach and Point Loma, and two nights in Linda Vista. The investigation is scheduled to be completed by the end of this month.

"He's the kind of cop we don't need around," says Howard Holman, an Equal Employment Opportunities specialist with the federal government. "He lacks respect for the Chicano community and for himself." In the summer of 1980, Holman was arrested by Espinosa on four misdemeanor charges, including interfering with an arrest and inciting a riot, when he came to the aid of a young Chicano he claims was being beaten by Espinosa. "I was helping some kids organize a car club across the



Roger Espinosa

street from Chicano Park when a small disturbance erupted and police arrived." Holman recalls. "I crossed the street to see what was happening, and saw this kid running past me. Espinosa and his partner jumped him and started beating him. I call that overreacting and being brutal." Like Robinson, Holman was found not guilty on all counts.

Leslie Hammond, who used to live along Imperial Avenue in Southeast San Diego, recalls another incident that took place last year just outside her home. "He [Espinosa] had pulled a black man over, handcuffed his hands and legs, and put him in the back of his patrol car," Hammond says. "The man started screaming. 'You can't search my car!' and Espinosa opened the car door and started beating him with his stick. The man was yelling, 'Please don't hit me on my head!' I ran over and asked Espinosa why he was hitting the man, and he told me to get the hell out of there or I would be going to jail." Hammond wrote down Espinosa's car number and called the night watch commander, who took the information. She later testified for the man's defense and has since repeated her testimony in two other court cases, including the Robinson case.

Espinosa, however, recalls that last incident differently. "An officer who had stopped a man on a traffic violation called for cover, and since I was in the neighborhood, I cruised by," he says. "When I got there, the suspect was sitting in the back of the police car, and I could smell ether — one of the main ingredients of Angel Dust — on him. We

placed him under arrest and the other officer ordered him out of the car so we could handcuff him. The guy started shouting off and refused to get out, so I grabbed him in a wristlock and we both finally subdued and handcuffed him. While we were struggling with this guy, this lady came on my gun side and started interfering. I didn't know who she was, so I told her to get away. But that guy was not handcuffed until after the struggle and I never hit him with my baton. I never even took it out of my car."

Except for the last four months, Espinosa, who is twenty-seven years old, has spent all of his three years on the police force working the busy 7:00 p.m. to 3:00 a.m. shift in Logan Heights. He was raised in the neighborhood, on Irving Street three blocks east of Chicano Park, and spent fifteen years there. "The police consider me a gang expert," Espinosa says. "I grew up in a gang [but] in his [his] house, he was a member of the Thirtieth Street Ligans." I still know most of the players and what all the symbols and slang words mean."

And, Espinosa says, that's where all his trouble began. "A little more than a year ago I had this idea that since we had so much trouble down in the barrio, it would help if I would cruise around in an undercover car and monitor all the gang parties," he says. "So I did, and all of a sudden, we started

seeing a dramatic decrease in the amount of violent crime. [Espinosa says that stabbings in the area dropped from about three per week to less than one per week after the cruises. I knew who the troublemakers were and I watched them carefully; if someone told me, 'Chino did it,' I could tell you who Chino was, where he lived, where he hung out, and where you could find him. So what I think happened was they said, 'Hey, this cop knows who we are, we gotta get him out of here,' and contacted the Chicano groups with all these phony claims of brutality."

"If you spend as much time as I did in that part of town, you get a different perspective on things. You see a lot of old people getting beat up. You're not supposed to have emotions if you're a cop, but you feel something inside, you're only human. When I see young guys ripping off TVs from the elderly — who often don't have anything else of value — I feel like screaming, 'When is it going to stop?' And all they get is probation. They don't give a shit who they hurt. And the people I grew up with, the people I trusted — now that I'm a cop, they stay away."

While he realizes that if the charges against him are found to be valid by the department's internal affairs unit he could be suspended or even fired, Espinosa insists he's not worried. "I know I didn't do anything wrong," he says. "I've never used any force that I felt was unjustified. I'm not paid to hurt or maim; I'm paid to serve the public. But I'm not paid to get hurt, either. If my life is in danger — hey, the laws of survival. We have guidelines we have to follow, but if my life is in danger I have the right to use whatever force I need, even deadly force. I'm not going to get hit first. One night I was called to Thirtieth and Imperial to break up a fight, but I advised the dispatcher I couldn't go because I had two auto theft suspects in my car. Another officer went there, saw nothing, and pulled over to the side to fill out a report. Someone snuck up and shot him in the face. That officer is retired now. He was only twenty-three when it happened. You learn to be very cautious. A while back we received word from the street that a gang of blacks, the West Coast Crips, was trying out a new member by giving him a 45 and telling him to kill a cop. Hey, it scares you. The 'in' thing down there is if you hurt a cop, you're number one. It's sad that people believe the gang members before they believe the police, when it's the gang members who rob the old ladies of their rent money."

Attorney Jo Defina is not convinced by Espinosa's explanations. She has successfully defended a client against charges of battery on a police officer that resulted from an incident involving Espinosa. "When you're dealing with minorities, just about every arrest will be accompanied with a complaint charging excessive force, but if you check up, many are unfounded," she says. "But when you have an officer whose name comes up five times, as Espinosa's did, that's an awful lot. Unfortunately, all of Espinosa's victims seem to be very vulnerable — gang members, the very poor — who aren't credible with the public. It's hard to document instances of excessive force. But there should be some public information available as to what the police do concerning their internal investigations."

—T.K.A.

It's Your Funeral

A simple quiz: What does the name "Helix Heights" have to do with the cost of a funeral service in San Diego? You're probably stumped, but don't be embarrassed. Until two months ago, eleven local morticians, some of whom have been in the funeral business fifty years, didn't know the answer either. But when they found out that "Helix Heights" could triple the cost of a grave and perhaps send San Diego families chasing out to Miramar or El Cajon in search of an available burial plot, the morticians began a fight to defeat Proposition G on the November 3 ballot. That proposition would commit sixteen acres of Mt. Hope Cemetery to industrial development.

Some background: Since 1869 the 170-acre, city-owned cemetery in Southeast San Diego has been called Mt. Hope. But when opponents of the Navy's plan to put a hospital in Florida Canyon went looking last year for an alternate site for the hospital, they located fifty-seven acres of undeveloped land within the boundaries of Mt. Hope cemetery, which they rechristened "Helix Heights." Voters approved in June, 1980 a ballot measure that allowed transfer of the acreage out of cemetery use. It appears the hospital will be built in Balboa Park after all, and the fifty-seven acres of Helix Heights will supposedly be used for business and commercial sites. On November 3, voters will be asked to approve Proposition G and thus allow the removal of another sixteen acres from Mt. Hope for industrial development.

"That went by us like a shot

out of hell," mortician Richard Mitchell says of the name change and ensuing loss of Mt. Hope's fifty-seven acres last year. Mitchell, president of Merkle-Mitchell Mortuary, argues that without Mt. Hope, San Diego's only public cemetery, prices for grave sites will skyrocket. Plots at Mt. Hope, which is nonprofit, currently cost from \$350 to \$560, depending on location. Sites at Greenwood and El Camino, the city's two nonreligious, private cemeteries, start at about \$520 and zoom to \$1200. If more acreage is removed from Mt. Hope, the cemetery will fill up earlier, a situation Mitchell says will have serious financial implications for the public as well as for independent morticians. "Without Mt. Hope, we'd be at the mercy of Greenwood. Graves will be \$1000 because they [the private cemeteries] will be able to set their prices free of competition."

Mitchell's calculations show that if the additional sixteen acres are removed from cemetery use, Mt. Hope will reach capacity in about ten to fourteen years; maintaining the sixteen acres would extend the cemetery's lifespan to about thirty years. When the city council decided unanimously to ask voters to free up that acreage, though, they didn't discuss the drawbacks of deeding away the funeral sites. The agenda item the council adopted simply called for the removal from cemetery dedication of (sixteen) acres of that part of Mount Hope Cemetery which is undeveloped and is not needed for cemetery purposes. "The morticians weren't there to argue against the item, says Mitchell, "because no one ever told us they [the council] were even considering it."

Mitchell and his fellow independent morticians learned of the ballot measure in August, from David Starcevic, whose home is near the cemetery and who has taken on a self-financed campaign to save Mt. Hope. Starcevic was first drawn to the battle in 1980 when he realized that the seemingly innocuous name change to Helix Heights could cause voters in that year's election unknowingly to give away Mt. Hope land. "I've still got a standing \$10,000 reward," he says, "for anyone who can show me a map dated before September, 1980 that shows Mt. Hope as Helix Heights." During the proposition campaign, Starcevic and his wife carried out anti-painted signs protesting removal of the fifty-seven acres from cemetery use; he even paid \$500 to have a plane pull a banner that read, "Protect your low-cost, non-profit, muni-cemetery. Vote No on F."

Starcevic doesn't blame the morticians for missing the first round in the fight to save Mt. Hope. "If they were a bit misled about Mt. Hope, so were a lot of people. That's all you read in the Copley press —

'Helix Heights,' not Mt. Hope. It's brainwashing." Once Starcevic galvanized the morticians, they launched a full-scale lobbying effort. Attorney Terry Knoepf, former U.S. Attorney here, was hired to see if Proposition G could be pulled from next month's ballot. When his research showed that to be impossible, he began speaking out against Proposition G and representing the independent morticians before several city council committees. Orr and Sanderson, a local public relations firm, was hired to

design a late-starting advertising campaign which will include a city-wide mailer to be sent out next week. Dan Larsen, an influential building contractor and member of Merkle-Mitchell Mortuary's board of directors, began to visit council members. Bill Cleator was one of the first to be won over. "Bill thought it [the sixteen acres] was surplus, unneeded land just lying fallow," explained Cleator aide Pat Barnes. "The [city] staff led us to believe that and Bill figured, Why tie it up when the [Southeast] community could

use it? Now we think it might have been misleading to call it useless." (Skeptics of Cleator's abrupt conversion say he has been convinced more by his friend Dan Larsen than by the facts.) A council committee last week assured the morticians that even if voters approve the transfer of Mt. Hope acreage, it can be re-designated cemetery land by a simple council vote. H. W. Ragdale, a Southeast community leader and black mortician, has been trying to sway Councilman Leon Williams, the principal

advocate of the move to allow commercial development on the sixteen acres. "I really feel that Leon got into something without knowing the details," says Ragdale. "He's got all those [developable] acres where Highway 252 was supposed to be built, all of Market Street, and the fifty-seven acres already taken from Mt. Hope." But Williams isn't backing down. Instead, he has reminded the morticians that the city "has no commitment to fees in the cemetery business at all" and that "Mt. Hope could be leased out to private industry." Williams wants the morticians to suspend their efforts to defeat Proposition G and has offered them in exchange his pledge to help keep Mt. Hope city-owned and his assistance in acquiring land across Market Street that could be developed as a mortuary property. Williams and city staff have also proposed ways to increase Mt. Hope's capacity, including the addition of a mausoleum. The morticians don't want the land across Market Street and they say mausoleum crypts cost at least \$1000 each to build. They vow not only to fight Proposition G, which needs a two-thirds vote to pass, but they've asked attorney Knoepf to see if the state legislature can invalidate last year's vote which gave up the original fifty-seven acres.

—P.K.

Those Who Gave

District Attorney Ed Miller will decide in a week or two whether to indict four well-known San Diegans for their part in last spring's convention center campaign. Deputy D.A. James Hamilton has been investigating developer Harvey Furgatch, *Reader* publisher James Holman, and Atlas Hotels president C. Terry Brown for their roles in the campaign opposing a city-financed convention center, and Torrey Enterprises (owned by Doug Manchester) for its help in underwriting the pro-convention-center forces. Hamilton says he received word that Holman had made some \$5000 in loans to the anti-convention-center forces and this "triggered me to check out everyone who reported [expenditures] on the campaign." With Furgatch, Brown, and Torrey Enterprises, Hamilton is looking for a lack of reporting — all placed advertisements during the convention center campaign

and may have declined to advise the city clerk's office of their spending. Violations and any indictments by Miller's office will generate plenty of publicity, and with Furgatch at least, perhaps a potentially costly legal stand-off. The

maverick developer has already admitted his "guilt," saying freely that he did report the nearly \$5000 he spent on billboards against the convention center. He claims it's his First Amendment right to say for political billboard ads without registering the



Harvey Furgatch

expenditures. Though Deputy D.A. Hamilton says he's not questioning Furgatch's First Amendment right, he points to Supreme Court case law he says allows cities to require such reporting. Furgatch loves to debate, especially with state and federal agencies — five years ago he spent some \$80,000 on loans to a successful challenge to an Internal Revenue Service ruling. Furgatch is already steering over the way Hamilton's office has handled this investigation. "All they've been doing is sneaking around," Furgatch says of the D.A.'s attempt to get information from his friend, advisor, and public relations man, Jack Canaan. (When D.A.'s investigator asked Canaan for specifics on the billboard costs, Canaan told them to speak with Foster & Kleiser, the billboard company. The investigators said they didn't want to bother with contacting the company, but the next day Canaan received a letter from Foster & Kleiser confirming they had been contacted by the investigators earlier.) "Christ, I've never tried to hide anything," grumbles Furgatch. "My name was on the billboard. They could have come directly to me."

—P.K.

—Paul Krueger and Thomas K. Arnold



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What You Call Corn

I read your article, "Faith, Fire, and Blood" (October 15), a biographical account of Father Luis Jaime's role in the Christianization of the Diegueño Indians of San Diego. Oh! Blessed be the Spanish missionaries who educated them fish-and-gross-eating Indians — the missionaries who brought to the New World a wealth of knowledge, new customs, a new faith — the wonders and gifts of civilization. Onward, Christian soldiers.

John Carter
San Diego

Playboy Advisor

The advertisement the Reader carried October 15 on page thirty-one for the upcoming, offensive "Bunny Hunt" is the ultimate in hypocrisy.

Playboy says it's an "equal opportunity employer." Will its representatives seriously interview and hire men who want to wear high heels and bunny costumes and serve cocktails? Will they interview and hire women who want to wear tuxedos and serve dimers (less ugly, higher tips)?

NOW supports expanded job opportunities for women in San Diego, but we abhor a society that says women can make more money pandering to childish male fantasies than by working in jobs (such as secretaries, teachers, nurses, firefighters) that treat

women with dignity, respect, and equality.
We hope men and women hear the hypocrisy and brutality in Playboy's "Bunny Hunt" and stay away in droves. Playboy is only out to exploit women for its unsavory greed.
Your paper should know better than to print false advertising.
J. Dineley, Executive vice president
San Diego County National
Organization for Women

Rose And The Thorns

Regarding Donald Harrison's article entitled "Power of Recall" (October 8), the original committee to recall Rose Bird is RE-CALL (also known as CALL, the Committee Advocating Legal Limitations), organized in July, 1979 by Marvin Feldman for the purposes of advocating judicial reform and securing legal limitations in government.

As a volunteer "advocate for good government" for the past twenty years, and after spearheading six prior recall drives (four of which succeeded), plus a successful referendum drive, I realized in 1978 that a more formal structure was needed. CALL was then formed and used initially to recall Superior Court Judge Paul Egly (the busing judge in Los Angeles), who resigned one month before the recall drive ended after being told that eighty-five percent (256,000) of the needed signatures were already in hand to recall him. My personal motivation has been to inform, educate, and

activate people to the perils of big government and the continued usurpation of legislative powers by the judiciary.
While the efforts of San Diego Don Floyd to recall Rose Bird must be applauded, it is seriously misleading to tell the public that I

Letters

am no longer a part of the "official" Recall Rose Bird Committee. I never have been a part of that committee nor has that committee ever had the paid or voluntary use of my services.

Yes, there are now two committees seeking the recall of Rose Bird — CALL, the original committee that served recall papers on Rose Bird and began the "yellow" petition drive on September 14, 1981, and the newly formed Recall Rose Bird Committee. The split in committees came about over policy differences and my subsequent termination of our treasurer and C.P.A., Paul McCauley, who refused my requests and final order to file our campaign report on July 31, 1981, as required by state election codes. McCauley now serves as treasurer of the new Recall Rose Bird Committee.

This effort to recall Rose Bird was conceived in May, 1980 while I dined with a member of the California legislature and a member of the state appeals court. Over the ensuing months, my spare time was used in research, planning, fundraising, preparing

the papers to be served on Rose Bird, the fact sheet, and the actual recall petition.

In April, 1981 I began securing letters of endorsement for the recall of Rose Bird, addressed to Marvin Feldman, Chairman of RE-CALL, or CALL. Those endorsements were as follows: U.S. Congressmen Robert K. Dornan, Norman D. Shumway, and William E. Dannemeyer; State Senators William Campbell (Minority Floor Leader), John Doolittle, Jim Nielsen, Newton R. Russell, and John G. Schmitz; State Assemblymen and Assemblywomen Dennis Brown, Marian Bergeson, Nolan Frizzelle, Wally Hergen, William Ivers, Ross Johnson, David G. Kelley, Marian LaFollette, Bill Lancaster, William R. Leonard, John R. Lewis, Patrick J. Nolan, Don Sebastiani, Stan Statham, Cathie Wright, and recently an endorsement from Gordon W. Duffy, the California Farm Bureau Federation; the Peace Officers Research Association (San Diego and Imperial counties); San Diego County Sheriff John Duffy; San Diego Police Chief William Kolender; and W.J. Santos, chairman of the Imperial Valley Peace Officers Advisory Committee.

As a businessman it was my goal to stress the positive points and avoid the negatives that tend to damage the effort. As a concerned citizen and state chairman of CALL, I ask for your help in the recall of Rose Bird. Let us together restore public confidence in and respect for our judicial system while we are still able to do so. I am available seven days per week, 7:00 a.m. to 11:00 p.m.
Marvin Feldman, state chairman
CALL
La Canada

Thanks, Jan

Bob Dem was so best on portraying Harold Gee ("And Now For Someone Completely Different," October 8) as a shallow-minded theory and illustrating that with details of a relationship that ended two years ago, that I was relieved to have been described as a "recent ex-roommate." However, to say that Harold worked entirely without staff is untrue, and though the Party Paper was Harold's idea and the bulk of the work was done by Harold, I've spent enough time editing, proofreading, driving, and letter writing to feel that the total lack of credit was a thoughtless omission.
Jan Beck
San Diego

(continued on page 32)

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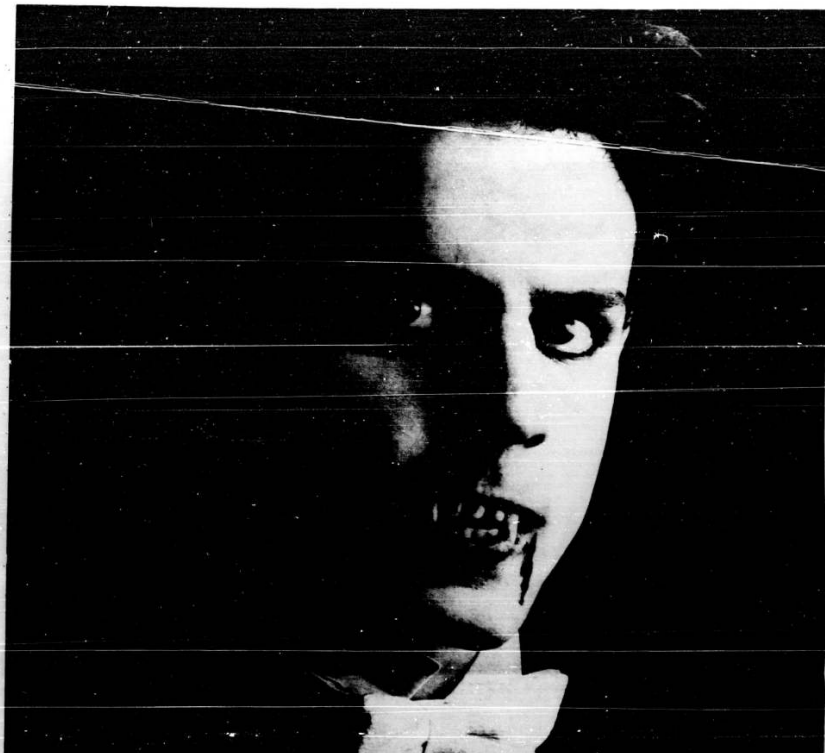
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AT MOST LARGER SEARS STORES IN THE SAN DIEGO AREA



Straight from the Hip

Matthew Alice



Dear Matthew Alice:
We are being charged a fee on our monthly telephone bills for the 911 emergency number. This service does not operate in the San Diego area. The Pacific Telephone Company told me that it has to charge for this (nonexistent) service, according to laws passed by the government, and that if I want the laws changed I should write my legislator. What happens to all the money that the phone company collects?
Sally Lewis
Pacific Beach

The 911 system will begin operating in San Diego County next year, probably on June 1. Its installation cost has been estimated at \$1,296,115.70, and its annual operating cost at \$1,433,944.92. The money comes from a fund established in 1977 by the state legislature. The state levies a tax on one-half of one percent of the cost of long-distance telephone calls within California. The telephone companies (locally, Pacific Telephone) only collect the money, then turn it over to Sacramento for redistribution to each area of the state as it installs the 911 system. With the service, every telephone user will have only one number to remember in case of emergency — 911 (telephone people say it nine one-one, not nine-eleven). From the user's end the system is simple, but from the telephone company's end it is inextricably complex. The complexity is in programming the telephone switching system in a way that directs emergency calls through the maze of jurisdictions for this region's various police departments and fire districts. Say a person in Escondido discovers that his garage is

on fire. He dials 911 and the call goes to the nearest "public safety answering point," in this case, the Escondido Police Department. When the person answering the call learns that it involves a fire, he or she hits a button on the 911 console and the call is automatically switched to the Escondido Fire Department, initiating a three-way conversation between the fire department dispatcher, the police department dispatcher, and the person whose garage is burning. (The console also has a switch-away button for ambulance service.) But say that person with the burning garage lives a few miles south of Escondido, in county territory served by the Dublin Del Dios Fire District, whose dispatching is performed by the Rancho Santa Fe Fire Department. The 911 call would still go to the Escondido Police Department, but

when the dispatcher hits the "Fire" button on the console, the correct routing of the call to the Rancho Santa Fe Fire Department will depend on whether the system has been programmed correctly. Sheriff's Inspector John Gali, who is coordinating the installation of the system, said some bugs may not turn up for ten years or more. "But the call will always get through to somebody," he said cheerfully. The system was supposed to go into effect in April, but complications in the programming have set it back a few months. Most of the calls will be handled by the San Diego Police Department and the Sheriff's Department, the extra manpower required for this will be paid in part by the same tax fund that paid for the system's design and installation. Gali said he was sure yet how the announcement of

the new system will be handled. With too much publicity, it will probably be swamped by people dialing 911 just to see if it works.

Dear Matthew Alice:
On Harbor Island, right across from the Sheraton Hotel, there have long been hundreds of new or nearly new cars parked on the dirt, most of them with out-of-state plates. What is the scoop on these? I've heard they were new-car rejects awaiting shipment back to Detroit. They've been on this spot for years.
D.E. Briggs
Encanto

The cars belong to the car-rental agencies operating out of the airport. Many tourists rent cars elsewhere and leave them here before flying home. Thus the local rental agencies take in dozens more cars than they rent out. The cars are parked on land leased from the Unified Port District until they are tracked back to Los Angeles. According to the district's master plan for development, the land will one day be the site of another hotel.

Correction: The Radio Earphone #PH51A sells for \$5.95, not \$500 as I mistakenly reported on October 8. The manufacturer is Herald Electronics, Lincoln Wood, Illinois 60645.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 98883, San Diego, California 92138.

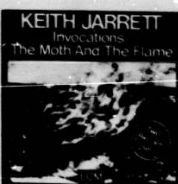
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Robert Delikat

Elaine Balok

THE INSIDE STORY

BY PAUL KRUEGER

ROBERT DELIKAT IS GENERAL MANAGER OF the Co-op Cab Company, but he's a cabbie first. "We're not executives and most of us wouldn't even call ourselves managers," he says of himself and the other men who run this city's independent cab companies. "Heck, we're just trying to keep the cabs running and filled with customers."

Delikat is savvy enough to know, though, that his cab drivers and local taxpayers are being cheated by a two-year contract the City of San Diego has signed with the giant Yellow Cab Company. That contract was first awarded to Yellow Cab in February, 1980 and gave the company a \$40,000 share in the city's \$800,000 Dial-A-Ride program, a state-funded operation that provides door-to-door rides for the elderly and handicapped. (Prior to the agreement with Yellow Cab, the program was operated solely by the city, which owns a fleet of vehicles.) The Yellow Cab contract expired in August of 1980 but the company was given an additional \$30,385 to continue its services. By July of this year, Yellow's fee had climbed from \$1.11 to \$1.26 per passenger mile, an increase due in part to a contract clause which allowed the company to raise its rates as gas prices increased.

Two weeks ago the city council was scheduled to vote on yet another extension, which would have continued Yellow Cab's exclusive Dial-A-Ride contract through April, 1982 at a cost of \$150,000, and which would expand the service to allow Dial-A-Ride customers to take cab rides "for other purposes than medical, such as education, nutrition, shopping, and recreation." At literally the last minute, that proposed contract was pulled from the city council docket and rewritten to include Co-Op, Radio, and Checker Cab companies, but only after Co-Op's Delikat spent five months pestering the city manager's office and Dial-A-Ride program administrators to consider a Co-Op proposal of between twelve and thirty percent less than Yellow's new charges. "I've been really raising hell on this for the past month," says Delikat. "Now I finally think they [the city] realize there's someone out there besides Yellow." And though Dial-A-Ride administrators and assistants to the city manager Elaine Balok, who supervises the program and the relevant contracts, have known since May that Co-Op would charge as low as eighty cents per mile against Yellow's \$1.26, none of them can explain why Co-Op wasn't invited to take part earlier and why, when Co-Op was finally added to the

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program, it was given only a small portion of the contract. Balok says that "it is our policy to include any interested and qualified cab company," and notes that all companies were notified before the original contract was awarded in February, 1980. (Delikat says Co-Op office records show no such notification was ever received.) Balok also points out that two small cab companies were given a portion of the original Dial-A-Ride contract, though they later dropped out of the program. And while arguing that no company has ever been excluded, Balok admits that when Yellow's original contract expired in August of last year, no other cab companies were ever notified nor was bidding reopened. "We don't mind the [taxi] program growing," says Delikat, "but it's been expanding, expanding, expanding — and only with Yellow." In April of this year, another independent cab company owner, Gay Sellick

of Checker Cab, told Dial-A-Ride administrator Bill Marusa of his interest in getting a share of the cab contract and offered a bid equaling Yellow's \$1.26 per mile fee. A few weeks later, in May, Delikat submitted a bid of \$1.10 per mile and proposed a unique "ride sharing" plan whereby Co-Op drivers would carry several Dial-A-Ride customers in the same cab for about eighty cents per rider per mile. Delikat's proposal did not ask for a gasoline price-increase clause because, he said, "If anything, the price of gas is dropping, not going up." Marusa promised both men he'd contact them soon about their interest in the contract, but he never did. He now blames them for not "actively pursuing" their bids. "If I said I'd get back to them and I didn't, well, they should have called me." He does little to refute charges of ineptness and mismanagement leveled by Delikat, admitting that "there was a state of confusion in our program." Balok, former head

of the city's paratransit (taxi) administration and the force behind San Diego's controversial taxi-fare deregulation, takes no responsibility for the confusion. "I wasn't involved in that," Balok says. "Those [contract] extensions were made by the paratransit office after I left." As for Marusa's alleged mishandling of the Co-Op bids, Balok says, "We're not sure what Bill Marusa did."

Delikat doesn't like those excuses. "I called about [Co-Op's] proposal every other week and it was always, 'Nothing yet, nothing yet.' And when they did tell me something it was, 'Elaine [Balok is looking it over] or 'Elaine makes that decision.' I know the brains are up there [in Balok's office], the papers are up there, and the decisions are up there." (Delikat also complains about receiving an eleven-page "request for proposal" to bid on another extensive Dial-A-Ride project just two weeks before the bid deadline of October 2. Balok notes that six bids were received, though she admits it was a "pretty tight" timetable.)

Only after Delikat complained three weeks ago to Councilman Fred Schnaabel's office, which in turn contacted Balok, was Co-Op included in the contract. The city council voted in favor of awarding the contract, with only Bill Mitchell dissenting. Mitchell said later that "the process didn't seem right" and that it appeared Yellow was being favored. Surprisingly, Schnaabel, the council's most active voice for competitive bidding and "free enterprise" participation, raised no questions at the council hearing.

Balok can't explain the rationale behind dividing the money the way she did — \$80,000 to Yellow and the remaining \$70,000 split among Co-Op, Radio, and Checker — nor say why Co-Op, with its substantially lower bid and a fleet of 104 taxis, wasn't given a bigger chunk of the service. Balok says Co-Op and other cab companies will be included in an overhauled Dial-A-Ride program which will start next year and that the current \$150,000 contract is "just to wind this program down." □

FROM REAL LIFE TO STAGE LIGHT

(continued from page 1)

Bentz wrote back. She argued that the Rep, though nonunion, is in the process of setting up a letter of agreement with Equity. It intends, in 1982, to become reclassified as a "Class B" theater and plans to combine union and nonunion performers. Bentz also included a sheaf of local reviews and letters of recommendation from institutions such as the California Theatre Council, which praised the successes of the theater.

The next reply was curious, and a bit staggering. McCann said the Rep could have the rights if they would pay

either \$150 per performance or twenty percent of the gross ticket sales for the entire run of the show. The price, to say the least, was off the graph. Bentz wrote back again. She calculated the number of seats in the theater, the prices charged for a seat, and submitted an estimated maximum attendance of twenty shows. Her figures showed that the McCann proposal was too high. McCann wrote back and lowered its numbers to \$125 per night against fifteen percent of the gross. Still too much.

In the meantime, Nora Jane Slattery had a problem. Slattery, director of public relations for the theater, was busy on this season's ticket-subscription campaign, which claimed that the final play of the season might be *The Elephant Man* — a current hit and, she admits candidly, a boost for season subscribers since it was the

only widely recognized drama offered by the Rep. "Every two weeks for almost six months," says Slattery, "I would ask if I should keep or drop the show from the brochure I was preparing for the upcoming season" (it was listed then as a "possible" production). Throughout this period, McCann was still replying with figures that made the show financially impossible to stage. "A lot of people subscribed to our season because we were going to do *The Elephant Man*," recalls Slattery, "and for a while there, we had a PR crisis on our hands."

In late November, Bentz wrote to Arden Heide, an agent for the Samuel French Agency, a veritable monopoly for theatrical rights and royalties in this country. This approach was, in effect, an end-run, since negotiations with McCann had stalled. "Heide said he would help us, and he did. He was able

to get us the rights for either one hundred dollars a night or ten percent of the gross ticket sales," Bentz says. Which was welcome news. Only there was a catch. Heide warned Bentz that if the agreement were enacted, the Samuel French Agency would never again grant the Rep "amateur rights" (roughly twenty-five dollars a night for plays within the public domain). Thus, securing the rights for *The Elephant Man* had lasting implications for the theater. It meant the Rep would become a "preferred client" with the agency. It also meant, however, that the costs for all future rights would go up as a result.

This was last December. Sam Woodhouse, Doug Jacobs, and Roberta Bentz met many times that month, weighing the long-term effects of the proposed change, not only with

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Sam Woodhouse



Michael Fox

FROM REAL LIFE TO STAGE LIGHT

(continued from page 9)

Samuel French but also with Artist's Equity. It was something they had discussed often in the previous year. The possible arrangements with the French Agency, and the new relationship that would be established, gave an urgency to the decision. In late December, they decided to make the move.

But there was another catch. The McCann company approved the contract but added what is called a "Broadway rider." If the show were still playing on Broadway when the Rep produced it, Jack Hoffman, the original director, would have two options: he could come to San Diego and direct the Rep's production for a minimum fee of \$1000 plus expenses, or he could choose not to, in which case he would receive one hundred

dollars in royalties for every week the show ran.

By February the Rep still had not signed the contracts, and *The Elephant Man* was still playing to full houses on Broadway. Bentz got on the phone again. She called several contacts in New York to get their sense of how long the play would run. The replies were encouraging. She also called the Theatre Communications Group, a service organization for theaters in this country. They said, confidentially, that the show would not last the summer. In early March, confident that a "Broadway rider" would not come with the package, the Rep signed the contract with French and sent them a guarantee check of \$2400 for twenty-four shows. *The Elephant Man* closed on Broadway in July.

Outside the glass doors of the Lyceum Theatre, at the corner of Third Avenue and F Street, a small group has gathered. It is 4:30 p.m., hot and muggy, on Friday, August 21. The group is the first wave of many actors

who, for the next three days and nights, will audition for the eight roles in the San Diego Repertory Theatre's production of *The Elephant Man*. The play has several complex, intriguing characters, not the least of whom is John Merrick, one of history's most disfigured human beings — and, apparently, one of its more sensitive as well. Merrick's compelling attempt to become normal in an abnormal world is also likely to be one of the last dramas performed at the sixty-nine-year-old Lyceum, which is scheduled to be torn down early next year.

As they wait for director Sam Woodhouse to arrive, ten of the actors read to themselves through portions of the script. Two others stare transfixed at a glass case outside the theater. Inside the case are cast photos of *Working*, a production by the Rep that is the second-longest-running show in San Diego history. The chance to perform one of the many challenging roles in *The Elephant Man*, the Rep's success with *Working*, the opportunity to play in the Lyceum before it becomes a parking garage, or just the private ter-

ror of auditioning are sufficient reasons to explain why the group appears oblivious to the street folk flowing past the theater in varying stages of physical and emotional deshabille. Even the presence of these ambassadors from the Real World do not intrude upon the intense solitude of the actors who have assembled here for the chance, through art, to mirror life.

Out of the collage of humanity moving down the warm sidewalk, a tall man bounds toward the theater door, his head bobbing up and down with each large step he takes. His clothing — khaki shorts and a multicolored floral shirt — has an inelegant frump to it. If he ever combed his hair, shaved his thick, reddish-brown beard, and stuck a thin cheroot in his mouth, the man would pass for a riverboat gambler. Uncombed, however, he looks like a truck driver after a long haul.

"Sam Woodhouse? Remember me?" a young man with curly blond hair asks as Woodhouse fumbles for his keys to the door. "I almost did tech work for the Rep but it didn't pay enough. Listen, are you going to direct



D'Ann Patton, Susan Shepherd, Mickey Mulaney

The Elephant Man with an English accent?"

"I won't use one," director Woodhouse replies without evoking even a smile from the questioner. "But the cast will — a San Diego version."

"Do you want the contortions?"

"That what?"

"Contortions for Merrick, the Elephant Man."

As Woodhouse finds the right key and opens the door, he explains that the auditions are open to everyone in San Diego but that he will ask the actors to read for the parts they appear best suited for.

"Okay," the young man replies, visibly discouraged that he may not be asked to try out for Merrick. "But I got the contortions if you need 'em."

John Merrick (1864-1890) suffered from a severe disorder called neurofibromatosis. According to Ashley Montagu, whose book *The Elephant Man: A Study in Human Dignity* was the inspiration for Pomerance's play, this means "the tendency to develop tumors of fibrous and nervous tissues. In most cases the bones are not af-

fected; in Merrick's case, however, they were." To this day the disorder, which is noncommunicable, is dimly understood. It occurs in all ethnic groups and in both sexes (during the initial run of the play on Broadway in 1979, two sisters came to the theater cloaked in veils. Both were, they said, "haves" of the disorder).

Several photos, drawings, and plaster models of Merrick exist. His body is deformed extremely; he seems to swirl out of the ground in a horrible spiral. His legs, though large, pulpy masses of layered tumors, appear no match for the weight above them — a dropical bulk of tuberculous lumps, like intestines, that expands upward to his head, itself the size of a man's waist. Large protrusions in the forehead, which conceal half of the face, make him resemble the famous "Bond Slave" statue by Michelangelo, a half-completed sculpture with the anguished figure of a man striving to free himself from the block of marble encasing him. The photos storm at you from the past. Merrick looks half man, half lava bed. And it is almost impos-

sible to believe that, near the end of his life, this pathetic creature could turn to Doctor Frederick Treves, his benefactor, and exclaim, "I am happy every hour of the day!"

Inside the Lyceum, Woodhouse begins his search for a theatrical facsimile of Merrick. He turns two cardboard boxes upside down on the backs of seats eight rows from the stage. As he erects his bivouac — arranging pencils, notepads, and a large cup of coffee from the nearby Jack-in-the-Box — he confesses his uneasiness to Beverly Swander, stage manager for the show. "Casting flips me out more than opening night. It's at least eighty percent of a production. And since I never precast, never have people in mind for a part, I haven't a clue who'll be Merrick. I wonder if that person I've never seen before will walk in, blow everyone off the stage, and I'll say, 'There's our E-man.' That happens once every three or four years."

His working area now in readiness, Woodhouse addresses the first round of auditioners, all seated in the semidarkness behind him. "Welcome. I'm Sam. What we're doing is reading for the eight roles in *The Elephant Man*. You won't get or lose the part in one reading. Each of you will read at least three times in the next hour. And let's see... what you need to know. I've read the play several times. First time it didn't turn me on at all. I thought it was a dry but challenging intellectual piece. The second time I read it I began to see moral and ethical questions. Then I saw the movie — and liked it — and also a production at the South Coast Repertory Theatre. Let's see. I assume you've read the play. If it makes you feel any better, I have as bad a time as you probably do at auditions. So try to relax, and let's have a go at it."

In twenty-seven hours of auditions over the course of three days, Woodhouse gave that test twenty-one times, to a total of 171 candidates. During all the auditions, he patiently watched each actor in at least three different scenes. Although he would acknowledge the conclusion of each scene with a "good" or a "thank you"

— and would laugh loudly when something moved him — he was noncommittal to the performers. At the very end of the 171st audition, however, he allowed himself a moment of impatience. A man in his late thirties was trying out for the part of Rons, the carnival Barker who exploited Merrick. After a stiff, nervous performance, the man asked Woodhouse if he could perform scene ten, in which Merrick meets the famous actress Mrs. Kendal. "Who would you play?" an obviously exhausted Woodhouse asked him.

"Merrick. Who else?"

"You're not right for the part at all. Sorry. I'm just being out front with you," Woodhouse replied abruptly.

"But, man, you don't understand. It's the story of my life!"

Many of the forty-odd actors who read for the part expressed a similar empathy, citing Merrick's "beautiful spirit," his "profound alienation," the "hardships he had to endure." One actor, however, confessed privately to a decidedly un-Merrick motive. "I'd kill for that damn role," he said in the lobby after his audition. "Let's face it, it's the single hottest part for a male actor this year in San Diego theater."

The task of observing more than forty versions of John Merrick — a three-day surrealistic blur of twisted humans, the majority dressed in casual summer clothes, was enough to warp one's sensibility. In the play, unlike the film version, the actor playing Merrick wears no make-up. He must re-create the image of deformity. Many of the auditioners' imitations had been culled from John Hurt's performance in the movie. Others were more unique, inventive, and alarming — public renderings of apparently private traumas. One actor groveled around the floor like a drooling psycho in a padded cell. Another was Mick Jagger hyperspaced on LSD. Another was so comatose one couldn't hear a word he said; his screams of pain seemed real, and maybe were. The scenery played Merrick as if he had fallen from normality — not as if he were trying to ascend to it — and this distinction be-

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FROM REAL LIFE TO STAGE LIGHT

(continued from page 11)

came an evaluative key for Woodhouse. Of the fifty actors given "call-back" notices for the eight roles in the play, Woodhouse listed nine candidates for Merrick. "We have a slight problem," he told Beverly Swander in a deep, cracking voice as he rubbed three days of auditions from his red-veined eyes. "All nine are good."

"A call-back is much tougher than an audition," said Tom Sesma, one of the nine, the first night of call-backs. "You feel more desperate. You know you can't blow it this time — and yet now you have to take risks and show the director more of what you can do. Also, in an audition, you don't know who you're reading against. In a call-back, you do. Sometimes it can feel like a battle."

By Wednesday, the third round of call-backs, Woodhouse had cast five of the eight roles. He had also narrowed his list of candidates for Merrick from nine to three: Matthew Cubbitto ("Makes great choices in scenes," Woodhouse had noted), an angular actor-singer and one of the stars of *Working*; Thom Murray ("In many ways my top choice"), the youngest of the three, whose balletlike grace, large, melancholy eyes and undeniable stage presence Woodhouse had never seen before; and Tom Sesma ("Consistently good readings"), a veteran actor who at the time was play-

ing the lead in *Flower Drum Song* at the Starlight Bowl. Woodhouse had invited Bill Dunning, already cast as the carnival Barker, to read with the three finalists. Woodhouse considered Dunning's reading for Ross to have been the best audition he'd seen.

"I have no idea who'll get the part," Dunning said before the evening began. "Usually you can tell who'll get it, but this thing is completely different. I've got the part so I'll try to help the people I'm reading with — cooperate with them, give them a lot of eye contact. The thing is, everyone is doing a different Elephant Man. And they're all hot."

One by one, Cubbitto, Murray, and Sesma would ascend to the Lyceum stage and work with Dunning, the sympathetic bull. Each read scene fifteen times. As one would perform, the other two would study their parts either in a seat behind Woodhouse or in the lobby. "I can't look at Sam," Sesma said as he paced in the lobby after his first reading. "You don't want to assume any judgments from his expression. That would only encourage paranoia. And I can't look at Murray either. I feel really threatened by Thom. He's beaten me out of roles before. He's so damn good — and he's only twenty years old!"

During Cubbitto's second reading with Dunning, a quirky, highly experimental effort that was not going well, Murray came to the lobby for a drink of water. He met with Sesma. Each was cordial and apparently sincere. "I feel so weak," Murray said. "Haven't eaten all day. I don't know what I'm going to do." When his turn came, Murray went back on stage and opened up his performance even more. His initial readings, all of which had impressed Woodhouse, had em-

phasized Merrick's physical movements. This time, as if he had been saving it, Murray added a childlike vulnerability to his repertoire and responded to every cue with innocent awe. He also added an element of manipulation to Merrick. The combination, a frail blend of strength and hurt, silenced the actors in the audience, who had been reading parts assigned to them in whispers that sounded like soft prayers. They stopped and watched.

"He's great," said Sesma, who had broken his pattern by watching the scene from the door of the lobby. "He's smart and a very hard worker. Another thing: I might be a little too heavy-handed on technique. Thom just reminded me of that."

A short while later, Sesma returned to the stage and performed again with Dunning. In the scene, Merrick rejects Ross, who has come to London Hospital once again to exploit him as a freak attraction. Sesma and Dunning duelled each other, spontaneously, impulse to impulse. "It was *there*," Sesma said with nervous pride after the scene. "In the auditions and the first call-back, I was cheating for presence. You do everything with your eyes, let people see them from the back row. This time I just played it straight. We were both in the scene. There was no one else in the room. When it was over, I wanted to shout, 'Top that!'"

Late that evening Woodhouse — looking much older than his thirty-one years — Beverly Swander, and Nora Jane Slattery sat on the blue-carpeted floor of the lobby, sipped white wine, and wavered back and forth. The choice was between Murray and Sesma.

"I know what I'll do," Woodhouse said facetiously. "Put pictures of Mer-

rick on the stage. Whoever looks most like him by 10:00 p.m. on Friday gets the part."

"What are your guts telling you?" asked Swander, who had watched all thirty-seven hours of auditions and call-backs.

"That I should see a doctor. I've decided I don't like this position," Woodhouse said, this time less facetiously. "I don't like to go into a piece with a lot of preconceptions, and this is the price I pay for it. Sesma's been consistently good; he gives Merrick an inner mystery. Murray is more *tabula rasa*. It's hard to tell what he'll do. But he's still first on my list. I can't remember when I've had this hard a time. Really can't."

On Friday Woodhouse had yet to decide. Shortly before a final round of call-backs had been scheduled, he got a phone call. Tom Sesma had been contacted by an agent to try out for a production of *Flower Drum Song* in Las Vegas. It was an eleven-week, Actor's Equity contract that paid \$633 a week. (The role of Merrick, in contrast, would pay a total of only \$350.) Sesma had auditioned that morning in Los Angeles and was offered the part, which he accepted. Woodhouse got on the phone to Murray. "Hello, Thom? This is Sam. You've been cast. I think you'll be great. You were right at the top the first time I saw you. Now you can relax. Have a good time. Dance a lot. Get your tuxedo dirty."

Woodhouse hung up the phone, smiled, and said, "The elephant man literally walked off the street. Others knew of Murray's work and said he was hot, but I'd never seen him before. What'd I say? Once every three years?"

(continued on page 14)

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FROM REAL LIFE TO STAGE LIGHT

(continued from page 13)

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— Bernard Pomerance

Pomerance's statement, which appears at the beginning of the playbook, reads like a surgeon general's warning, and after the first full rehearsal, Thom Murray discovered why. The part others would "kill" for could do the same to him.

"Thom must contort his body for two hours every night," Sam Wood-

house told Kathie Grace, a physical therapist asked to oversee Murray's preparation. "It has to be a visual deformity we can believe — but that won't hurt Thom physically."

Grace, a handsome woman who looks as if she just stepped out of an ad for megavitamins, took over. She inspected Murray's slender torso with a cold, professional eye. "You involved in any exercise at all?" she asked Murray.

"No."

"Whoa!" she said in an elongated gasp as she continued her inspection. "Your body structure is slight. Someone with more bulk would have trouble shifting all that weight on the vertebrae. You still need a regimen of exercises, though."

David Bowie needed a masseuse for an hour and a half after every show when he played Merrick on Broadway," said Woodhouse. "Standing up straight and playing this role is difficult enough. But Thom's got to walk around, sleep on a bed, get knocked to

the ground, and — maybe the most difficult — get out of an old sit-up bathtub."

"Right," the therapist replied, still regarding Murray's physique.

"There's another problem," added Woodhouse. "The stage is raked, like a small hill that slopes down to the audience. It's rough on the back of the legs."

"Marvelous!" said Grace. "That'll make your learning easier and your walking harder. How much time do you have to get in shape for this?"

"Six weeks."

"Six? Okay, six. You're going to be sore before you even start out." She picked up a copy of Dr. Trex's description of Merrick and read it slowly. Murray and Woodhouse watched her with trepidation. Then, as if Murray were a puppet being restrung, she would gently pat areas of Murray's anatomy and would encourage him to move until they approximated Merrick's form.

"Okay [tap], first put all your weight

on your right leg. Raise your right hip and lower your left one. That's it. Then [tap] pinch your right shoulder down to your right hip. More. More. There. That hurt?"

"A little," Murray replied, "though it seems to hurt Sam much more."

"Eyesing the procedure intently, Woodhouse would contort his face in sympathetic pain until it resembled a deflated football."

"Now [tap] keeping your right arm in place, push your right ribs forward. Now tilt your back forward from the hips. Okay. Now [tap] move your head to the left. Counterbalance the weight on your right side. Little more . . . there!"

Murray was Merrick. "Now remember," she said, "your right arm is useless. This'll cut your circulation in a matter of minutes. You'll have to shake it back to life between scenes."

Murray held the position, in which Merrick lived for the majority of his life, for about five minutes. He began to feel pain in his lower back and the

nape of his neck.

"Can I take a break?"

"Sure."

"Good. I thought I heard some bones snapping."

...

During the thirty rehearsals for the show — one hundred hours over six weeks spent in a warehouse-like studio on Third Avenue around the corner from the Lyceum Theatre — a red-haired, bearded man wearing little more than cut-off corduroy shorts, boots, and socks that never matched, was a continual presence. Usually carrying a hammer, blueprints for the set, or a half-completed prop, Michael Faw would consult with Woodhouse, updating him on the progress of the multifaceted technical side of the production.

Faw calls it "the lyce." To him the grand old Lyceum is little more than a morass of problems that must be solved before opening night. He has no time for sentiment, or much else. As the full-time technical director for the Rep, responsible for every physical object in the show, Faw works twelve hours a day, every day. His job also includes keeping all the physical elements of the production — set, costumes, lighting, sound, props, and special effects — on schedule and within a fixed budget. "Mike's a wiz," says Beverly Swander. "He does twenty things at once and keeps everyone else moving." "He's the conscience of the crew," adds Jim Denton, the theater manager. "I'm schizophrenic and have two-things of an ulcer," says Faw in clipped tones. "Mostly I work and sleep."

He's only twenty-six, but for the gold ring he wears in his pierced left ear, he would not look out of place at the twenty-year reunion of a high school class. He also says things, in an unadorned, blunt style, that few other people could get away with. Once when he was giving a guided tour of the Lyceum, he sat at the light board in the booth behind the balcony, fiddled with the twenty-four "dimmer" switches, and rinsed the stage in a changing sea of hues. "Theater," he proclaimed proudly at the board, "it's magic. It's what I do." When his co-workers — whose loyalty to Faw is ubiquitous — got word of this preposterous outpouring, they gave him a new nickname. From that day on he's been called "the Magic Man."

"I am the bottom line," he said matter-of-factly as he roamed through

the Lyceum one afternoon three weeks before opening night, looking for lighting circuits. "I'm the one who translates artistic designs into hours, dollars, bolts of fabric, and pieces of wood." He makes "inflexible schedules," he said, for everyone to work by — a skill he acquired, some say, from being the eldest of seven children. ("And he probably directed them, too," suggested carpenter Chuck McCall.)

"The Rep is operating past its capacity right now," he said, nearing the end of his inspection. "We would like to have twice the time to do the things we do. You have to work backward on two future productions while one is running currently." For every hour of performance time per actor, Faw says that the technical crew will

(continued on page 16)

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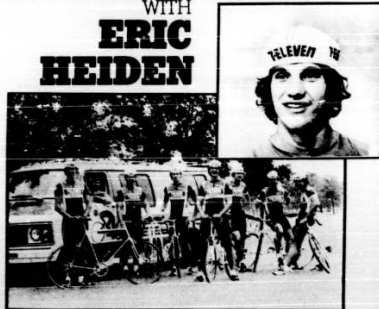
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FROM REAL LIFE TO STAGE LIGHT

(continued from page 15)

work a minimum of twelve hours of support time.

His check of the circuits revealed that the remaining, usable ones would require a new numbering system. When Walnut Properties, which owned the building, turned it over to the Centre City Development Corporation to be demolished, they pulled out many of the light switches. Thus the new system. The news did not please Faw. Mundanity first, magic later.

Faw made his way to the dimly lit stage, where he broke the news to Laurie Gunn, the assistant lighting designer who was on a ladder, twenty-five feet in the air, adjusting a light. On the stage, the half-erected set — a design by Bob Green based on the custom, Victorian architecture of Covent Garden in England — was beginning to take shape. Green, who lives in Los Angeles and works as a scenic artist for CBS, has created the sets for five shows at the Rep this season. He was eager to design this one because it is the last new show at the Lyceum.

Rep's annual production of *A Christmas Carol* is scheduled to close the theater after its December run; and, a rarity for theaters in this country, the proscenium is almost completely square — most are rectangular. "I wanted to work with a square space," Green had told me earlier. "It's a challenge few designers have in this country — starting out with a square canvas and then making a proportionate

stage." For the first time in his work with the Rep, Green did not oversee the construction of the set. He offered three reasons: "Sam's a creative director. He's easy to work with and he lets you stretch as an artist. Chuck McCall, who is painting the set, is a former student of mine. And, of course, Michael. He's a professional. I can be 125 miles away and not worry about it. I trust him. He holds everything together."

After he had completed his discussion with Gunn, Faw did an uncharacteristic thing. He took a break. There was something he wanted to show me, he said. We went backstage, down a concrete stairway. As we walked down the stairs — on the right side from the audience's point of view — Faw pointed to a profile of stairs painted on the brick wall. They led up to the second floor. "See that outline?" he asked. "Remember it. I'll tell you about it in a minute."

At the base of the stairs, underneath the stage, is a hallway, on the audience-side of which are five numbered dressing rooms. On the door of number three, a sign reads, "Entering this area may be hazardous to your health." "Ghosts," said Faw objectively, as if he were referring to mice or cockroaches. He unlocked the door of number three, peered into the darkness, and pointed to a dirty sink. "The water would go on, both taps, for no known reason. There is supposedly the ghost of an actress in here," he said, reaching his hand into the small room. "Feel it? Cold in here, isn't it?" (It was.) "It's much colder than the other dressing rooms. A while back, actors stopped using this room. Things would happen. They don't go in to the old star's dressing room above stage left

either. Legend has it that an actor or an usher, nobody's sure which — hung himself, swinging across the stage during a performance. The area up there has been haunted ever since. They tone down the stairs — remember the outline I showed you? — leading up to the star's dressing room when an actress, possibly the ghost in number three, fell down them and died. Some say the ghost upstairs pushed her. C'mon. Let's go up there."

We went up to the balcony — one of us in a reticent low gear — and Faw unlocked the door to the old room. Inside was an air-conditioning system. Large metal boxes and cubist shadows, humming quietly. "Eerie, no?" (It was.) He locked the door and went to the edge of the balcony, where he rested his hands on the railing. As he gazed down on the stage, thin slants of dim light shrouded by penumbrae and darkness, he paused and said, "The theater is a haunted place. All those emotions. All that intensity. They do something to a building like this. Same to a church. Both places can get spooky."

Faw had to get back to work at the studio around the corner from the Lyceum on Third Avenue. When we left the theater, our eyes blitzed by the brightness of the late afternoon sun, we passed two teen-age boys who were staring at the marquee of the Lyceum, on which Jim Denton was arranging the title of the play in large red letters. "I could do that part easy," the taller of the two boys said. "A piece of cake."

"Actors are a whole breed of people who like to be in front of people," Faw grumbled as we headed up Third Avenue. "They also break things, things any sane person could use for years. In the course of a single evening, I've

seen inch and a half screws pulled out of solid-core doors. At home they'd never do it, but put them on a stage and they'll bust anything they can get their hands on."

The bottom floor of the three-story Knights of Pythias Building, which houses the studio and which is also scheduled for demolition by the end of the year, contains three large rooms, each the size of a small gymnasium. All are stuffed with the props of productions past. In the first room, in which the cast rehearsed the play five nights a week, half the area is open; the other half is stacked with "flats," the imitation walls of previous sets. The second room, in the center of the building, is divided into another performing area and the costume shop, next to which is a large closet containing hundreds of shoes and articles of clothing. It looks like a minihistory of fashion. In the rear of the building, a large garage has been converted into the space where construction of the sets and props takes place.

Faw stopped by the costume shop and consulted with Sally Rosen-Thomas, who has designed the clothing for the last six shows at the Rep. For this production she is as much a collector as a designer, since her budget — \$500 — does not allow her to "build" too many outfits. Rosen-Thomas works under a series of constraints. "You have a budget limit," she had told me earlier, "plus you have to fit the different sizes of the cast and make the show look right — both rich and period. The Elephant Man is a costume show, which overemphasizes the designer. I prefer the costumes to be appropriate — in proportion to the rest of the show — and not overdone. This is what we're trying to do with

(continued on page 18)

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FROM REAL LIFE TO STAGE LIGHT

(continued from page 17)

this show. The actors shouldn't look like walking costumes."

The production calls for thirty-one costumes and numerous other incidental items — corsets, capes, hats, gloves, ascots — and all must have the look of the late 1880s, in which the play is set. Rosen-Thomas and Ingrid Helton, the costumer, built only eight of the costumes, but most of the incidental items. To secure the rest, all of which needed alteration, they went to the South Coast Repertory Theatre in Orange County, to the Old Globe, UCSD, the San Diego High School for

the Performing Arts, the Center Theatre Group in Glendale ("a large lending house that rents cheap"), and even to Faw Finery in northern California, where Michael's mother runs a theatrical costume business in San Anselmo.

"How are we doing?" Faw asked Rosen-Thomas in the costume shop.

"Way behind schedule."

"You and me both. We're still short all sorts of things — a slide projector, drops that fly in, a clock, the church model Merrick makes. These things don't even exist yet. Also, the three portal units of the set are too large to fit through any door. Sam won't be able to rehearse on stage because we need the floor space to erect the portals. And now we've got to renumber all the circuits in the lyce. We've got a long way to go." Faw grabbed his hammer and disappeared into the garage at the rear

of the building.

At 7:00 p.m. Thursday evening, October 15, house manager Don Adams flips a switch, and chaser lights, which move in rows of bright bubbles, illuminate the marquee outside the Lyceum. The old theater has housed sixty-nine years of entertainment and dramatic illusion, some of which is recorded on the brick walls, high above the stage, where a perilous wooden catwalk provides access to the lobe of the building. Scrawled graffiti covers the dark walls. The crew of Sweet Charity, July 9, 1974, boasts that its production is a "smash hit." Frank "Suede" Carlson inscribed his name here in "Season '29," as did Eddie Watson, "Age 20," September 20, 1927. Off in a dusty corner, "W.E.M." has painted a woman diving into water; she wears a black bathing suit and black, knee-length

stockings. The painting is dated May 8, 1912, the year the theater was built. Outside, the marquee lights are on now.

Just inside the theater, Roberta Benz ushers Sabo ("It's short for sabotage"), her five-year-old Irish setter, to a waiting car. For the last two hours, Sabo has patrolled the lobby, compulsively inspecting all passers-by. As Benz opens the glass door, Sam Woodhouse enters. She barely recognizes him at first. He is decked out in brown sportcoat, slacks, and tie. His hair is cut (he looks more like an executive than a riverboat gambler), and he's wearing a new pair of shoes. "Do I know you?" Benz jets.

"Hey look at these!" Woodhouse beams, pointing at his feet. "Hot, huh? From five feet away, they look like real leather. All manmade material, though. Twenty bucks. I don't

know how long they'll look like this."

Three bouquets of flowers arrive from well-wishers, also a telegram from Las Vegas. "Best wishes and break a leg" from Tom Sesma to Thom Murray. Wardrobe mistress Mary Weikum — who has just finished starching an apron and ironing shirts, slacks, and ascots — carries the flowers into the theater. "By tomorrow night," she says, "the dressing rooms will look like a garden in bloom."

Weikum enters a realm of hurried, last-minute preparation. In the booth above the balcony, light board operator Penni B. Austin checks each of the twenty-four dimmer switches to see if any lamps have burned out. The sound of a London foghorn emanates from loudspeakers as Lawrence Czoka, musical director for the show, adjusts the levels of taped effects. Jim

Denton sweeps the stage. "If we ain't ready now, we ain't gonna be," he tells Beverly Swander, the stage manager and sound board operator, who is completing her check of the ninety-seven props for the production.

The previous week did not go well, and it showed on Swander's face. After five troubled days of trying, with varying success, to integrate the many elements of the production, the company performed three preview shows before audiences. The second preview night, on Tuesday, ended with the crowd on its feet, cheering during curtain calls. But last night was a carnival of calamities. Headphones were out of order, the slide projector wouldn't start, several cues were missed, and parts of the set that fly down from above would sway hypnotically. The ghosts were on a lark.

"Flowers make me nervous," Swander says as Weikum crosses the stage with the bouquet. "They're the first real sign of opening night. When you see them, you know it doesn't matter how many previews you've done; on opening night it's as if you've never done the show before."

The cast assembles on stage at 7:15. Led by Mickey Mullany — an actress new to San Diego from Washington, D.C., who plays three small parts in the show — the cast forms a circle on the raked stage and begins its warm-up — toe touching, reaching for the rafters, and rotating the shoulders. The usually ebullient group is much quieter tonight. "Let your nerves relax," Mullany advises.

"What nerves?" asks actress Susan Shepard.

The physical stretching is followed

by a series of vocal warm-ups and exercises in British diction, a standard routine Mullany established the first night of rehearsals. One of these, a sort of "Side by Side" for disbelievers, stresses the whispered "wh" sound in English: "Whether the weather be cold/Whether the weather be hot./We'll be together/Whatever the weather/Whether we like it or not."

The warm-ups completed, Sam Woodhouse addresses his actors. "I'm standing here remembering back to the auditions and the call backs, to the whole process and all we've been through. People talk about all-star casts, and that's what I think you are — a great cast. Know also that our opening night audiences are notoriously supportive. Always are."

"Except for the one hundred sixty

(continued on page 20)

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FROM REAL LIFE TO STAGE LIGHT

(continued from page 19)

odd actors who didn't get cast," adds Ric Barr, the comic of the company. "Listen and respond to each other on stage tonight," Woodhouse continues. "And have a wonderful evening. You'll be great."

"House open," Laurie Gunn announces, opening the doors to the theater proper. "Thirty-minute call."

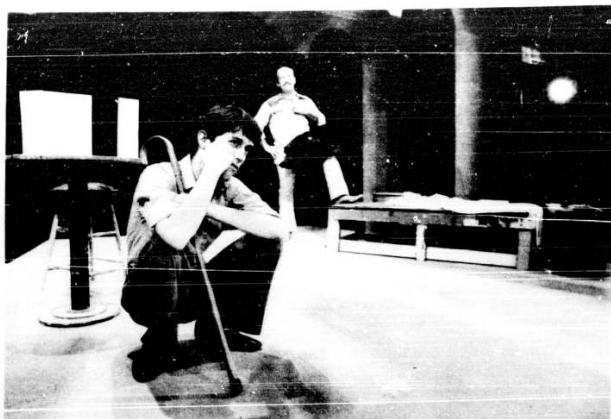
At 7:30 the cast disperses, some to their dressing rooms, some to make sure their props are in order off-stage. In the lobby, the smell of fresh coffee mingles with scents of perfume as members of the audience begin to arrive.

In the wings, Thom Murray continues to warm up with the special exercises designed by Kathie Grace to prepare him for an evening as John Merrick. (When she came to see him on Tuesday night, the physical therapist was pleased with what she saw. "He moves on stage like someone who actually would have those problems," she said. "It's really something.")

"I've never played a role where I stood up straight," Murray tells Ric Barr between stretches. "I guess I'm used to parts like this."

Barr wishes Murray luck and heads downstairs, reciting his lines to himself. As he strolls down the hallway underneath the stage, he raps twice on the locked door of dressing room number three. "Anybody 'oam?" he asks, in a British accent, receiving no reply. "Something's been bothering me," he says to Bill Dunnam, who is already in costume for the opening bit they perform as janitors. "What's going to happen to all the ghosts when they tear down the building?"

Michael Faw enters the theater at 7:45. He is wearing a gray, three-piece, pin-striped suit. In this hand-some garb, the "magic man" easily blends in with the rest of the opening



Thom Murray, Bill Dunnam

ber three. "Anybody 'oam?" he asks, in a British accent, receiving no reply. "Something's been bothering me," he says to Bill Dunnam, who is already in costume for the opening bit they perform as janitors. "What's going to happen to all the ghosts when they tear down the building?"

Michael Faw enters the theater at 7:45. He is wearing a gray, three-piece, pin-striped suit. In this hand-some garb, the "magic man" easily blends in with the rest of the opening

nighters come to see the show.

"Five-minute call," assistant stage manager Erik Hansen announces. Dressed in gray, pajama-like outfits, Bill Dunnam and Ric Barr climb the stairs and take their places. They open the show as porters who clean the floor of the hospital. As they wait for Hansen's signal to go on, they stand quietly. Behind them, in the dressing rooms, costumes rustle and nervous voices wish each other luck. Outside, a police siren streams down F Street.

Hansen holds out his hand. "Stand by," he says to Dunnam, the first to go on.

If all goes well this night, if all elements come together to create the illusory reality of theater, Dunnam will not be mopping the raked stage of the Lyceum. It will have become the floor of London Hospital, more than a hundred years ago.

"Go," says Erik Hansen.

Dunnam grabs his mop and pail and walks into the light. □

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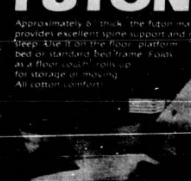
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Restaurants

One Flight Up

ELEANOR WIDMER

The Restaurant: Vectors

The Location: Boulevard Sanchez
Tabasco, Tijuana, Mexico (2-07557-7)
Type of Food: Beef and seafood as well as Mexican specialties
Price Range: Approximately five dollars to twelve dollars
Hours: Open daily, noon to midnight

I have a friend, a restaurateur, who is fond of saying, "If you want to know about the kind of food you are getting in restaurants, the place to look is in their garbage."

The first time he made that remark, I could just see myself with my Sherlock Holmes cape and magnifying glass, skulking around garbage cans on bleak Monday mornings, discovering cartons from frozen "gourmet" dinners, soup cans, and assorted puppy dog tails used for seasoning.

My friend is without doubt correct, but the only way I can maintain any sense of enchantment and not worry about fraud, disease, and outright lack of imagination, is to put the garbage out of my mind and try to concentrate on the finished product.

When we see an extremely beautiful woman or man, we don't want to think of the hours of sweat jogging it took to produce that body, nor the inhuman diet "meals" which consisted of a spoon of bar dissolved in unflavored gelatin (a favorite with high-fashion models). In like manner, while my friend has insisted that many Mexican restaurants in San Diego use canned meat for their tostadas and machachos, I've never had the heart to ask, "Do you serve canned meat here?"

What if the answer proved affirmative? Would I bolt out the door and make a run for it? Probably not.

Of course, my friend has a fairly simple solution to the canned-meat-in-Mexican-food dilemma—he simply eats in Tijuana, as often as four times a week. In Tijuana, real meat is plentiful and canned soups would be unthinkable. Moreover, going with my "Tijuana connection" has other advantages: he can find the most remote and offbeat places within minutes of crossing the border, and he invariably tries the restaurant before bringing me there, thus eliminating most lackluster places. The other night we ventured forth again, ostensibly to go to El Abajero at the southern end of Revolucion, but for once we were sidetracked. We stopped off for a minute to see the new Vectors and we were so enchanted that we stayed to dine.

At the outset it should be said that Vectors has always been one of the most professional restaurants in Tijuana. Its atmosphere was always sufficiently "Mexican" to please most tourists, and at the same time the service was splendid, the tablecloths and dishes impeccable, and the food

of high quality. I always admired the old

Vectors for the honesty of its product—namely, quality beef and its "famous" romaine salad, whose ingredients have not varied since 1955. But my consumption of beef is as limited as my desire for it, and consequently when I thought of Tijuana, I would select La Costa for seafood, La Puerta del Sol for kid and quail, Gran Tecolote for its veal stew and for its corn-busk tamales, the likes of which are rarely found in San Diego. I enjoy dining, rather than just eating, and the aforementioned restaurants provide me with the atmosphere that is conducive to a memorable evening. Therefore, when we stopped off at the new Vectors—the old one on Agua Caliente with the large sombrero affixed to it had burned down months ago—it was merely to check out the physical plant.

The new Vectors in the river area is a knockout. Some may object because it is not "Mexican" enough, but that is because most Americans have grown accustomed to kitsch, and unless there are piñatas hanging from the ceilings or a feeling of smoky earthiness as at Chik's, they feel cheated. Vectors has been designed with taste and care. There's a twenty-four-hour cafeteria below as well as a bakery and bookshop, but the restaurant to which I am referring is one flight up.

Wood and stained-glass ceilings are predominant, with gorgeous greenery everywhere, but most especially along one side where every booth appears to have a "wall" of plants. The stairwell is also encased with banks of potted plants, and the furniture, whose chairs I could sit in forever for their comfortable padding and modern design, was made expressly for Vectors. A separate bar with a fireplace serves drinks and one free appetizer. It boasts a piano player who offers Continental tunes. In the main dining room is a strolling violinist and his accompanist who play the theme song from *Love in the Afternoon* and music in the manner of "Golden Earrings." It's great fun.

The best news, however, for people like

myself who eat little beef, is that Vectors

has expanded its menu to include seafood. While filet, beef medallions, porterhouse, and New York steak are still available, the seafood menu includes halibut, swordfish, salmon, crab, and lobster.

We started off with the Mexican mini-appetizers which serve two. These consisted of two each of tostadas, tacos, and enchiladas, of which the small tostadas were extraordinary. But while the appetizers were good, they are superfluous because the portions of the entrees are so large. Furthermore, it's impossible to dine at Vectors without sampling their romaine lettuce salad, which is large enough for two or more people. It's no longer made at the table, but there's a special salad maker who prepares the Caesar-style dressing and sprinkles the romaine liberally with cheese. I've always suspected that each salad contains an entire bunch of romaine.

Keep this in mind when ordering, and be certain to ask for a small one; the large one offers more than the average person would want.

My friend had the avocado and shrimp salad—a advice is to omit the dressing, which comes separately and to eat this salad with lemon juice only. The dressing has too much ketchup and detracts from the excellent flavor of the shrimp. Also avoid the bread, which is stone cold; the tortillas, which are served hot, are a much better choice.

For my entrée I had the combination seafood platter and my friend ordered *combinación cachanilla*, which included carne asada, pork carnitas, ceviche, and *queso fundido*, or melted cheese. This allowed us to sample a great many dishes which are listed on the menu separately.

To begin with the latter combination, the ceviche was excellent, nicely marinated and with good-size pieces of fish. The carnitas proved unusual, a pork stew rather than pork which has been braised. This, too, was very worthwhile. The *queso fundido*, alas, had no flavor and had coagulated into a solid mass almost by the time it was placed before us. It was obvious that

the entire plate had been resting in the kitchen too long before it was brought out, because the carne asada was cold as well as dry. This was my first experience with dried-out beef at Vectors and one which may be regarded as a temporary slip. When we showed the beef to the waiter, he immediately whisked it away and brought another steak of splendid quality and flavor. Should this, by some remote chance, happen to you, be sure to speak up and the situation will be rectified.

My combination seafood platter, however, was nothing short of superb and I can say without fear of offending San Diego restaurants that I have had nothing like it here. The dish consisted of half an Australian lobster (admittedly flown over frozen), halibut steak, crab legs, and giant shrimp. The dish offered so much crab and shrimp, such a large serving of halibut, that combined with the lobster it simply was too much for one person to eat. I shared all of it with my friend and still took home the halibut. The variety, size, and quality would cost double in San Diego.

The price at Vectors was twelve dollars. Although the baked potato that came with the meal had been mashed and then returned to its skin, I don't recommend it because it tasted strongly of bacon grease. But if you simply ate the seafood and the romaine salad you would have a highly satisfying, well-prepared meal in beautiful surroundings, including "thrilling violin"—all for less than fourteen dollars.

This price includes Vectors' famous desert drink prepared from French vanilla ice cream, crème de cacao, brandy, and cinnamon. I could have had two of them, but the thought of the extra calories overruled my desire.

The new Vectors is, if anything, better than the old, and it certainly is worth remembering when you next dine in Tijuana. The bar is also a good place to keep in mind—various appetizers are prepared in that section. The restaurant had only been open a few days when I visited, but it takes no visionary to predict that it will enjoy a handsome business. The bakery downstairs is also worth mentioning. I bought one slice of a highly dense cake, baked in a ring that looks like a traditional coffee cake but which contains apples. Next time I'm there, I'll buy a whole one.

The most difficult aspect of this review is to give directions, but actually Vectors is easy to find. After crossing the border, take the road to Mexicali and within minutes you'll come to a brand-new shopping area. Once you see the statue of the Indian, you have only to turn right. Baja Tile is on one side and Doris's and Calimax on the other. Vectors is in the same shopping complex as Calimax. If you drive until you see the statue of Abraham Lincoln, you've gone too far. Should you get lost, ask for the new river or rio complex. You can try Vectors without ever having to worry about what's in their garbage. □

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A Lesson In Spanish

By Jeannette DeWyze
Photographs by Robert Burroughs



At the time I enrolled in the Lozano Learning Institute's Spanish language course last spring, I never planned to write about the experience. My intention was solely to learn to speak Spanish. After some agonizing, I dipped into my savings for the \$750 fee because I wanted to learn the language quickly. Traditional instruction might end up costing me almost that much money over the several years it probably would take me to achieve proficiency, I figured. In contrast, the Lozano staff promised to teach conversational Spanish in seventy-two hours.

Before actually gambling the money, I had attended one of the language school's demonstration classes. After the preview of the innovative instructional method, one of the administrators had elaborated on the school's promise. He said students in the course would be exposed to at least 2000 Spanish words; by the conclusion they would be able to recognize ninety-five percent of them and would be able to use actively at least 1400 or 1500 words, including numerous verbs in their past, present, future, and imperfect tenses. Still questioning, I returned to discuss the program privately with Susan Houston, an earnest young woman who is also one of the institute's English teachers.

She stressed that it was crucial for Lozano students to begin the course with high expectations of what they would accomplish, but those expectations also should be realistic. When I asked if I

would be able to read Mexican newspapers by the conclusion of the course, she seemed worried, pointing out that the papers use a complex, formal, literary style. Finally, after checking with one of the Spanish teachers, she told me I could look forward to understanding the major concepts in Spanish news stories and using them as a guide for future study. I also mentioned that I hoped to be able to follow conversations on Tijuana radio and television, and she told me that goal was ambitious but feasible.

So on the evening of April 20 I showed up at our classroom, a carpeted meeting room on the first floor of the Lafayette Hotel on El Cajon Boulevard. Houston stood up at the podium, greeting each arrival with a broad, infectious smile. Around her were arranged nine low, comfortably padded canvas chairs — soon occupied by the six men and three women.

Houston explained the ground rules: the three-week lessons would begin promptly at 6:30. At eight each night we would take a half-hour break, during which we were required to leave the classroom area. The classes would end right about ten. To maximize our learning, we were not to drink or take any drugs; for twenty-four hours before each session, and Houston also maternally urged us to get plenty of sleep in the next eight weeks. We wouldn't be able to eat, drink coffee, or smoke in the classroom, and Houston also advised us not to divulge our names or true

identities to one another until the course's completion. Then she signaled for Lupa Escamilla, our teacher, to enter. And so it began.

Our last classroom session was held in mid-June. During the interim — while we were taking the course — Escamilla never lectured about Dr. George Lozano, nor did she really discuss his educational theories. We simply experienced the method that Lozano calls "sugestopedia." Of what it was like — and how well it worked for each of us — more later. Since I completed my course, however, I've heard the saga of how this group of San Diegans managed to forge its strange relationship with the government of Bulgaria. Lozano's homeland. It's a tale that merits a brief digression.

It began when a San Diego businessman named Ken Shafer happened to read an article in *Parade Magazine* one day three and a half years ago. That article told about how Lozano, a medical doctor and psychotherapist, became interested in education after seeing so many patients whose neuroses and psychoses originated in classroom trauma. During the 1950s he studied memory and hypnosis, and by 1966 he had founded the Suggestology Research Institute, in Sofia, Bulgaria. Under its auspices, he conducted extensive experimentation with learning techniques, which he continues today. The *Parade* article told how Lozano had succeeded in teaching highly motivated Bulgarian stu-

dents up to 1000 French words a day by using an instructional method which reportedly left them feeling more relaxed and refreshed than they were before they started. Shafer thought he'd like to learn Spanish using the method, and so he contacted a Silver Spring, Maryland organization that had been mentioned in the article as having purchased the U.S. rights to the method from the Bulgarian government. When he learned that no Lozano center existed in San Diego, Shafer eventually paid the Maryland group for a San Diego franchise.

In June of 1978, he hired Escamilla, a native of Mexico City who had been teaching Spanish at San Bernardino Valley College before the fallout from Proposition 13 ended her job. Following instructions from the Maryland group, Escamilla went up to San Francisco to receive three months' training in the Lozano method from an "unofficial" Lozano school there. (The school's methods were based on Lozano's theories, but he had not instructed its teachers personally.) She returned and began teaching the first classes in San Diego in September of 1978, but she says it became apparent almost immediately that something was wrong.

"I kept on asking myself what was so great about this method," she says. One obvious difference was that the so-called Lozano classes were fun — almost too much fun, with students frantically playing one game after another. Students spoke

(continued on next page)



Dr. George Lozano

mingled with students outside of class; he or she dresses rather formally, in a style suggesting professionalism. However, the San Franciscans had instructed Escamilla to remove her shoes along with the students at the start of each class session, a distinct symbol of student-teacher equality. The San Franciscans also had required all the students to remove their shoes. But another tenet of Lozano's approach is that

the method must be allowed freedom of choice over whether to participate in the activities within the highly structured classroom. Escamilla and two other teachers who had joined Ken Shafer's staff, Stephanie Merritt and John Evans, followed up Lozano's San Diego visit by attending a three-week seminar with him in northern California. And Escamilla says upon their return and restructuring of the classes based on their new information, they saw an immediate and dramatic change in the rates at which the Spanish students learned Spanish. At the same time, in the summer of 1979, Shafer flew to Bulgaria to see if he could arrange a more direct link between the renowned educator and the San Diego Institute. He went again in November and returned with a contract which gave the local institute the exclusive rights to use the Lozano method in California. Under the terms of the agreement, Lozano was to spend six months of the year in San Diego over the course of the next three years, starting in January of 1980.

Escamilla today recalls the staff's intense excitement as the day for Lozano's arrival drew near. While here on the first visit, he had shown films documenting startling breakthroughs in the reading, mathematical, and musical education of young children using his method. The most dramatic showed three-year-olds learning how to read simple sentences after just three forty-five-minute sessions. The San Diegans also learned that for the last ten years a number of Bulgarian elemen-

Other deviations were more trivial, but subtly significant. For instance, a cornerstone of Lozano's approach is the notion that students should perceive the teacher as an authority figure. While the teacher expresses concern for each individual, he or she also must maintain some psychological distance. Thus, the teacher doesn't



John Evans

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Lupa Escamilla

ary schools had been using the Lozano method to teach all subjects and that the government was in the process of instituting a national program to teach reading and writing according to the method. Escamilla and the others looked forward to learning and sharing such new techniques at a seminar that was to have been held in February of 1980.

More than a hundred educators from all over the country had signed up for that seminar by January 1, the day Lozano was to have arrived at Lindbergh Field. Escamilla says the Bulgarian's plane was due in late at night, and the whole staff of the local institute waited up at the Denny's on El Cajon Boulevard, then drove down to greet him. But he wasn't among the disembarking passengers. In the immediate confusion, Escamilla says the San Diegans assumed the educator had merely gotten lost or had missed a connection. But as the hours and then the days passed, it became clear that he had never left eastern Europe. Devastated, the San Diegans canceled the seminar and scrambled to determine what had gone wrong.

When they telephoned Sofia, the Bulgarians talked only of a temporary delay. "But from then on, it was just a continuous series of postponements," says John Evans, one of the teachers at the time who since has become director of the local institute. When Bulgarian officials changed their story to say Lozano had become sick, speculation among the San Diegans ran wild; they worried that the educator (who is not a Communist Party member) may have made some political misstep. Escamilla continued to talk to Lozano by phone from time to time, although for a while she found the sound of his voice at his office in Sofia but instead had to call him at his home. "He sounded very tired and very nervous, so we never pressed him."

"After a while, waiting for Lozano became like waiting for the Second Com-

ing," Evans says. While they waited, one other major change came to preoccupy the institute. Evans says that by last fall some of a schism had developed between the teaching staff, on the one hand, and Shafer and his co-investors on the other. "We were dissatisfied with the duality," Evans explains. "One mentality was that this was a business, while the other was more centered on the teaching." Evans says the teachers were very concerned that the advertising for the school be realistic, "because they knew that they or one of the other teachers is always going to have to deliver." Finally, last December the seven staff members tapped their savings and each contributed an equal share of money toward the purchase of the (still unprofitable) institute. Today they continue to administer the school and to teach both English and Spanish classes according to the principles Escamilla, Merritt, and Evans learned directly from Lozano back in May of 1979.

Though I took no notes, my memories of my first class are grand. As we waited to begin, I was immensely curious about the other students around me. One of my worries had been that in the group format, I might be bored if other, slower, learners caused the pace to drag. (I figured ten dollars-plus per hour should buy me a pace that was breakneck.) But the Lozano staff had insisted that the group structure contributed to the learning process, and that the method accommodated different rates of learning. The staff had furthermore asserted that Lozano's classroom invariably develop a group identity so strong that they felt distressed if even one member misses one session. I wondered if I could grow attached to the rather nondescript strangers sitting around me.

Escamilla sailed into the room smiling, animated, speaking an uninterrupted stream of fluid, clearly enunciated Spanish. While Susan Houston had warned us that we might not understand everything, and shouldn't worry if we didn't, I found that the teacher's expressive gestures and the exposure to Spanish I had acquired simply from living in San Diego enabled me to understand almost everything she said.

One of the first things she did was to lay the foundation for what was to be one of the most crucial elements in the weeks to come. She informed us that she was a film director, her name was Veronica, and she was looking for actors to star in a movie. We were each to assume a role, which we would "play" for the next eight weeks. As she asked each one of us, "¿Cómo se llama?" we could choose a name from a list displayed in the front of the room, or we could think up one of our own. We answered her question, "¿Qué es su trabajo?" (What is your work?) in the same manner.

(continued on page 24)

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We stood in a circle that first session, throwing a beach ball from person to person as we practiced asking each other in Spanish what our names were, where we lived, and what languages we spoke. We

Only much later was I to learn the significance of music, which would serve as a backdrop every time we were exposed to a large segment of new material and which goes to the very heart of Lozanov's theory of education. He asserts that the rate of learning will accelerate and retention will increase to the extent that the act of learning successfully engages the multiple aspects of a student's personality. Recent scientific research has indicated that different parts of the human brain seem to

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Similarly, night by night our "characters" grew in complexity. That growth consistently surprised me. Escamilla

As the weeks passed the group indeed assumed an almost tangible identity. Although we scrupulously preserved our anonymity during the poolside breaks, the evolving classroom "autobiographies" tantalized me. We caught ourselves seeking clues to discern the fact from the fiction: for instance, Antonio and I gleefully noted that the car belonging to Alberto the rancher bore license plates personalized as

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Spanish

continued from page 26
"BIO LIZ," a gynecologist, Alberto's true first name. When Hernandez the astronaut dropped out after several weeks because of the unexpected press of his real-life electronics business, I felt a personal sense of loss — of both his fictional history and living presence.

Differences in learning ability also did materialize. Santos, who was seized at times by almost physical attacks of shyness, progressed most slowly. Miguel the

macho general, and Teresa the pianist, both of whom had studied Spanish before, spoke with the greatest ease. Yet it was participation levels varied; all of us seemed at least passively caught up in almost every activity. Despite my worries about being bored, I don't think my attention wandered for more than a few minutes out of the seventy-two hours.

Toward the end of the course, it was hard to avoid making judgments about our progress, although the institute staff had stressed repeatedly we should avoid doing so until after the last class. (Indeed, at least two of our group members did make linguistic leaps along the way. One was Antonio, the irrepressible *peñador*. Highly imaginative, he had nonetheless repeated-

ly choked up on the Spanish vocabulary, which he often subconsciously mingled with half-remembered Latin to produce strange pseudo-Italian words. Then one evening he quietly began telling us how he used to walk to school through the mountain mists in Carmel, California. He described how his older sister, who had a car, never gave him a ride. It was a very personal recollection connected to some emotional nerve, and as he spoke in Spanish, the words suddenly came smoothly.) Furthermore, the staff members said Lozano students sometimes made surprising progress for a week or two after the course conclusion. But when I filled out a formal evaluation of the program sometime in midsummer, I had to draw mixed conclusions. They haven't changed with time.

I have no doubt that by the end of the course I could recognize more than the 3000 promised words of Spanish, since the text alone contained that number and we learned many extra words in class. I'm also confident that I could actively use at least 1400 to 1500 of them. However, I didn't meet two of my major goals.

I may be able to comprehend the subject of some Spanish newspaper articles, but many completely mystify me and all seem choked with impenetrable grammatical constructions. Similarly, I can catch some sentences and many phrases amidst the rapid-fire radio and television deliveries — but by no stretch of the imagination can I claim thoroughly to understand the pro-

grams. I can communicate a fairly wide range of ideas in simple Spanish, yet when thrown into the mix of real-world Spanish — in Tijuana, for example — shyness often inhibits my resolution to practice. The \$750 seems to have bought me a solid basis in Spanish, one which feels roughly equivalent to what I learned in two years of high school French.

I'm proud of that, even if it's far from fluency. And if I learned somewhat less Spanish than I had hoped to, I also received far more pleasure from the sessions than I expected. It's a tradeoff with which I'm satisfied. Last week I checked with several other former class members to see how they judged the experience.

Only one of my classmates said he wouldn't enroll if he had to do it again. That was "Santos," who, I discovered, lives in San Ysidro and works as an American manager in a Tijuana factory. "I'm around Mexican people all day and I still don't know what they're saying," he stated. He spoke highly of Escamilla's presentation, but added that he didn't think he had learned the targeted 1400 words.

No one else in our group shared his negativity, although some of the praise came with reservations. Alberto, our mischievous German-American rancher, told me: "I believe that the advertising implies that after seventy-two hours you can speak the language. And that I don't think is true." Yet he added he would enroll again in a minute. "I really looked forward to the

classes. It was a very pleasant experience." Miguel, the general, had a different perspective on all our progress. Since Miguel knew some Spanish to begin with, he took the class as a "false beginner." That meant he attended the first session, then didn't rejoin the group until the seventh class. He says of his return, "I was stunned by the progress you all had made. I felt that I'd really have to put some effort out to keep up with you."

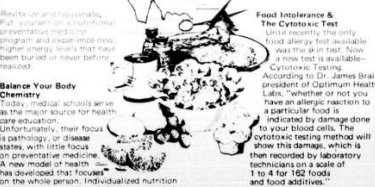
He completed the program, satisfied that it was "a good springboard," yet he voiced the most common complaint — the institute's lack of follow-up programs.

That complaint torments the local language school's staff. They say they want to offer advanced instruction, that they're beset with demand for it. On their own, they've even prepared one advanced course that they'll offer this January. And while they don't want to diverge too far from proper methodology, they're also frustrated by the lack of access to Lozano, access the Bulgarian government supposedly has contractually guaranteed.

Escamilla says Lozano, who's now fifty-five years old, has sounded happier and more relaxed in recent phone conversations, "but he keeps saying we should come to Bulgaria." The staff members have all but resigned themselves to doing that, and are now hoping to send someone over after the first of next year.

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Wouldn't you know? Just when the San Diego Film Festival is ready, set to go, several of the more attractive movies that have been promised for fall, or that have already begun accumulating around Los Angeles, have begun to arrive: *All the Marbles* and *True Confessions* last week, *Raggy Man* and *The French Lieutenant's* Woman this week, and I tremble slightly in anticipation of what more next week. I can report at this point that I rather like *All the Marbles*, and that I like *Raggy Man* rather a lot, and it would be nice if I could get around to writing something about the latter some time before Thanksgiving. I can't yet swear that the festival contains anything to equal the best of the new releases, but it's safe to say that none of its contents will be in town as long, and

that most of its contents won't be back. My statisticians tell me that of the seventy-three offerings of the three previous festivals, no more than twenty have come around to theaters later, and most of those for only a week or two at the Guild or Fine Arts, or a day or two at the Xerox or Union.

It is probably just as well that there's no time to do more than was in passing at *All the Marbles*. The previous movie of Robert Aldrich's that this one most reminds me of is *The Choirboys*, at least to the extent that it reminds me of how worried I was for many innumerable months afterwards that I had been too kind. I thought I had laid that worry to rest, once and for all, when I watched a bit of it again on TV recently, and felt again about it that the sloppiness of its subject and characters had been effectively corrected by the nastiness of its technique. But then a whole new reason to worry came up last week when I caught Alice Cooper on Tom Snyder's talk show, looking like a disheveled samurai and argumentatively sticking up for *The Choirboys* (why is *The Choirboys* still on the mind of Alice Cooper?).

The sloppiness inherent in the subject of the new Aldrich movie — women's professional wrestling — is not as overwhelming as might be feared. For all the undoubted appeals to T&A fanciers, and for all the distant Rocky parallels played up in the ads, this turns out to be a surprisingly downbeat comedy, with a perhaps not so surprising emphasis on seedy sports arenas, Spartan locker rooms, cheap motels, and fast-food restaurants, but with also a really fresh and accurate and unromanticizing eye for late-summer Midwest landscape. The climactic championship bout does tread deep into Rocky territory, with the ringlike microphone manned by Chuck Klein, impressive voice of the L.A. Lakers ("Ohhh! It's a kiester bounce!"), and Aldrich certainly throws away a great chance at further downbeatness, in the misanthropic Lardner vein, by maintaining the illusion that these stomp-and-googoo sporting events are strictly on the up and up, apparently believing that much of their melodramatic punch would be lost if it were admitted that their outcome is predetermined. I don't believe that myself, feeling as I do that phoniness is one of the essential components of good melodrama: the closer one gets to truth and reality, the muddier the morality. By that same reasoning, I perhaps ought to find Aldrich's apparent lack of acquaintance with professional wrestling as actually

practiced to be not at all a problem. And in fact my quarrel with the climactic bout, as with the bouts leading up to it, would concern the correspondence to "real" professional wrestling only to the degree that its melodramatic manipulations are so much cruder and clumsier. The hours of my youth given up to watching wrestling on television, and maybe once or twice in person, have supplied me with innumerable memories of far more expertly engineered theatrics than any on display here. The only thing that can be pointed to as putting these matches above the ones seen on TV is that these are better shot and edited. And I would definitely shy away from defending this movie on any level but the purely visual one on which it would be safe from all scowls directed at its subject matter: the vividly, darkly colored images, splashed with inky shadows, gotten by Aldrich's faithful photographer Joe Brinc, and the solid and imaginative ways of linking these images together. Aldrich is especially adept at varying the depth of his shots, the distance and angle of the camera, not just in obvious action situations, but in routine conversational ones as well.

This near-and-far, high-and-low procedure can become monotonous, although never quite predictable, but compared with the mere gaudiness that passes for style in so many movies today, it has a marvelous individuality and self-assurance. But to return, dutifully, to the festival: I hardly know what more I can say. Of the measly half-dozen of its offerings I have seen beforehand, Babette Mangolke's *The Cold Eye* and Luc Béraud's *Like a Turtle on Its Back* are the only ones that impressed me to any reasonable degree, and I have had to be, in personal interactions, much stungier with my customary hot tips this year than in any prior one. My highest hopes, based on established track records, are probably for Claude Sautet's *A Bad Son* and Claude Miller's *Garde à Vue*, and somewhat less high ones for Ulli Lommel's *Odette* and Arany Ráspány's *Codeina Perpetua*. Then again, I would have included Andrzej Zulawski's *Possession* well up among these had I not managed to see it, along with Luc Béraud's *Platin Sud*, Agnes Varda's *Mur Murs*, and Paul Morrissey's *Madame Wang*, on my last jaunt to the Cannes film festival. For the rest, I am in pretty much the same dark as you probably are. We shall see, as the saying is, what we shall see.

Without disavowing all responsibility, or withholding any support, it is fair to say that my personal involvement in the

make-up of the festival this year has dipped to an unprecedented low. In further candor, what I consider to be my closest connection with any of this year's movies could be pinpointed with some exactness on the map of Manhattan, at Fifth Avenue and 50th Street or thereabouts, and on the calendar in early May of 1980. Very few people would have set out, as I had, on a trip to Europe without first bothering to apply for a passport. But I am very few people, and I had been assured that a few-day layover in New York would allow enough time to procure the necessary document directly from the central passport office. That's a long and another story, but it explains why I was walking down Fifth Avenue in a semi-comatose

state, having just put in my passport application first thing after a sleepless night flight, and my semi-comatose in turn explains why I was able to easily fall back on my early New York pedestrian instincts in order to worm my way through a crowd which I assumed, without really thinking or caring, had gathered around a street-corner calypso artist or lapel-button salesman or some such. Once I had come through the human mass and into a partial clearing, there was someone waving me onward and saying "Keep moving!" and there was an enormous movie camera mounted on tracks, facing the same way I was, but moving backwards in my direction, so that if I were to keep moving, as ordered, I would very soon be in its sight-

line. Somewhere in my subconscious I'm sure I realized that this was no NYU student production, but my immediate conscious thought, perhaps symptomatic of a greater jadedness about movies than I ever quite admit to myself, was not I wonder what movie this could be, but rather, I don't want to be in this shot — a response representative of the deep-seated distrust of all cameras whatsoever that I have borne up from years of reviewing movies, and from three driver's-license photos. And so, instead of continuing my progress, I began back-pedaling, but looking straight ahead, in imitation of the camera, and now taking time to wonder what this movie might be. But what with the density of the crowd, or my California-softened pedestrian skills, or my semi-comatose, or whatever, the camera was gaining ground so fast that, to keep out of its line of fire, I had no choice but to pack up my curiosity. And with that resolve, and muttering something enthusiastic like "God damn it," I wheeled around and found myself nose to nose with Peter Bogdanovich and Audrey Hepburn (true highway that I am, and proving yet again how far removed from the average moviegoer, I recognized him before her). The movie was *They All Laughed*, and it will close the fourth annual festival eleven days hence, and I am looking forward to that moment in more than one way. The traditional wine and cheese will cap the event. Especially, in my case, wine.

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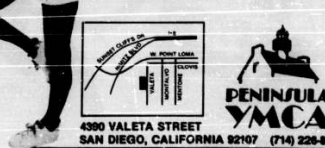
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Another Direction



Casey Brigg, Lynn Chausse

JONATHAN SAVILLE

"There are in the end three things that last: faith, hope, and love, and the greatest of these is — jealousy." Such is the message of William Wycherley's *The Country Wife*, the Restoration comedy that visited San Diego once again last week. It was a message not exactly missing, but certainly lightened to the point of evaporation, in Jack O'Brien's delightful production for the Old Globe's Shakespeare Festival this past summer. Director Garland Wright has conceived the play in a radically different manner, and the production by The Acting Company, in town at Mandeville Auditorium for a three-day whirlwind tour, gave local audiences the chance to learn

firsthand how crucial a director's vision can be in the understanding of a theatrical script.

Wycherley's play has as its bizarre premise the notion that a lustful young man will give out the rumor that he is a eunuch so as to have easy access to married women while obviating the jealousy of their husbands. As corollary, we are shown that the more a pathologically jealous husband attempts to keep his wife from the attention of other men, the more likely it is that she will sneak away into the arms of a lover. The two themes — and the two plots — are tied together as Mr. Horner (the supposed eunuch) captures the naive country wife (Margery Pinchwife) from her jealous jailer of a husband (Mr. Pinchwife). Wycherley is telling us something deeply serious about lust, jealousy, and

rivalry, and while the O'Brien production of the play treated it as a lighthearted romp, the version by The Acting Company suggested our every last bitter drop of seriousness. It was a production from which one could learn an unpleasant truth or two about real life.

This is not to say that the play ceased to be a comedy. Garland Wright's direction was filled with zany wit, and the ridiculousness of the characters and the situations was emphasized at every turn. But even in the most trivial matters there was a note of the somber and the grotesque. Consider the servants, for example. Their role in the plot and action is minimal, and both directors used them merely as extra comic devices, an opportunity for directorial inventiveness in contriving amusing stage business. But what a difference in tone! Jack O'Brien made the servants into inept bumpkins, a bunch of adolescent California surfers commissioned to attend to the needs of a rich seventeenth-century English gentleman and making a hilarious muck of every upper-class ritual. Garland Wright confined them to one servant, attired and made up as a fawning parody of the Frankenstein monster, a creepy German-expressionist reflection of the grinning skeleton that set designer Jack Barkla placed in Mr. Horner's sitting room. Comedy indeed, but black comedy — as black as the servant's inky costume, as black as the hideous creases that lined his forehead.

This difference in tone obtained throughout, in large things as well as in small. Mr. Horner, for instance, was a rather ordinary young man in the Old Globe production, having mild fun from his ruse, a charming fellow out after a good time. In contrast, Casey Briggs (for The Acting Company) brought us a cold, cruel, manipulative, smirking, twisted sensualist, in love with his own slightly epicene body, his face gleaming with contemptuous triumph whenever he saw the likelihood of his cuckolded one unsuspecting fool of a husband. Like his servant, he was a monster, and so were the women he courted — icy, voracious, be-

dizened courtesans, dressed by Judith Dolan in costumes so opulent, so extravagant, so shocking in their combinations of textures and colors that they were constantly flickering back and forth between horrifying magnificence and supreme ugliness. Only Margery Pinchwife remained unaffected by this dosage of feminine nastiness: Lynn Chausse's interpretation of the role, in fact, was astonishingly close to that of Tovah Feldshuh in the Old Globe production, with the same earthy innocence, the same infantile voice, the same sexually piquant physical energy, even the same accent (a peculiar mixture of New York and Dorset). In his general deepening and darkening of the play, director Wright apparently felt that it would be going too far to deprive the country wife herself of her lightness and charm. But no one else escaped the slashes of his grim brush: even the preposterous Mr. Sparkish was turned into a figure of partial disgust and potential pathos, with his weeping clown makeup, his effeminacy, and his intimations of viciousness slithering along just under the surface.

As the aging husband obsessed with ensuring his exclusive conjugal rights, G. Wood projected a formidably absurd figure in the Old Globe production; his performance made one aware of the essential silliness of a man who thinks his oppression and immurement of his wife will keep her faithful to him. The Acting Company's Richard Iglewski was no less comical as Mr. Pinchwife, with his bustlings and sputterings, his pompous confidence in contrivances that were bound to be defeated by nature and female cunning. But he was something much more. At his moments of rage, when he lost control of his civilized manner and threatened to maim or kill his wife for her contemplated infidelity, Mr. Iglewski expanded terrifyingly into a paradigm of man's monstrousness under the influence of jealousy. Briefly, but unforgettablely, jealousy ceased to be a comic characteristic and showed itself as a ghastly distortion of the soul, a passion of such murderous intensity that it can swallow up all the rest of human na-

ture. Thematically, the entire production revolved around these moments, led up to them, commented on them. For the director's aim was not simply to entertain us but rather to make us confront certain daunting realities in our own souls.

What this production showed us, in the style of its acting and direction, in its atmosphere of the monstrous and the grotesque, was that jealousy is the most powerful of our emotions, and that it is so powerful because it fuses the super-potent forces of sexuality and aggressiveness within us. Sexuality itself, in the behavior of Mr. Horner, of Mr. Pinchwife, and of all the women other than Margery, is seen as essentially aggressive, a driving hunger like that of the carnivore for its victim, a compulsion to grab, to possess, to consume, and so on over it. But its force is increased tenfold by the rage toward rivals, the desire to cuckold them or the fear of being cuckolded by them. Mr. Horner, as actor Casey Briggs showed him to us, is

motivated as much by his sneering glee in hoodwinking husbands as by his sexual lust for women. And, as the obverse of this, Richard Iglewski's Mr. Pinchwife is terrified of his wife's possible unfaithfulness not so much because he will lose her but because he will lose her self. The insane possessiveness, the homicidal (actually feminicidal) anger, the obsessive efforts to keep all other men away — these manifestations of jealousy are identified in Garland Wright's production as the exact opposite of love, and as inevitably stronger than love whenever they encounter it.

Indeed, the central thesis of Wycherley's script, brought out so tellingly in this production, is the lack of love in all relationships. There is not a single sign of authentic tenderness, of affection, of caring, of human concern — not in courtship, not in sexual encounters, not in marriage, not even in friendship. That is what makes Wycherley's view of the world so horri-

ng, and it is to the credit of the visiting production that it not only makes us confront it but also casts it in our faces. The normal human love relationship almost always involves some element of jealousy, a human weakness deriving from aggression, wounded self-esteem, and a childish confusion of loving with owning. The power of *The Country Wife*, when staged as The Acting Company has staged it, is its unrealistic isolation and magnification of aggressive lust and aggressive jealousy by excluding love, it makes us see in grotesque exaggeration the impulses within us that disguise themselves as love while they are in fact eating love's heart out of its body.

There is another side to the question, equally exaggerated but at least exaggerated in the direction of the ideal rather than in that of the demonic. Saint Paul's remarks on love — one of which I traversed at the beginning of this article — define a

state and an activity probably impossible for human beings to attain, weak, ignorant, and imperfect as we are. But they supply a needed corrective to Wycherley's cynical overemphasis on what is most infantile and most selfish in our nature. "Love," says Saint Paul, in words neither Mr. Horner nor Mr. Pinchwife seems ever to have heard, "is patient; love is kind. Love is not jealous, it does not put on airs, it is not snobbish. Love is never rude, it is not self-seeking, it is not prone to anger; neither does it brood over injuries. Love does not rejoice in what is wrong but rejoices with the truth. There is no limit to love's forbearance, to its trust, its hope, its power to endure. . . . There are in the end three things that last: faith, hope, and love, and the greatest of these is love." It is an indication of the deep seriousness of the recent production, behind its comic mask, that it can suggest comparison with so profound and mature a comment on our being and our aspirations. □

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Letters

(continued from page 4)

Nature Never Swears

For years I have read and enjoyed most of the *Reader*, but not the edition titled "And Now For Someone Completely Different." I was shocked to find that you would think so much of such a man that you would devote almost the entire paper to him.

I wasn't going to write, but my husband read it and asked, "What kind of paper would publish verbatim the words used by this man?" He said I should write you about it. We are both seniors and I was raised unopposed to such words (the vulgar *f* word) used in this article until I was married. My husband had heard them all his life and both of us hear them daily when young people are talking. In their use of the words, the meaning is different and they think nothing of it. We both felt if you thought Mr. Gee so important that at least you could have deleted words which you must know were offensive to older readers.

One beautiful descriptive story in this issue we both enjoyed was "The Drama At Isle Royale" by

Jonathan Saville. It was sad, but readers could feel the drama of nature as it is — and no vulgarities. *Lyndy Greer*

If You Show Me Yours

No Harold Gee does't and didn't get "tough sex." Doesn't know that sex is a tradeoff? And what does he have to trade? A skinny body, a wild mother, and no money or potential? *Marcy Evans*

Imperial Beach

A Horse Is A Horse

Regarding your "City Light" on Dave Dawson (October 8), while I am not Jewish, I agree that Dawson is detrimental to San Diego. His reactionary, often vicious statements border on defamation and stem from the true root of evil in this or any other time — ignorance and selfishness, and their handmaiden, prejudice. While bigoted comments like Dawson's (and others) are undoubtedly flying around many San Diego living rooms and hallways every day, that is where such garbage should remain if it

must exist at all. I am surprised and dismayed that KSDO pays him to promote such narrow-minded, racist and anti-Semitic views. The station serves as the station's stinking horse. *T.C. Bosowski*

San Diego

Critic's Head Smashed With Soft Rock

Concerning your music commentary staff person who is known as John D'Agostino: Mr. D'Agostino has repeatedly and also constantly put a man on the surface of the glass we know as rock and roll. This man has no — and I mean no — insight into who the true vassalries of this art are.

In the latest issue of the *Reader* (October 15), he gives Ian Hunter a bad rap. He starts off by stating, "Never having been a fan of Mott the Hoople..." Who cares if he is a fan or not? Millions of people are and they must know something he doesn't.

For the Electric Light Orchestra report, he took much of the page to put them down when in fact the group is in the forefront of the true music scene.

I have followed rock music for the last 17 years to eighteen years and I'm sure Mr. D'Agostino is better suited to the more mainstream rock music scene. How about soft rock? Maybe he should check out what the heck is going on before he writes such narrow-minded, insignificant trash about entertainers who do not need such a bad badmouthing them.

Wake up, John. You're not coming a good job at all, and I'm sorry to say people have talked to agree with me.

Those of us who would like to hear an interesting account or a good even if biased, not one-sided like you all review sure have to find such uninteresting writing as yours on such a popular subject. Also, my man, you and those such as you are the very people who can make a sell-out crowd a stay-away crowd, because if they haven't experienced rock and roll by a certain group of nature, I'm talking about, they will not go to see them after reading your trashy words.

Wake up again, John. You can be replaced. As a matter of fact, your articles are the pits and I'm sorry the *Reader* is using your blind talents in its very good paper. People who don't know what they are talking about should keep quiet, and you should be banned from a typewriter.

Oh yes — don't say I don't know what I'm talking about. I've been around this land and read many informative local papers like the *Reader*. Only, those music commentary staffers were interested. You are not. I can tell that, buddy.

Take a good hard look at this and beware of the unemployment check that you may see if the owner of the paper finally catches your poor articles. *Ken J. Dickough*

La Mesa

And Dance Like A Pig

Since this magazine has been giving so much space of late to the anti-Duncan views, I'd like to give vent to some rage over his recent substitute, Rick Geary (I think Duncan is the best film critic in the country).

While I haven't seen *Monnie Dearest*, I have seen the other Frank Perry film he mentioned, plus others he didn't (*The Swimmer* and *Rancho Deluxe*). Calling Frank Perry a hack is like calling Ernest Hemingway verbose. A man who has made a mere handful of films in over a decade could hardly be considered a hack in these days of Brian DePalma and Stephen King.

(continued on page 13)

Letters

(continued from page 12)

Frank Perry is one of the most personal and insider directors in America. *Geary of a Mad House* was a tight, claustrophobic film of a woman trapped in an ostensibly ideal relationship with a rising young executive. Yet the film bared the emptiness of the relationship in the face of modern society. The film is as fresh as the headlines; the woman refused to submit to past stereotypes and found herself

slipping into an affair with an icy semiotician and finally into madness while her husband walked into disaster without her knowledge. In the final scene, he finally opens up to her, but it is only to tell her of financial ruin and his affair with another woman.

Rancho Deluxe is another outstanding film which has never been shown theatrically in San Diego to my knowledge. Beautifully photographed in the Colorado Rockies, it is one of the few modern, or "hippie," Westerns that makes sense. Like a Tom Robbins novel, the film presents a number of seemingly

implausible characters and situations and then proceeds to meld them all together in a hilarious modern home opera. *Plus Ça Change* has Tuesday Weld and successfully depicts the alienation of living in Los Angeles. Her only escape is the freeway.

I doubt if Geary has seen any of these films and probably grabbed the titles out of *Filmovers* Companion, but to senselessly label a maverick like Frank Perry a "hack" is excusable.

As long as I've got the typewriter out, let me get in a few

jigs about John D'Agostino. Has that guy ever listened to rock and roll in his life? We get uninteresting reviews of cranking beats like Barry Manilow. He actually owns one of his albums — BFD! At DeMola, Pat Metheny, and other "fusion" (who don't they just call it garbage?) artists. Anyone who can't think of anything good to say about Geary is obviously an elitist pig.

The oeuvre of Black Sabbath can stand with any artist. While their stage show was antithetical to their sound, their vision was consistent and honest. There aren't many artists one can say that about. So why don't you get off

your pedestal, John, and jump onto the dance floor at the next X concert. You might enjoy yourself. *Dan Waters*

San Diego

And Roll Your Own Someday

I can no longer contain myself. For a long time I have wanted to write this letter to Duncan Shepherd. Please keep in mind that

(continued on page 34)

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Letters

(continued from page 13)

I am only relating to him as a movie reviewer and not as a person. I have a few observations which I would like to share.

First of all, for a long time it has been the Reader's practice to run the same old moldy movie reviews, i.e., *Last Tango in Paris*, *Blazing Saddles*, and *Private Benjamin*. I think that the space used for weekly printing of these stale movie reviews could be utilized for much better purposes. Might I suggest a larger section for letters from readers?

Secondly, whenever I read one of your movie reviews, you always have to slam that movie in one way or another. Really, Mr. Shepherd. The negativity of your reviews really gets to me. I don't like to read your movie reviews. Before I completely discontinue reading them, I'm gonna let it all out of the bag.

Also, must you consistently analyze the film makers instead of the actual story and/or characters of the film itself? What really bugs me is that when you aren't going into a lengthy analysis of the psychological underpinnings that a movie maker was trying to employ in a film, you are granting it an art film and blatantly exercising your boring, verbose, and unlightening (padding the crudeness of the term) intellectual masturbation.

If you so abound with the fare offered in the way of flicks today that it behooves you to slam such simple but fun movies such as *American Werewolf in London* or *Raiders of the Lost Ark*, why don't you "find a new bag"? Might I suggest that you move to Cannes and make films?

For Pastor

San Diego

Shrink Rap

I would be very surprised if I have to say how much I have said to you often, but I have got to get it off my chest.

Your movie reviewer, Duncan Shepherd, irritates me. He (the editorial "he") maintains a perpetual superior snoot that barely veils his scorn for professional efforts (all but his own, one would assume). It is hard to find a film summary free of his ill-disguised contempt, which he lavishes with apparent self-innocence.

I object to this on three levels. First, as someone who has written seriously, myself, I find it angering that a fellow writer, your reviewer, would so disdainfully and seemingly so cavalierly level his talents against other artists. His condescension, alas, is made more pathetic by the clumsiness of his heavy hand.

Second, as a psychotherapist, I believe those who position themselves in occupations of judgment over others should at the very least understand why they have needed to do so. It is not a heroic leap to conclusions to surmise your reviewer's motive to ridicule others in order to elevate himself by comparison, although, if this bit of speculation be true, I doubt seriously whether he is aware of it.

Finally, as someone who greatly admires and depends on your tasteful periodical, I find the movie reviews so consistently negative that it is hard for me to discriminate quality films from poor ones, based on your reviewer's comments.

Again, I apologize if this sentiment is repetitive to you; but if it is, why do you continue to reward this individual?

Robert M. Smolen
San Diego



GERRIT GREVE

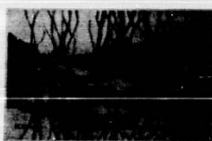
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Off the Cuff

What costumes are people looking for this year?



Leslie Dreisbach
Costume Shop Sales
North Park

Sexy things — harem girls, flappers, French maids. We've sold so many French maids. It gives people who are normally covered and clothed all year a chance to wear less and show a little. A lot of times the men coax their girlfriends into it. There was a girl in here the other day. She wanted the simplest thing she could possibly find to wear to a party at Crystal T's, and for the office party she wanted to be very covered. I think more people are going all out to get dressed up this year. It's very competitive. One guy came in here and he didn't care how much it cost; he wanted to be a bear. People fulfill their fantasies.



Leslie Tucker
Costume Shop Manager
Downtown San Diego

I keep a little phone log... let's see. We have all of our basic requests — witches, devils, a few police officers. Pirates are big sellers this year, so are Southern belles and saloon girls; in fact, we'll sell those out first. There have been some requests for punk this year. We have a rack of punk clothes over there. It's such an individual thing that people can pick and choose their own. We've had a few calls for wolfmen, probably because of the recent movie. We've had some strange ones, like one for an S&M master, but we can put just about anything together. Sexy, pretty, goofy — you can let it all go for one night, be someone you're not.



Isabel Pagan
Costume Shop Owner/
Manager
Chula Vista

It's hard to tell until a person walks in the door. When someone real sexy walks in, they usually want something different than sexy — more conservative, little-girl type. The conservatives seem to want something they usually don't wear, something more revealing like Cleopatra or a Playboy bunny. We have had some requests for flappers. Couples who come in want something to go in together — a priest and a nun, regular bunnies, a warlock and witch, Raggedy Ann and Andy, an old man and old woman, a belly dancer and sheik, Popeye and Olive Oyl. Sometimes a group of people will dress up for a day. Last year we dressed up the whole staff of a bank in Bonita as jailbirds — even the manager. He was a little hard to fit.



Robin Dwyer
Nostalgia Shop Owner
La Mesa

Halloween is definitely becoming more for adults than children. You get single guys in here and they just say, "Make me look good." Price is no object. When a man comes in with his wife or girlfriend, he's more reluctant — you know, "Nah, nah, I don't want to." The women talk them into going out. My uncle used to be in the old movies and many of my old theatrical costumes came from him. They seem to be the most popular with women — the old Roaring Twenties or saloon girl outfits. Gimpsters are big for the kids. One guy came in last year to be made up as a werewolf. By the time he drove away in a little sports car, he looked authentic — I mean he looked scary.



Dee Rogers
Costume Shop Manager
Airport Vicinity

Very elegant costumes. I think there's more of a general trend in this country to be conservative and it shows in what people are choosing. Scarlett O'Hara, turn-of-the-century clothing. We have had a few requests for Playboy bunnies, in fact we're showing two right now — to two men. There's a lot of pressure in the world. People like a night to forget it. One woman came in. She wanted to be the Statue of Liberty. We tried to paint a bit of her arm silver but she wanted something quick that she could spray her whole body with. You can't do that on your entire body; you need at least ten percent of your body to breathe. So never go out nude and all sprayed at the same time, or else you might die.

— Lin Jakary

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80603, San Diego 92188, or call 231-7821 Friday before 5:00 p.m.

One couldn't hope to find two tenured keyboard virtuosos more different in their approach to performance than **Chick Corea** and **Keith Jarrett**. Corea can rightfully be credited with having produced some of the most creative, electrifying fusion music ever composed when he fronted the four-piece *Return to Forever* that included drummer Lenny White, bassist Stanley Clarke, and either Bill Connors or Al DiMeola on guitar. The most commonly heard and least relevant criticism leveled at Corea at that time had to do with his pandering to the rock audience at the expense of his art, as if the mere act of turning up the juice were of itself a gesture of defiance toward Corea's jazz roots, or a symbolic abandonment of serious intent. While I would differ with the anal retentives who could perceive only the two-dimensional aspects of Corea's musical shifting of gears, it was obvious (and admitted by Corea) that *Return to Forever* acted as a vehicle for a wider propagation of the music that Corea had been making since his work with Latin stars like Mongo



CHICK COREA

Santamaria, Willie Bobo, and even Herbie Mann in the early Sixties. If Corea is less visible and perhaps less popular today than he was in the early Seventies, and if he has returned to the small-ensemble, acoustic stuff on which he originally cut his improvisatory teeth, his name nevertheless continues to be synonymous with fusion and the tenacious specter of "selling out."

associated with that form. Jarrett, to the contrary, has gone to rude and unusual lengths to offend those who would comprise his audience, but his arrogance has instead mostly dampened the enthusiasm of music critics, many of whom have come to regard Jarrett as a great musician and a true popstar. The complaint that Jarrett takes himself and his music too

seriously seems to me a weightless one. Such an accusation should only be aimed at musicians who have little or nothing to offer, and since Jarrett has a great deal to offer, the epithets are less deservedly hurled at his self-image than at the manifestation of same during a concert.

It is easy to describe Jarrett's rapport with an audience: it is nonexistent. One feels at a Jarrett performance the same tension and self-consciousness that must attend an intern's first participation in a delicate brain surgery, or an altar boy's first High Mass at the Vatican. Jarrett creates an atmosphere of such grandiose import that one is afraid to move or clear one's throat for fear of disturbing the fragile communication between Jarrett and the Supreme Being. He is also capricious. During one of his concerts I attended, Jarrett stopped in midpiece, stroked off stage, returned with a wrench, and proceeded to tune one note on the piano for twenty or thirty minutes, as though he were rehearsing in the privacy of his cellar. When the audience grew restive, Jarrett admonished them for their impatience and nerve, concluding his harangue with the observation that most of those in attendance had probably arrived by skateboard, an allusion, no doubt, to the listeners' lack of class and sophistication. If Jarrett can be faulted for

his ample ego and penalized for unsportsmanlike conduct, he must also be applauded for the communicative strength of his pianistic talents, which are magnificent. Unlike Corea, whose beaming face welcomes the audience's emotional involvement, Jarrett draws you into his private world with an engaging soloistic style that combines the most familiar blues and gospel chordings with the avant-garde's penchant for dramatic tempo and key shifts and pantomime. Hypnotic, less figures, breathless runs, and a dazzling technique are only partly representative of an improvisational arsenal that is capable of both rarified intellect and heart-tugging sentimentality. You may occasionally be put off by Jarrett's demeanor, but you will never be disappointed by his performance.

Jarrett will appear at the Fox Theatre on Friday night, while Corea will perform trio music with drummer Roy Haynes and bassist Miroslav Vitous Tuesday night at UCSD's Mandeville Auditorium.

A busy concert week also includes a show this weekend featuring **Pat Benatar**. Benatar is a rock vocalist with great potential, and if potential seems a strange word to use in discussing someone whose albums sell consistently well, and who is a bona fide big draw in concert, then so be it. For me Benatar will not realize her real value until she drops the

vixen-in-heat posturing and concentrates on finding material worthy of her exceptional set of pipes. I found encouragement in her feisty cover of the Basca's "You Better Run," and even in the cliché-ridden AM hit, "Hit Me with Your Best Shot," which was decent enough for that genre. Benatar is apparently so trapped by her self-constructed sexy image that she is probably doomed to dry-humping amplifiers and screaming sociopathic lyrics of embarrassing naivete for the

next several years, all the while betraying in interviews a set of middle-class values more consistent with those of Marie Osmond. A radical change of direction is in order here. Benatar will appear at the Sports Arena Saturday night with former New York Doll **David Johansen**, of whom the less said the better. Filling out a varied concert agenda are **20/20** and **This Kids** at Distillery East, tonight, Thursday, **Freddie McGregor** and **the One Vibe Band** playing reggae at the Adams Avenue

Theatre Friday night; **Jamie James and the King Bees** and the **Naughty Sweeties** in a rock-rockabilly contest at the Backdoor Friday; **Count Basie and His Orchestra** at the Fox Theatre on Saturday night; the popular and often incomprehensible humor of the **Pinetop Theatre** Saturday night at UCSD's Mandeville Auditorium; the feminist songstress **Holly Near** in the auditorium of Horace Mann Junior High on Saturday; and blues veteran **John Hammond** at the Belly Up Tavern Sunday.

CONCERTS

20/20 and This Kids: Distillery East, tonight, Thursday, 8 p.m., Mission at Metcalf, Encinitas, 741-6094.

Keith Jarrett: Fox Theatre, Friday, October 23, 8 p.m., 720 B Street, 236-6510.

Middle Class, Minotemen, and Men of Clay: Fairmount Hall, Friday, October 23, 8 p.m., 3760 Fairmount Avenue, 224-6457.

Freddie McGregor: Adams Avenue Theatre, Friday, October 23, 7:30

and 8:00 p.m., 3325 Adams Avenue, 283-1596 or 233-4271.

Jamie James and the King Bees and the **Naughty Sweeties**: Backdoor, Friday, October 23, 9 p.m., 265-6447.

Count Basie and his Orchestra: Fox Theatre, Saturday, October 24, 8 p.m., 720 B Street, 233-6331 or 555-9949.

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

Pinetop Theatre: UCSD's Mandeville Auditorium, Saturday, October 24, 8 p.m., 452-4102.

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Holly Near: Mann Junior High Auditorium, Saturday, October 24, 8 p.m., 4345 54th Street, 292-4516.

John Hammond: Billy Up Tavern, Sunday, October 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Strange Daze: SUSI's Backdoor, Friday, October 30, 8 and 10 p.m., 265-6947.

Walters: Golden Hall, Sunday, November 1, 8 p.m., Community

Concourse, downtown, 283-1566 or 233-4271.

The Knack: SUSI's Montezuma Hall, Wednesday, November 4, 8 p.m., 265-6947.

Martin Mull and Drifting Norwood and the Love Gods featuring Jack Tempchin: SUN Open Air Amphitheatre, Saturday, November 7, 2:30 p.m., 265-6947.

John Prime and Rosie Flores: Bacchanal, Saturday, November 7, 7 and 10 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

Gary Mynick and the Figures: Bacchanal, Sunday, November 8, 8

p.m., 8022 Claremont Mesa Boulevard, 560-8069.

Renaissance: Bacchanal, Wednesday, November 11, 7 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

CLUBS

Club listings are compiled by Linda Neri. If you wish to be included, please call 234-2506 Friday, afternoons or Saturday before 5:00 p.m. The listings are free.

North County

Albatross: 1309 Camino Del Mar, Del Mar, 755-6744. Mark Lessman Band, rock and blues, Thursday through Saturday, 10:30 p.m. Long, ragtime and jazz piano, and Nan Cie Hamilton, vocalist, Sunday through Wednesday, with the Bob Long Band, Sunday, Tuesday, and Wednesday.

Auchorage Fish Company: 3878 Carlsbad Boulevard, Carlsbad, 729-3170. Pils and Joy, rock and roll, Tuesday through Saturday.

Barr X Ranch House: 119 East Breezeway, Vista, 724-0510. Moxy,

country western and contemporary, Wednesday through Saturday.

Billy Up Tavern: 143 S. 4th Cedros Avenue, Solana Beach, 481-9022. Shuffle, rock and roll, Thursday, Jerry Shepley, rock and roll, Friday, Shuffle, rock and roll, Friday and Saturday; John Hammond, blues, Sunday; Jerry McCann and the Gargols, rock and roll, Wednesday.

Bobby G's: 485 First Street, Encinitas, 436-7397. The Johnny Almond Band, rock and roll, Thursday through Saturday; E. J. Temple Band, rock and roll, Sunday through Tuesday; Shuffle, rock and roll, Wednesday.

Distillery East: 755 Metcalf Street, Escondido, 741-0933. 20/20, rock and roll, This Kids, rock and roll, Thursday; dance with Rockin' Steve W., Friday and Saturday; Fine Line, rock and roll, Foreign Affairs, rock and roll, Sunday; Greater San Diego Talent Search featuring four bands, Wednesday.

El Comal Restaurant: 12845 Poway Road, Poway, 486-1010. Gabriel, contemporary, country, variety, Thursday through Saturday; Sky High, Wednesday.

Fireline Restaurant and Lounge: 439 West Washington, Escondido, 745-1501. Planet, rock and roll, Thursday through Saturday; Sky High, Wednesday.

Fish House West: 2633 South Highway 101, Cardiff, 753-6438.

Distillery, Old No. 7: 140 South Sierra Boulevard, Solana Beach, 755-6733. Incognito, new wave, Thursday through Saturday; Moving Targets, new wave, Wednesday.

El Comal Restaurant: 12845 Poway Road, Poway, 486-1010. Gabriel, contemporary, country, variety, Thursday through Saturday; Sky High, Wednesday.

Fireline Restaurant and Lounge: 439 West Washington, Escondido, 745-1501. Planet, rock and roll, Thursday through Saturday; Sky High, Wednesday.

Fish House West: 2633 South Highway 101, Cardiff, 753-6438.

The Trio featuring Billy Fender: jazz, Thursday through Saturday; jazz jam session with Tony Ortega, Sunday; Clarence Bell and Charles Smith with Ella Ruth Piggie, jazz, Tuesday and Wednesday.

Fogcutter: 2808 Carlsbad Boulevard, Carlsbad, 729-3189. Off Limits, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

Francine's: 939 North Hill Street, Oceanside, 722-7123. Quick, top 40, Thursday through Sunday.

Hill House: 2730 Via de la Valle, Del Mar, 755-6614. Crack 'N' Noon, contemporary, Friday through

Monday; Pelican Alley, contemporary, Tuesday through Thursday.

Hungry Hammer: 1221 Vista Way, Oceanside, 433-2633. Bauer and Fox, contemporary, Tuesday through Saturday; Ed Cunningham and Barry Dempsey of the Amber Band, rock and roll, Sunday and Monday.

Jelly Roger: 1900 West Harbor Drive, Oceanside, 722-1831. Tony Soraci Trio, oldies through contemporary, Wednesday through Saturday.

Kooler Brown's: 656 First Street, Encinitas, 942-2980. The Spurs,

country, Thursday; Onyx, rock and roll, Friday and Saturday.

Longshot Saloon: 841 Grand Avenue, San Marcos, 744-8578. Running Wild, rock and roll, Thursday; The Funks, rock and roll, Friday and Saturday.

Monterey Jack's: 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2499. The Ridge, contemporary, variety, comedy, Tuesday through Saturday.

Muskey's: 340 East Grand Avenue, Escondido, 741-0655. Rich Hunt, contemporary, Wednesday through Saturday; John

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KEITH JARRETT
1ST
SAN DIEGO
SOLO PIANO
CONCERT

THIS FRIDAY Good seats still available

A SPECIAL JAZZ EVENT
"Jarrett's solo concerts, the word incredible is an understatement." 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/\$8.50
CENTER B.O. BILL GAMBLE'S AZTEC CENTER AND ALL SELECT-A-SEAT LOCATIONS. CREDIT CARD CHARGE LINE 365-2865
FOR INFO CALL 236-6510

A STEPHEN CLOUD PRESENTATION
IN CONJUNCTION WITH
THE LA JOLLA JAZZ FESTIVAL

LIVE AT THE

Bacchanal

BETWEEN HWY 163 & CONVOY ST.
8022 CHAIRMONT MESA BLVD.

THURSDAY, OCTOBER 22
BRATZ
\$1.00 COVER CHARGE
\$1.00 KAMIKAZES—\$1.25 MARGARITAS ALL NITE
FRIDAY & SATURDAY, OCTOBER 23 & 24
BRATZ
\$2.50 COVER CHARGE
SUNDAY, OCTOBER 25
ARTISAN
NO COVER CHARGE—DRINK SPECIALS ALL NITE
MONDAY, OCTOBER 26
(CLOSED)
TUESDAY, OCTOBER 27
RICK ELIAS BAND
PUPPIES
FOUR EYES
\$2.00 COVER CHARGE—DRINK SPECIALS ALL NITE
WEDNESDAY, OCTOBER 28
TWEED SNEAKERS
\$1.00 COVER CHARGE
\$1 KAMIKAZES—\$1.25 MARGARITAS ALL NITE
THURSDAY, OCTOBER 29
HEROES
FOUR EYES
\$1.50 COVER CHARGE
FRIDAY, OCTOBER 30
HEROES
FOUR EYES
SATURDAY, OCTOBER 31
HALLOWEEN COSTUME BALL
DANCE TO THE
\$100 FIRST PRIZE TO BEST COSTUME
SUNDAY, NOVEMBER 1, 2 PM ONLY
MARTY BALIN
FROM JEFFERSON STARSHIP
SATURDAY, NOVEMBER 7, 7 & 10 PM
JOHN PRINE
ROSIE FLORES
SUNDAY, NOVEMBER 8, 8 PM
GARY MYRICK
AND THE FIGURES
TUESDAY, NOVEMBER 10, 8 PM ONLY
THE ROMANTICS
WEDNESDAY, NOVEMBER 11, 8 PM ONE SHOW ONLY
RENAISSANCE
THURSDAY, NOVEMBER 12, 8 PM
STEVE HACKETT
For complete weekly calendar call 560-8022.
For concert info call 560-8080.
For further information call 560-8080.
Shows open for concert 7 PM.
Shows open for dinner and entertainment 8 PM.
Shows open for dinner, entertainment, and all ticket info call 560-8022 & SELECT A SEAT (665-2865) outside, also at the main the day of the show starting at 6 PM.
Sorry, you must be 21 years old. Picture I.D. required.
CONCERTS PRODUCED BY
TONY KAMPMANN
PRESENTS

457-5590

RODEO

Take aim on
Thurs., Fri., and Sat.
Make sure you don't miss
Moving Targets
Sunday and Monday
October 25 and 26, rock out to
BRATZ
Special Return Appearance!
This Tuesday, October 27
NAUGHTY SWEETIES!
and
The Heroes
Wednesday, Oct. 28 they're
rockin' and rollin' again!
NAUGHTY SWEETIES!
and
The Heroes
DON'T FORGET OUR HALLOWEEN PARTY OCT. 31!

The Rodeo 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. Shows must be 21 or older to enter and picture I.D. is required.

Heroes
Through Sat., October 24

DRIFTING WOOD

and
THE LOVE GODS
featuring
JACK TEMPCHIN
October 27 through 31

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

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

Relley, mellow guitar, Sunday through Tuesday.

Old Time Cafe, 1464 North Highway 101, Lencuza, 436-4030. Acoustic/Jeffrey Hall, Wednesday, Thursday, the Larry McSwain Band, Bluesgrass Blues, Friday, Alister Anderson, music from Scotland, Indiana, Northumberland, Saturday, Dance of the Universe Orchestra with Peter Sprague, jazz, Sunday, Old Time Hot Nite, Tuesday, the Connors, original vocal harmonies, Wednesday.

Poseidon, 1690 Coast Boulevard, Del Mar, 755-6435. Pison ivy, rock and roll, Friday, and Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296. 946-2070, The E. J. Temple Band, rock and roll, Wednesday through Saturday.

Ralph and Eddie's, 370 Grand Avenue, Carlsbad, 729-2989. Jack Johnson, country western, Friday and Saturday.

The Ranchos, 116 Escondido Avenue, Vista: Rick Fagan, easy listening, Thursday through Saturday.

Red Dog Saloon/Volley Fort Stockhouse, 3737 South Mission Road, Fallbrook, 728-1996. Western All Stars, country western, Wednesday through Sunday.

Red's Place, 380 North El Camino Real, Encinitas, 942-1678. The Forks, rock and roll, Thursday; Jerry McCann and the Gigolos, rock and roll, Friday and Saturday.

Sandy's, 510 West Mission, Escondido, 743-0920. Forecast, variety, Thursday through Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090. The Swagmores, country swing and contemporary, Thursday through Sunday.

Time Machine/Chaz Orleans, 302 North Midway, Escondido, 743-1772. The Dallas Collins Band, contemporary and rock, Thursday; Curt Stan's Jazz Band, jazz, Sunday; Tweed Sneakers, new wave, Tuesday.

Trillon, 2530 South Highway 101, Cardiff, 753-0440. The East/West Band, rock and roll, Tuesday through Saturday; Jerry McCann and the Gigolos, rock and roll, Sunday and Monday.

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

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

Whiskey Plaza, 1280 West Portway, Escondido, 745-8640. Don Livingston and Timberline, country, Tuesday through Saturday; Sky High, rock and roll, Sunday.

Wild, Wild West, 1740 East Vista Way, Vista, 728-8770. Printed Circus, rock and roll, Tuesday through Saturday.

Windjammer, 2591 South Highway 101, Cardiff, 753-0188. Hunches, rock and roll, Thursday; Dirk Debonaire and the Boat People, new wave variety, Friday and Saturday; the Whiptones, Sunday and Monday; Shake, rock and roll, Tuesday and Wednesday.

Beaches

All The Way Inn, 4240 West Point Loma Boulevard, Loma Point, 224-8262. The Ram Band, rock and roll, Tuesday through Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434. Roberto Lina and the Camerlino, country pop, Tuesday through Saturday.

Bahia Belle, at the dock Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. The

Coopers, contemporary, Friday and Saturday.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. Jonathan Von Brana and Thunderbolt, Elva Inexpensator, Tuesday through Saturday.

The Beach Club, 1821 Bacon Street, Ocean Beach, 222-6822. Highway Robbery, rock and roll, Thursday through Saturday.

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

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131. Denise Jeter

Tris, jazz, Thursday; the Bob Magnusson Quartet, jazz, Friday and Saturday; Gary Music Co., Latin jazz, Sunday; the Bruce Cameron Trio, jazz, Tuesday through Saturday.

Calamansi Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. Katherine Mitchell and T.J. variety, Tuesday through Saturday.

Chad's Steak House, 1240 Prospect Street, La Jolla, 454-5325. Ella Ruth Piggie Quartet, jazz, Thursday through Sunday.

Casano's Strictly Jazz, 4204

Voltage Street, Point Loma, 224-3695. The Jimmy Conaso Ensemble with Ron Frie and Joe Martin, jazz, Tuesday through Saturday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 450-0541. Mammara, jazz, Wednesday through Sunday; Ron Satterfield, jazz, Tuesday.

Malaga, 4258 West Point Loma Boulevard, Loma Point, 225-9559. Neil, rock and roll, Tuesday through Saturday; Pison ivy, rock and roll, Sunday and Monday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Dusty and

Melisa, contemporary, Tuesday through Saturday.

William Hotel, Camp Bar, 7775 R.M. Mission Bay Drive, Mission Bay, 276-0582. Fresh Blues, contemporary, Tuesday through Saturday.

Isabella Hotel, 1441 Quaker Road, Mission Bay, 226-5541. Dutch Lady, jazz, Friday and Saturday.

Jazz Murphy's, 632 Mission Boulevard, Pacific Beach, 270-3220. Thunderbolt the Wondercock, rock and roll, Thursday through Saturday; Cindy and the Sinners, rock and roll, Sunday and Monday;

the Norvads, rockin' blues, Tuesday and Wednesday.

Mucho's, 2966 Midway Drive, Loma Point, 224-5401. John Campbell and Page Powers with Fitzgibbon, 46, Thursday, Tuesday, and Wednesday; Colour, Latin, Friday and Saturday; Hector Valle Salsa Machine, salsa, Sunday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. The Third Degree, contemporary, Friday and Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Point, 226-1871. Wild Hair, contemporary and good time

NORMANDY

Cocktail Lounge 215 N. Hill St. Oceanside

Live entertainment 7 nights—rock n roll
Now appearing

SPICE

Mon. night 5' beer 6-8 p.m.
Wed. Dance Contest—cash prizes
Happy Hour 3-6 p.m. beer 60'
Well drinks \$1.00
Pool & games 722-4721

HIGHWAY ROBBERY

Thursday, Friday, Saturday
DANCE CONTEST • DRINK SPECIALS
VISION IS COMING
"PARTY AT THE BEACH"
THE BEACH CLUB
Bacon & Newport, Ocean Beach
222-6822

Fast Track

Tuesday-Saturday 9 pm-1 am

Now playing at the MONTEREY WHALING CO.
887 Camino del Rio South 291-1638

LEST I AM BLUE PARROT

Live Jazz—Great Lunches & Dinners

Thurs. Miss Denise Jeter Trio
Fri. Sat. Bob Magnusson Quartet
Sun. Gary Music Co., Latin Jazz
Mon. Rob Schneiderman Trio
Tues. Bruce Cameron Trio
Wed. Bob Holtz Trio
Coming: Charles Matheson 11/8, 11/7; Buddy Collette 11/20, 11/21
1298 Prospect, La Jolla, opposite the Cove 454-9131

RED'S PLACE

Under new management
proudly presents

Strictly Rock & Roll Thurs.-Sat.
Thurs., Oct. 22 & Fri., Oct. 23 & 24
Thurs.-Sat., Oct. 27-31
Forks
Thurs. Ladies' Night!
All well drinks \$1.00 & Kamikaze Night 7-9
Plan your Halloween Costume Party here!
Cash & prizes for best costumes. Call now for reservations.

380 N. El Camino Real, Encinitas 942-1678
NO COVER CHARGE

DEAD OR ALIVE PRESENTS

Friday, October 23
MIDDLE CLASS MINUTEMEN
MEN OF CLAY

Tickets: \$5.00
Encinitas: 942-1678
Encinitas: 942-1678
Coming: 11/8, 11/7, 11/20, 11/21
11/30, 12/4/89

TIO LEO'S

Mexican Restaurant & Bar

Dave Smith
Contemporary Keyboard
Wednesday & Thursday
from 7:30 p.m.

Melissa McCracken
Contemporary guitar & vocals
Friday & Saturday
from 8:00 p.m.

Featuring delicious, authentic Mexican specialties at reasonable prices.
Open for lunch & dinner every day.
Reservations accepted.
6333 Mission Gorge Road 280-9944

Thurs. thru Sat.
THE TRIO featuring BILLY FENDER
Every Sun. 5:30 pm jazz jam session with **TONY ORTEGA**
Thurs. & Wed.
CHARLES SMITH and CLARENCE BELL featuring **ELLA RUTH PIGGIE**

Fish House West
2633 So. Hwy. 101 Cardiff 753-6438

Tacey's WILD WILD WEST

FORMERLY THE CHOPPING BLOCK
1740 E. VISTA WAY, VISTA 726-8770

Rock n Roll Tuesday-Saturday 8:30-1:30
October 20-November 3

PRINTED CIRCUS

Wednesday night
DANCE CONTEST—CASH PRIZES
Thursday night
LADIES' NIGHT DRINKS 1/2 PRICE
HAPPY HOUR 2-6 PM BEER 60'
WELL DRINKS \$1.00
pool & games

Planet

Wed., Oct. 21 thru Sat., Oct. 24

Tues., Oct. 27
JOHNNY ALMOND

Wed., Oct. 28
Sat., Oct. 31
SKY HIGH
Halloween Party with SKY HIGH
Tuesday \$1.00 magazine night
Wednesday \$1.00 well drink
Thursday \$1.00 Kamikaze night
Centre City Parkway at Washington
Escondido 745-1931

Ocean Fresh Cafe's PATIO 54

Away: Great Dining on our Moon-Like Patio
Jazz, Big Band, New Wave, No Wave
Specializing in private parties

Thurs-Sat 10-1
5509 La Jolla Blvd
459-4149

Tom & Flo welcome you to
THE LONGSHOT SALOON

Thurs. **Running Wild**
The **Forks**
Rock n Roll

Coming October 30, 31
Tall Cotton
Featuring homemade pizza & fine Italian food.
843 Grand Avenue, San Marcos 744-8576
11 a.m.-2 a.m., closed Sunday

harmonies, Thursday through Saturday; Gary Sherwood, contemporary, Tuesday and Wednesday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 488-9598: Swiftkick, rock and roll, Thursday through Sunday; Tremor, rock and roll, Monday; Blackberry Winter, rock and roll, Tuesday and Wednesday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Corn, Bae and A Touch of Country, country, Tuesday through Saturday.

W.D. Pabel and Company/Roadway Inn, 2901 Nimzta Boulevard, Point Loma, 224-3655: The Oklahoma Band, country, Tuesday through Saturday.

The Red Carter, 2228 Bacon Street, Ocean Beach, 222-8131: Beer Flat, rock and roll, Friday and Saturday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Moving Targets, new wave, Thursday through Saturday; Bratz, rock and roll, Sunday through Tuesday.

Saka's, 4250 West Point Loma

Boulevard, Loma Portal, 223-7158: The Steve O'Connell Quartet, jazz, Tuesday through Saturday.

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

The Surfer Lounge, 711 Pacific Beach Drive, Pacific Beach, 488-9134: Delene Zatzsch, contemporary, Friday, Saturday, and Monday evenings, and Sunday afternoon.

Vacation Village Hotel, Bay Lagoon, Vacation Isle, Mission Valley, 214-4646: Stone-It-Gin,

contemporary, Tuesday through Saturday; We Three, contemporary, Sunday and Monday.

Widowm, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Ron Bolton, rock and roll, Wednesday through Saturday.

San Diego North

The Aloha, 3900 Clairemont Drive, Clairemont, 276-2240: The Midnight Riders, country western, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:

Bratz, rock and roll, Thursday through Saturday; Artisan, rock and roll, Sunday; Rick Elias Band, rock and roll, the Puppies, new wave, Thursday; new wave, Wednesday.

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

Black Angus, 10370 Frias Road, Mission Valley, 563-9802, rpm 40, Tuesday through Saturday.

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

Burbury's, 9068 Mira Mesa Boulevard, Mira Mesa, 578-8699: Jotoca, rock, country, Wednesday through Saturday.

Culpeppers, 7380 Colcrest Place, San Carlos, 460-5400: Dale Pearson, country bar, Wednesday through Saturday.

Cunningham's, 7054 Miramar Road, Mira Mesa, 278-2286: Rick Backus and Harmony, country, Tuesday through Saturday; Shindig, country, Sunday.

Flanagan's, 5273 Mission Center Road, Mission Valley, 291-8635: Jack, country, Tuesday through Saturday; Gold Coast Lounge, Tom Miley, piano bar, Tuesday through Saturday; Pavilion Lounge, Larry Williams, mellow music, Sunday and Monday.

Hanaki 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, 291-8635: 11-6 Mon.-Sat. 24-hour phone information.

Houlahan's Old Place, 5293 Mission Center Road, Mission Valley, 297-4379: Chicago Shakers, Chicago blues, Friday and Saturday.

Journey, 5375 Kearny Villa Road, Kearny Mesa, 279-2040: Subvargo, rock and roll, the Jones Band, rock and roll, Sinner, rock and roll, Future, rock and roll, Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-5217: Balcon, contemporary, Thursday through Saturday; Mike Sanders, contemporary, Sunday and Monday; Mike Murphy, contemporary, Tuesday and Wednesday.

Lahr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2928: The Stern Brothers, Beatles music and 60s rock, Tuesday through Saturday, with the Dallas Collins Band, Friday.

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

Moak's, 10475 San Diego Mission Road, Mission Valley, 363-0060: Fedric, top 40, Monday through Saturday.

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

Norjo Inn, 8515 Navajo Road, San Carlos, 465-1726: Illusion, rock and roll, Tuesday through Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Pro Brigham's Preservation Band, Disband, swing, and oldies, Friday and Saturday.

The Patriot Game, 5353 Mission Center Road, Mission Valley, 294-4714: Jim McCann, Irish music, Wednesday through Saturday.

Reuben's Plankhouse, 7637 Balboa Avenue, Clairemont, 278-7373: John Barker, folk rock, Tuesday through Saturday.

Spirit, 1139 Buena Vista Avenue, Bay Park, 276-3903: The Rick Elias Band, rock and roll, plus guests, Thursday; Beachie and the Beachmas, rhythm and blues, the Nomads, rockin' blues, plus guests, Friday; the Penguins, rock and roll, Saturday; the Spud Brothers, rock and roll, Saturday; rock and new wave, Tuesday, call club for information; Sally Dogs, rock and roll, the Rent, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 563-2272: The Bass Went Home, variety — country to punk, Friday and Saturday.

Stadium Club, 6965 Fairmount Extension (at Twain), Mission Gorge, 282-3286: Legend, country rock, Thursday through Saturday.

The Law's, 6333 Mission Gorge Road, Mission Gorge, 288-6944: Dave Smith, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Thursday through Saturday; Shindig, country, Sunday.

Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Ashlene Lounge, Cactus Jack, country, Tuesday through Saturday; Gold Coast Lounge, Tom Miley, piano bar, Tuesday through Saturday; Pavilion Lounge, Larry Williams, mellow music, Sunday and Monday.

Wingman's Blues, 6608 Mission Gorge Road, Mission Gorge, 280-6263: The Oats Band, country, Tuesday through Saturday.

San Diego South

Anthony's Barbershop, 1555 North Harbor Drive, downtown, 232-6558: Gary Puckett, contemporary, Thursday through Saturday; contemporary music, Tuesday and Wednesday, call club for information.

Antic Blvd, 4356 30th Street, North Park, 283-3126: Dale Allen and the Noddies, oldies, contemporary, and rock, Wednesday through Saturday.

The Bachelor, Antec Center, San Diego State University, East San

Diego, 295-6562: Jamie James and the Kingbees, rock and roll, Naughtly Sweeties, rock and roll, Friday.

Bachmont East, 5148 El Cajon Boulevard, East San Diego, 287-3670: The Rollers, rock and roll, Thursday and Friday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797: Live jazz, Wednesday and Thursday; call club for information; Wave, jazz, Friday and Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Larry Page, contemporary, Tuesday through Saturday; the Spud Brothers, rock and roll, Wednesday and Thursday; the Spud Brothers, rock and roll, Saturday; call club for information; Sally Dogs, rock and roll, the Rent, rock and roll, Wednesday.

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 224-2483: Durand Baggett, Cooperative with Susan Mosher, Perry Ferguson, Matthew Peterson, jazz, Tuesday through Saturday; jazz jam session with James Zollar, Sunday; Del Bybee Big Band, jazz, Sunday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-6311: West Coast, soft rock, Thursday through Saturday; the Jackstraws Quintet, new Renaissance variety, Sunday afternoon; Pogo Spye, originals, Sunday.

Doobies, 4125 El Cajon Boulevard, East San Diego, 283-6981: Paul Gregg, piano bar, Monday through Sunday; Dale Pearson, piano bar, Sunday.

Dewey McGuire's, 3148 Street and University Avenue, North Park,

light jazz, and rock, Tuesday and Wednesday.

Carnegie's Restaurant, 1119 Sixth Avenue, downtown, 232-2747: Kasey Mulally, originals, contemporary folk and blues, lunch hours and early afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Bertie Carter Quartet, jazz, Thursday through Saturday, Sunday afternoon.

Cosmoada, 345 Market Street, downtown, 232-7856: Gary Nieves Quartet with Marguerita Page, jazz, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: The Herons, rock and roll, Thursday through Saturday; Bill Bruckett, X-rated comedy and music, Sunday and Monday; Drifting Norwood and the Love Gods featuring Jack Tempchin, country and contemporary, Tuesday and Wednesday.

Donkies, 4125 El Cajon Boulevard, East San Diego, 283-6981: Paul Gregg, piano bar, Monday through Sunday; Dale Pearson, piano bar, Sunday.

Dewey McGuire's, 3148 Street and University Avenue, North Park,

298-8584: Walt Hodge, Beatles, ballads, British folk music, Thursday; Annie Levin, folk music and variety, early evening Friday; Traciside, new bluesgrass trio, Friday; Cathy Curtis, original and contemporary folk songs, early evening Saturday; the Two Magicians, Celtic folk and traditional Irish music, Saturday; Richard Freeman, bluesgrass, folk, and originals, Sunday and early evening Tuesday; Old Time Foot Night with Lou and Virginia Curran, Monday; Sarmas Gail Celli Irish Band, traditional Irish music, Tuesday; Lightplay, folk and originals, Wednesday.

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

Pat City Chula Camp, 2137 Pacific Highway, downtown, 232-0685: Melissa McCracken, contemporary,

Tuesday through Thursday; Jay Star, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8042: Juende, jazz, Friday and Saturday.

Humphrey's, 345 Market Street, downtown, 232-7856: Gary Nieves Quartet with Marguerita Page, jazz, Friday and Saturday.

International Band, 4034 30th Street, North Park, 294-9603: N.B.B.L. Quartet, 4th and 5th bebop, Thursday; Night Shift, reggae, Friday; Embra Samira, samba music, Saturday; Jaime

Tuesday through Thursday; Jay Star, contemporary, Friday and Saturday.

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International Band, 4034 30th Street, North Park, 294-9603: N.B.B.L. Quartet, 4th and 5th bebop, Thursday; Night Shift, reggae, Friday; Embra Samira, samba music, Saturday; Jaime

Tuesday through Thursday; Jay Star, contemporary, Friday and Saturday.

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Thursday, October 22
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First time together
John Campbell
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Page Powers
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No Cover Charge
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Salsa Sunday—HECTOR VALLÉ
Special Coming Attractions
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Cover \$5.00
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Advance Tickets \$4.00 At Door \$8.00
Saturday, October 31—Couples Dance
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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 Gil & 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.
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San Diego's Oldest Jazz Club
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SHARMAN DURAN QUARTET
Friday
9:00pm - 1:00am

Late Sunday Night Jazz Jam Session 9:30-1:30am, with
JAMES ZOLLAR
Monday 9:00-1:30am
DEL BYBEE BIG BAND
2806 Shelter Island Drive 224-2483

THIS WEEKEND **BLUEGRASS** AT
THE WOODCARVER PIZZA

Friday, October 23 8-11 p.m.
UNSTRUNG HEROES
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RON JACKSON
Saturday, October 24 8-11 p.m.
FAMILY BLUEGRASS
A family-type atmosphere
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Now available for private parties day - night. 755-6734.
Thursday, October 22-Saturday, October 24
INCOGNITO
Sunday, October 25
4evR
Wednesday, October 28
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Kung Food, 2445 Fifth Avenue, Hillcrest, 298-2302. Doug Brown, soft rock music, Wednesday, 10th Ward, classical guitar, Thursday; Pat Kerner, classical guitar, Friday; Carlos A. Pena, blues, Saturday and Sunday.

La Petite Cafe, 3806 Fifth Avenue, Hillcrest, 274-0909. Kim Bloom, classical guitar, Tuesday through Thursday.

Mandolin Wind, 304 University Avenue, Hillcrest, 297-3017. Kung Biscuit, blues, jazz, rhythm and blues, Thursday through Saturday; audition night, Monday; the Stiffest, rock and roll, Tuesday and Wednesday.

The Mexican Restaurant, 861 West Harbor Drive, San Diego, 232-7581. Jaime Moran, jazz and rock, Thursday through Friday; Esteban and Christina, traditional Mexican music, Wednesday through Saturday afternoons and Sunday evening.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Flyway, rock and roll, Thursday through Sunday, with the Blue Brothers and special guest, Sunday; Prophet, rock and roll, Monday through Wednesday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 284-0133. Mary Adams, Irish harp and folk songs, Monday through Friday early evening; Dave Smith, contemporary, Saturday and Sunday early evening.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448. The Orson Guitars Duo, classical guitar, Tuesday, Wednesday, and Friday; Lori Bell and Shep Myers, mellow jazz, Thursday, Saturday, and Sunday; Dan Grant/Prophet Benedetti, classical guitar, Thursday night; Lori Bell, jazz piano, Friday noon.

Red Coat Inn, 5003 University Avenue, East San Diego, 583-6670; Pigg and the Bitts, top 40, Tuesday through Saturday; Street, rock and roll, Sunday and Monday.

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-5020. Harry DeCoy, piano music, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000. Butterfield Stage Saloon: Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Sundowner Lounge: Magic II, variety, Tuesday through Saturday; Leslie Gold, contemporary and jazz, Sunday and Monday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400; Gil and Marti, country western, Monday through Saturday; jazz trio, Tuesday with Jimmy and Jeanne Chatham, Sunday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Mike and Tracy, contemporary, Wednesday through Saturday.

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

Truett Home, 6179 University Avenue, East San Diego, 582-1670. Sky High, rock and roll, Thursday through Saturday; rock and roll, Sunday through Wednesday, call club for information.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Ira Cobb "Jazzbo", bluesland, Saturday.

Zebra Club, 569 Fifth Avenue, Hillcrest, 274-4222. Trainers, ska, reggae, Thursday, the Smiths,

TIME MACHINE
TONIGHT DALLAS COLLINS BAND
Tuesday, Oct. 27 One night only!
TWEED SHEARERS
Ladies' night—well drinks \$1.00
Sunday, Oct. 25 5pm—9pm
THE CURT STAN BAND
Big Band Dance
Sunday nights 9pm. Free dance lessons
DANCE CONTEST 11pm.
All well drinks \$1.00 4pm—7:30pm.
Wednesday, Oct. 28
HEROES
Thursday nights—Margaritas \$1.00 4pm—7:30pm
Build your own tacos FREE Mariachi
New Orleans Square, 302 N. Midway 743-1772
between Grand & Valley Parkway, Escondido

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★ **PAT BENATAR** ★
Sat., Oct. 24
★ **TRIUMPH** ★
Oct. 29
BLACKFOOT/DEF LEPPARD
Fri., Nov. 13
★ **CHARGER HOME GAMES** ★
RESERVE NOW:
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BEACH BOYS, FOGHAT, POLICE, AC/DC, FOREIGNER,
BILLY SOULIER, THE WHO, GENESIS & MORE
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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 10/28/81)
Free dance classes
Wed & Thurs. 7 - 8:30 pm
7094 Miramar Road 578-1216

South Bay

Black Angus, 707 E. Street, Chula Vista, 426-9200. Forward Motion, top 40, Wednesday through Saturday; Ducktail Revue, 26, rock, Sunday and Monday.

Country Bumpkin, 1882 Palm Avenue, Imperial Beach, 429-1061; Larry Proffitt and Cinnamon Ridge, country, Wednesday through Saturday; Ducktail Revue, 26, rock, Sunday and Monday.

Dance Machine, 1882 Palm Avenue, Imperial Beach, 429-1061; Thunder, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Bill Daniels, country western, Tuesday through Thursday; Lee Whittington, contemporary, Friday and Saturday; Earline 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, 473-7103; Saddle Sore, country, Friday and Saturday.

Lotus Blossom, 569 H Street, Chula Vista, 426-5051; Rick Lyon, country western, Wednesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537; Gary Shenwood, contemporary, Friday and Saturday.

W.R. Steak Ranch, 2200 Highland Avenue, National City, 474-8849. Ambition, contemporary country and rock, Thursday through Saturday; Jon Sandoval, contemporary, light jazz, originals, Wednesday.

Waterside, 22 West Seventh, National City, 474-2019. Dusty Rhodes, rock and roll, Monday and Tuesday; Tony Mills and Co. & Co., rock and roll, Wednesday through Saturday.

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.

East County

Al's Steak House, 7353 El Cajon Boulevard, La Mesa, 460-1500; Jack Costanza and Gerry Woo, contemporary dance music, Tuesday through Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Delmar, 445-3047; California Country Band, country, Sunday.

Black Angus, 1000 Graves Avenue, El Cajon, 445-2025. Summer Wits, top 40, Monday through Saturday.

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

Ball and Bear, 699 North Second Street, El Cajon, 440-5257; Nightrunner, country and contemporary, Wednesday through Saturday.

Catwampus, 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, 462-1579. Carl Simmons and Southern Comfort, country western, Tuesday through Saturday; Country Justice, country western, Sunday and Monday.

The Diamond Lounge/Aunt Emma's, 1352 East Main Street, El Cajon, 442-7286. Country Comfort, country, Friday and Saturday.

Elmer's, 2400 National Highway, Elmer's, 442-7286. Country Comfort, country, Friday and Saturday.

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Stu. \$4.50, G.A. \$5.50

Trio Music
with
Chick Corea
keyboards
Roy Haynes
drums
Miroslav Vitous
bass
October 27, Tuesday, 7:30 & 10 p.m.
Mandeville Auditorium
G.A.: Orch. \$12.00, M. Floor \$10.00

Joshiko Jakiyoshi
Lew Jabackin
Big Band
November 1, Sunday, 8:00 p.m.
Mandeville Auditorium
Stu. \$6.50, G.A. \$7.50
An Evening with Monty Python's
Graham Chapman
November 5, Thursday, 8:00 p.m.
Mandeville Auditorium
Stu. \$4.50, G.A. \$5.50
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Free Celebration Party
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 Free admission (tonight only) to let you see why it happened!
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Friday Beachie and the Beachy's
 From L.A. The notorious and hot fiddle rock of with **The Mamads**
 Destroying my mind and breaking your heart

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Art Talk featuring **Laurel** and **Spud Bros.** (Formerly The Strangers)
 The Guacamole and Bean Dip Showers

Tuesday 27th
The Monroes
 and **The New Groundlines** (Bakers)
Mamads

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BEING CROWNS (Two-Man Rock & Roll) with **DR2** and **Paladins**

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50¢ drinks & draft beer 8-9
2 of San Diego's hottest bands
FLYWEIL · THE BLITZ
 Music starts 8:00 sharp
Friday & Saturday, October 23 & 24

FLYWEIL
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Three Bands · Live Music
 Doors open 12:30 Live music starts at 5:30 p.m.
50¢ drinks & draft beer
 From 12:30-5:00 Prices will increase 25¢ every hour

SUNDAY BLOWOUT
FLYWEIL · THE BLITZ
JERRY RANEY & THE SHAMES
 Monday, October 26
ARTISAN
 Tuesday & Wednesday, October 27 & 28
PROPHET
 Wednesday, October 28

25¢ drinks & draft beer all night
\$4.00 Cover Charge
10¢ Beer Countdown
Mon.—Fri. 3:00—8:00
Mexican Dinner \$1.25
 for happy hour only.

Lakeview Hotel, 9940 River Street, Lakeside 443-6991. Sheraton-Josh, country, Thursday through Saturday.

La Posada del Sol, 1221 Broadway, El Cajon 447-5665. Glen Erath, original comedy and contemporary music, Wednesday.

La Posada del Sol, 8238 Parkway Drive, La Mesa 462-2640. Glen Erath, original comedy and contemporary music, Friday and Saturday.

Lomas's, 596 Broadway, El Cajon 442-9696. Steve Mouss and Finest Action, pop and country, Tuesday

through Saturday. Pro Brigham's Presentation Band, Dorianland, swing, oldies, Sunday and Monday.

Magnolia Mahoney's, 8961 Magnolia Avenue, Santee, 448-8550. Bramble, country, Wednesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, Santee 448-9534. Great Canyon, country, Friday and Saturday.

Nite Owl East, 667 North Mission Avenue, El Cajon 447-3554. Fever, contemporary, Tuesday through Saturday. Brown Sugar Show, contemporary, Sunday and Monday.

Ocean Playhouse, 691 El Cajon Boulevard, El Cajon 442-8542. Mexico Flamenco Trio, flamenco music and dance, Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee 449-6240. Gary Israel, contemporary, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley 464-9007. The County Line, country, Thursday through Saturday.

Pancho Villa's El Rancho Lounge, 596 North Mission Avenue, El Cajon 442-2537. Jaime Moran,

Latin, jazz, and contemporary, Wednesday. Guideline, contemporary, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon 448-4111. Prophet, concert rock, Thursday through Saturday. Thumper, rock and roll, Sunday and Monday. Emergency Exit, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa 465-3464. Sander Hirsh, country and contemporary, Tuesday through Saturday.

The Turquoise Lounge, 5975 Secorin Drive, La Mesa 465-1325. Emergency Exit, rock and roll,

Thursday through Saturday. Artisan, rock and roll, Tuesday and Wednesday.

Van Winkle's, 20055 Mission Gorge Road, Santee 449-0060. Frank Dixon in Country Nightlife, country, Friday and Saturday.

PERFORMERS
 Performers listings are compiled by Linda Neri. If you wish to be included, please call 234-2509. Friday afternoon or Saturday before 5:00 p.m. The listings are free.

Dine in an undersea grotto...
 Come early and enjoy
• Fresh Catch of the Day
• Fresh Pacific Red Snapper
• Harpoon of Beef
• Hawaiian Chicken
 your choice
\$5.95
 All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar, Sunday through Thursday 5-7 p.m.
 The Triton Presents Live Jazz
Bruce Cameron
 with **Hollis Gentry**
 & vocalist **Lila Brown**
 Carlos Vazquez, drums Bob Morse, piano Manzo Hill, bass
 Jazz Wednesday thru Saturday 9 p.m.—1 a.m.
The Triton
 6011 El Cajon Blvd. (at College)
 Reservations for dinner 583-3240
 Closed Mondays
 ...a truly distinctive seafood restaurant

No cover charge
Artisan
at the Bacchanal
Sunday, October 25th
October Calendar

MON	TUES	WED	THURS	FRI	SAT
26	27	28	29	30	31

BACK WITH OUR FRIENDS AT THE TURQUOISE LOUNGE
 5975 SEVERIN DRIVE, LA MESA
November Calendar

2	3	4	5	6	7
MY RICH UNCLE'S	TURQUOISE LOUNGE				
9	10	11	12	13	14
MY RICH UNCLE'S	TURQUOISE LOUNGE				

 If you like: A.R.S., Chuck Berry, Devo, Hendrix, Rainbow, Steppenwolf, Trower, ZZ Top, Zeppelin, Stones, Yes, Clapton, Loverboy, Police, Sager, Skynard, Travers, Cars, Petty, Doobie, B.T.O., Genesis, Costello, Boston, AC/DC, Rush, Journey, Steely, Styx, Beatles, etc., you'll love ARTISAN!
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Solid gold ROCK'n ROLL returns at last!
Million-seller hits from the 50s - 60s - 70s - 80s
 Tues. - Sat. 9 p.m.
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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
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 Happy Hour 6-9 p.m. every day
 Every drink: 2 for the price of 1
ALL THE WAY INN
 The French Quarter
 4240 West Point Loma Blvd., 224-8282
 Open 10am-2am

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Rockin' Friday

DALLAS COLLINS

The Siers Bros.
 Both appearing Friday, October 23, from 9 p.m. \$2.00 cover
 Rock & roll in our cabaret with
The Siers Bros.
 Tuesday through Saturday
 2826 Camino del Rio South, Mission Valley 299-2028

The Johnny Almond Band: *Bobby G's*
The Amber Band: *Hungry Hunter/Occasional*
Artisan: *Bacchanal, Turquoise Lounge*
Beachie and the Beachcats: *Spirit*
Beer Frat: *The Red Garter*
The Big Zebra Club
Blackberry Winter: *Mom's Saloon*
The Blitz Brothers: *My Rich Uncle's*
Ron Bolton: *Windrose*
Bratz: *Riders, Bacchanal*
Carouse: *Zebra Club*
Cindy and the Sinners: *Jesse Murphy's*

Dallas Collins Band: *Time Machine, Lehr's Greenhouse*
 Dirk Debonaire and the Boat People: *Windhammer*
 Ducktail Revue: *Country Bumpkins*
 The East-West Band: *Triton/Cardiff*
 Rick Elias Band: *Spirit, Bacchanal*
 Emergency Exit: *Turquoise Lounge, Park Place*
 Fine Line: *Distillery East*
 Flywell: *My Rich Uncle's*
 Foreign Affairs: *Distillery East*
 The Forks: *Longshot Saloon, Red's Place*
 Four Eyes: *Bacchanal*
 Future: *Journey*
 Heroes: *Doc Masters*

Highway Robbery: Beach Club
Montebello: Windermere
Illusion: Nacuo Inn
Incopinto: Fogcutter, Distillery/Old No. 7
Jamie James and the Klingbees: The Backdoor
The Jones Band: Journey
Mark Lessemann Band: Albatross
Jerry McCann and the Gigoles: Triton/Cardiff, Belly Up Tavern, Red's Place
Men of Clay: Fairmount Hall
Little Class: Fairmount Hall
Tony Mills and Crowscut: Western
Minute Men: Fairmount Hall
The Morning After: Wild Turkey
Moving Targets: Rodeo, Distillery/Old No. 7

Naughty Sweeties: *The Backdoor*
Next: *Halcyon*
Night Shift: *International Blend*
The Normals: *Joe Murphy's 3, Spin*
The Offenders: *Zebra Club*
Off Limits: *Fogcutter*
Onyx: *Kooster Brown's*
The Penguins: *Spirit*
Planet: *Pineside Lounge*
Poison Ivy: *Puseidon*
Pride and Joy: *Anchorage Fish Co.*
Printed Circs: *Wild, Wild West*
Prophet: *Park Place, My Rich Uncle's*
The Puppies: *Backlash*
The Ram Band: *All The Way In*
The Rent: *Spirit*
Dusty Rhodios: *Westerner*
Jerry Rhoelie: *Belly Up Tavern*

The Rollers: *Old Pacific Beach
Cafe, Beachcomber East,
Beachcomber West*
Running Wild: *Longshot Saloon*
Subotage: *Journeys*
Salty Dogs: *Spirit*
Shale: *Windjammer*
Shuffle: *Belly U Tavern, Bobby G's*
The Siers Brothers: *Lehr's
Greenhouse*
Sinner: *Journeys*
Sky High: *Troyan House, Fireside
Lounge, Whiskey Flats*
The Stiffies: *Mandolin Wind, Zebra
Club*
Stress: *Red Coat Inn*
Stripes: *Spirit*
Sure: *Spirit*
Swiftlike: *Mom's Saloon*

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& the BLITZ
STRESS**

Sunday, Monday
& 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 west of College. 583-6670

E.J. Temple Band: *Robbing C's*,
Praying Mince C's
 This Kid's: *Distillery East*
 Thumpert: *Amos*, *Man here*, *Pink*
Flare
 Thunderbolt the Wonderbolt: *and*
Shogun
 The Times: *Delinquency*
 Trotter: *Home a Nod*
 Truwers: *Febr 14th*
 Tweed Sneakers: *the Chantrel*, *the*
Machine
 20/20: *Distillery East*
 The Whiptones: *Archie*, *Archie*

Ambition: *W. E. R. Sivick Ranch*
Rick Backus and Harmony:
Cherrybush Farm's
Gerry Baze and a Touch of
Country: *Mustang Club*
Bramble: *Magnolia Hillcrest's*
Cactus Jack: *Joan and Country*
California Country Band: *Big Oak*
Ranch
Country Comfort: *Diamond*
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Country Justice: *Circle D Corral*
The County Line: *The Outpost*
The Critters: *Old Pacific Beach*
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Fri. & Sat., Oct. 23 & 24



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	JENNIFER JEFFRIES HALL		\$2.00
Friday 23	THE LARRY MCNEELY BAND		7:30 & 9:30
			\$5.00
Saturday 24	KING OF THE CONCERTINA Music of Scotland, Ireland, New Hampshire		7:30 & 9:30
	ALISTAIR ANDERSON		\$5.00
Sunday 25	English concertina & New Hampshire small pipes		7:30
	Folk jazz		\$3.50

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Thursday 27	OLD TIME HOOT NITE Musicians call in at 5-30 \$1.50 or a musical instrument	7:30-11:30
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Jack Costanza and Gerry Wino:
Alan's Stash House
Crack A' Noon: *Hill House*
Michael Dane: *Black Angus/Kearny*
Heinz: *Googie Reuben's* *Harbor Island*
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Dusty and Melissa: *Halligan's*
Elements: *Harvey's House*
Forrest: *Murphy's Whaling Co.*
Frankie's House:
Flower
Free: *Holiday Inn/Embarcadero*
Fudd and the Blitz: *Red Coat Inn*
Fireless: *March's*
Forward Motion: *Black*

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Sander Hirsch: Ruben's La Most
Richie Hunt: Monterey
Lennie Hudson and Dany Best:
Harmony House: El Cajon
Jobe and John: Harmony
Larry Kees: Tires and Country
Hotel

Melissa McCracken: The Levi's, Fat
City, Chino Camp
Mike and Tracy: Tom Harris
Lighthouse
Katherine Mitchell and Tai:
Columbian Hotel
Steve Mouzas and Fines Action:
Carmichael's

Mike Murphy: La Hacienda

Continued
Nightrunner: Bull and Bear
Oases: Monterey
The New Old Band: Leland's Opera
House

Larry Page: Red House
Polkan Alley: Red House
People Movers: Hilton Hotel
Gary Puckett: Monterey
Harborside

Quick: Panchito's
RPM: Black Angus, Mission Valley
Larry Rabburn: Leland's Opera
House

Donny Rose: Harborside
Mike Sanders: La Hacienda
Continued

Jon Sandorak: W.T.R. Steak Ranch
Gary Sherwood: Old Route 1
Restaurant, Moby's Deck
Shine-It-Out: Vacation Village
Hotel

Dave Smith: O'Hangery's, The Levi's
Jay Star: Fat City, Chino Camp
Summer Wine: Black Angus El
Cajon

The Swingtimmers: Stage Coach Inn
Tallbirds: La Hacienda Central
The Third Degree: Mission Valley
We Three: Vacation Village Hotel
Lee Whittington: Jack's Cocktail
Wildflower Hotel (El Coronado)
Wild Hair: Moby's Deck
Delene Zatroch: The Starline Lounge
Harborside

Jazz / Blues
B.N.R.L. Quartet: International
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Clarence Bell and Charles Smith:
Fish House West
Lori Bell and Shop Meyers: Prophet
Vegetarian Restaurant

Pro Brigham's Preservation Band:
Pal Awk's, Leland's
Lila Brown: Triton San Diego
Del Byers Big Band: Monterey
Bicycle Club
Bruce Cameron Ensemble:
Triton, San Diego, Blue Parrot
Bridle Larder: Sheraton Harbor
Island

Leauge
Jeanie and Jimmy Cheatham:
Sheraton Inn, Leland's
Chicago Shakers: El Cajon
The Chicago Six: El Cajon
Trio Club: "Jazz" Club, Moby's
Jimmy Corsaro Ensemble:
Carmichael's
Dance of the Universe Orchestra:
Old Time Cafe
Duo: El Cajon
Duo: El Cajon
Duo: El Cajon

Donny Rose: Harborside
Mike Sanders: La Hacienda
Continued

Jon Sandorak: W.T.R. Steak Ranch
Gary Sherwood: Old Route 1
Restaurant, Moby's Deck
Shine-It-Out: Vacation Village
Hotel


Dave Smith: O'Hangery's, The Levi's
Jay Star: Fat City, Chino Camp
Summer Wine: Black Angus El
Cajon

Rob Magnusson Quartet: Blue
Parrot
Manzanita: El Cajon
Jaime Moran: The Mexican
Restaurant, Panchito's El
Cajon
Susan Mosher: Carmichael's
Azz

Gary News: Carmichael's
Steve O'Connor Quartet: Naska's
Tony Ortega: Fish House West
Marguerite Page: Harborside
Ella Ruth Pigeon: Fish House
West, Chino's Steak House
Earline Reeves: Jack's Cocktail
Jon Sandorak: W.T.R. Steak Ranch
Ron Satterfield: El Cajon
The Bob Schneiderman Trio: Blue
Parrot

The Smart Brothers Riverboat
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Doug Howell: King Food
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Sam Hinton: Dravay's, Moby's
Walt Hodge: Dravay's, Moby's
Lightplay: Dravay's, Moby's
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Mosaico Flamenco Trio: Crown
Flamenco
Karen Mullaly:
Carmichael's, Harborside
Slama Gail Cell Irish Band:
Dravay's, Moby's
The Two Magicians: Dravay's
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John Barber: folk rock, Ruben's
Flamenco
The Bass West Home: variety -
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Prophet Vegetarian Restaurant
Kim Bloom: classical guitar, La
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Bill Benoit: X-rated comedy and
music, The Masters
The Connors: original vocal
harmonies, Old Time Cafe
Glen Kratz: original comedy and
contemporary music, La Puente
del Sol El Cajon, La Puente del
Sol El Cajon
Rick Pagan: easy listening, The
Ranch
Forecasts: variety, Sunday's
Paul Gregg: piano bar, Dookies
Gary Israel: piano bar, Our
Favorite Place
The Jackstraws Quintet: new
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Rey, Moby
John Kelley: melodic music,
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Pat Kerner: light classical, King
Food/Hillcrest
Beverly Keys: piano bar, Bahia
Hotel
The Ross Kirkpatrick Band:
Southern soul and artistry, Ally
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Annie Leland: easy listening, variety,
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Maggie Lewis and Ray Corral: easy
listening, Moby's, Leland's
The Silver Fox Lounge
Tom Moley: piano bar, Moby and
Country Hotel
The Magic 8: variety, Sheraton
Harbor Island
The Blues: contemporary and
comedy, Monterey Jack's
The Orion Culture Duo: light
classical, Prophet Vegetarian
Restaurant
Dale Purness: piano bar, Dookies,
Carmichael's, El Cajon
Tony Sorel: Tires and Country
contemporary, Ally
Rogers/Sheraton Village
The Spud Brothers: music of the
40s, 50s and 60s, Boat House,
Spill
Wayne Steele: piano bar, Bahia
Hotel
Jonathan Van Bruns and
Thunderbird: El Cajon
Impersonator, Bahia Hotel
Bob Ward: light classical, King
Food/Hillcrest
Gill Warren: piano bar, El Cajon
Rover
West Coast: soft rock, Cafe del Rey
Moby
Jonah Williams: easy listening,
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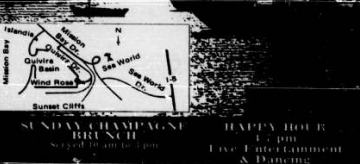
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CURRENT MOVIES

however, and more needed. The film comparison of course is not with *Saint* but with an average rating of American TV. And more and more often than that, even if I don't have commercials. Written, directed by, and starring Alan Alda with Carol Burnett, Jack Wadsworth, and Carol Monro. 1981. (Parkway 3 Spring Valley University Towne Centre, from 10:23)

The French Lieutenant's Woman — John Fowles' novel of Victorian romance, adapted for the screen by Christopher Harold Peter and director

Karel Reisz, with Meryl Streep and Jeremy Irons. (Cinema Plaza 9, Cineplex, from 10:23)

From Mao to Mozart: Isaac Stern in China — Academy Award-winning documentary on the renowned violinist's visit to China. (Fine Arts)

Gallipoli — If BREAKER MORANT is the Australian PAPER OF GLORY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making up

one of history's war to become quite close over a century, and mauling those whose friendship was supposed to be founded on mutual randomness and treachery of fate. With the long-delayed arrival of the Gallipoli battlefront, things finally pick up. The plan of viewing these climactic events as if through the innocent eyes of the rookie soldiers has inspired director Peter Weir to become brilliantly clever, suspenseful and inventive, and it results in a highly watchable last couple of reels. With Mark Lee, Mel Gibson, and Bill Hunter. 1981. (Cinema Plaza 9, Gold)

Gai Young Un — Independent American film based on a Maxine Kumin novel, starring a Depression-era rural Florida. Directed by Victor Nunez. (Cinema Plaza 9, 10:23 p.m.)

Garde a Vue — Cat-and-mouse game between police officer and murder suspect, starring Lino Ventura, Michel Serrault, and Romy Schneider, directed by Claude Miller. (La Jolla Museum, 10:24, 9:30 p.m.)

Gimme Shelter — The Maytles' discreetly noncommittal coverage of the Rolling Stones tour that

culminated in a fatal stabbing at the Altamont "rock" festival. Directed by the same crew as *Let's Get Lost*, the film is a roller coaster of the past, and the events beyond that in doing so, they have exactly put all their cards on the table. Their cameras never catch as much as you'd like to see, but they catch enough, especially of the on-stage spectacle, to qualify this as a worthwhile, if sketchy, cultural document. — on the Stones, the Hell's Angels, Melvin Bell, Grace Slick, Tina Turner, and the rock and roll audience. 1977. (Sports Arena 6, 10:23 and 24 mid-night)

Good Riddance — Award-winning (in its native country) French-Canadian production, directed by Francis Markey, about a difficult ten-year-old girl. (La Jolla Museum, 10:24, 7 p.m.)

The Graduate — The Siles of life of misadventure and is embodied in Dustin Hoffman's sackcloth douch and fat-loued shuffle (he is supposed to be a college track star), and is bounded happily between yammering grownups and sultrifying lovers, swept up and down the California coast, buoyed by the watery sounds of Simon and Garfunkel. All he is seeking, really, is the audience's adoration. Mike Nichols, making his first movie, should have stood in the business of standup comedy. The verbal side of the movie affords some pretty funny, amply stuff, but the visual side is a mishmash of Fellini, Antonioni, and Jerry Lewis. Tom and Jerry. With Anne Bancroft, Katharine Ross. 1967. (Sports Arena 6, 10:23 and 24 mid-night)

Harold and Maude — The fake-suspect jokes are predictable and the zanzy-funny plots are typical, but this unimaginable romance between adolescent Bud Cort and septuagenarian Maude (played by a sick-sweet, tolerant for private perversity, that is quite beguiling. And the many Cat Stevens songs at intervals give it a lift. Directed by Hal Ashby. (La Jolla Museum, 10:25, 7 p.m.)

Home Movies — Brian De Palma's collegiate comedy about a student who falls for a girl who is a sick-sweet, tolerant for private perversity, that is quite beguiling. And the many Cat Stevens songs at intervals give it a lift. Directed by Hal Ashby. (La Jolla Museum, 10:25, 7 p.m.)

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It's a Wonderful Life — The problem is that Lindsay Anderson's film seems slightly too close to realistic, and creditable, so that the vision of the revolt of the trouble-makers in a repressive English boys' school looks a bit like apple-polishing (or grandchild-polishing) for the rebels. Still, it is only strong play and imaginative.

and finally rousing. With Malcolm McDowell. 1980. (USC 10:23, 10:28 p.m.)

The Jazz Singer — Jazz never sounded like this — and as long as they were going to drop Mammy from the original cast of characters, they could just as well have dropped, or changed, one word of the title. Nat Diamond, with his hair sculpted in the shape of a set of headphones, makes his Robbe Robertson-McCool acting debut as the fifth-generation cantor's son who breaks tradition, plays the hearts of his father and wife, when he has a Hollywood Gentile (Lucie Arnaz). The castaway were discreetly swapped from the movie, but the octant (Laurence Olivier, talking in a Jewish dialect more like the whirler of a sock dog) becomes a persistent pain in the neck, until at last he gets converted to his son's point of view and is seen merely clapping in union with the rest of what the son has in a way that is relevant to his "congregation." It's hard to believe that, if this could have been directed by Joe (or EVER) SEE YOU AGAIN, YOU LIGHT UP MY FIRE! Brooks, rather than Michael Fuchs, although it is hard to imagine how any more schmaltz could have been wrung from the material or from the audience. (Parkway 3 University Towne Centre, from 10:23)

Jettie — Spanish documentary on Concha Heredia's first film, shot in and around New York, about an unbalanced woman hurting up an ex-lover. (La Jolla Museum, 10:27, 7 p.m.)

Kagemusha — This would be a formidable entrant in any cinematic rivalry contest. The rich, earthy colors and heaven-sent lighting effects frequently lead to mind one or another of the Old Masters (Caravaggio or Zurbarán or something else), only that the images exactly as long as he wants you to, and is very seldom plain at all, and on her abuse of that position. Director Frank Perry (EAST SIDE RAIL, PLAY IT AS IT LIES) maintains a nice tension between sensationalism and sensitiveness, and the latter is more of a barrier to the manifold Camp possibilities than to drag out a long ending that seems hardly worth the bother, when war comes anyway (off-screen) and with the humanist casualty court or something like 800 to nothing. Slow and staid, but subtly lugubrious, his precious visuals over a merely anecdotal plotline. Kagemusha seems to be working more out of pride than inspiration, although there are plenty of moments when the latter is evident too. He commands a certain respect, somewhat in the manner of an imperious school teacher, and in that same manner he induces a certain amount of squirms and twinges. With Tatsuya Nakadai. 1980. (La Jolla Village, from 10:23)

Like a Turtle on Its Back — Luc Béraud's directorial debut is a comedy about a writer's block, and the first half-hour or so establishes it as one of the best movies ever made on the process of writing, a subject which, on last evidence (DR. DRIVIN' G.), has often been suspected of being unfilmable. Very articulate and introspective script by Bernard and Jean Miller, very accurate and very funny business on the physical rituals surrounding — and obstructing — the act of writing, all those superstitious little routines — arranging the writing utensils just so on the desk, smoothing down the dog-eared corners of the manuscript, and so on — which might come under the classification of literary "priming." The narrative events get increasingly wacky as the movie goes along, however — the despairing writer playing a suicide plot on his wife, with a plastic pool of blood in the bathtub, or the writer's arrival at a lovely lake (shades of HAROLD AND MAUDE), or his arrival, roiling the trees to chase skirts, or getting swept up in a mob of riotous march escapades. By the end, things have gone so far ahead as to reassure suspects that the subject of writing might be unimagineable after all. With Jean-François Stevanin and Bernadette Lallier. 1977. (La Jolla Museum, 10:28, 9:30 p.m.)

Lord of the Rings — Hedgepodge y

and finally rousing. With Malcolm McDowell. 1980. (USC 10:23, 10:28 p.m.)

Manhattan — The film is a roller coaster of the past, and the events beyond that in doing so, they have exactly put all their cards on the table. Their cameras never catch as much as you'd like to see, but they catch enough, especially of the on-stage spectacle, to qualify this as a worthwhile, if sketchy, cultural document. — on the Stones, the Hell's Angels, Melvin Bell, Grace Slick, Tina Turner, and the rock and roll audience. 1977. (Sports Arena 6, 10:23 and 24 mid-night)

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CURRENT MOVIES

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science fiction very soon seems down to being a fanciful sub-Bond spy melodrama, more on the level of television's *The A-Team* than the *M.A.S.H.* FROM U.N.C.L.E. about a network of telepathic supermen who wage a vigil against world domination and must, of course, be stopped. The mind-reading and speed-reading and mountain-moving capabilities of science power, never very well defined or delimited, are less at home in science fiction than in the pure fantasy of witches and wizards and magicians and other wielders of invisible forces. And, invisible as they are, they are also not much at home on screen. With Stephen Luck, Jennifer O'Neill, and Patrick McGowan, written and directed by David Cronenberg, 1981. (College)

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by Bob Brooks, 1981.
(*Century Twin 1, from 10:23; UA Glasshouse 6)

True Confessions — Unintelligible rendition of the John Gregory Dunne novel, unintelligible match until matters as what's being said at any particular moment, as well as in the larger scheme of things. Robert Duval and Robert De Niro, both acting on automatic pilot, portray Irish-American brothers, the former a cop and the latter a priest. But the Black Dahlia-type murder case that the one is working on takes a backseat to the ridiculous anti-Catholic axe-grinding, never builds any momentum, much less any suspense. The connection between the two elements — crime and the Catholic church — doesn't come clear until so far down the line that, when it does come clear, it seems a remarkable coincidence rather than one element leading logically and inevitably to the other. Divergent streaks of sentimentality and scariness do nothing to alleviate the incoherence. Good collection of 1940s cars, however. With Charles Durning, Ed Flanders, and Kenneth McMan, directed by Ulu Grosbard, 1981.
(Campus Drive In, Center 3 Cinema 1, La Jolla Village, Oceanview 8, Parkway 2; Rancho Bernardo 6; UA Glasshouse 6)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply sinner (a pot smoker? a stoner?). Gas masks are advised. With Stacy Kach and Tom Sherrill, directed by Lou Adler, 1978.
(Archie, Escondido Drive In, Frontier Drive In, Harbor Drive In, Mira Mesa Cinemas, New Valley Drive In, Santee Drive In, from 10:23)

Veterary — THE GREAT ESCAPE mated with THE LONGEST YARD, only the sport isn't football, it's futsal, or rather soccer. And the final effect is rather like a soccer promo film aimed at novices, with the cinematic game done in a fragmented, montage-y style that has little relation to the game of soccer as actually played. The early scenes in the Nazi POW camp are all right, thanks primarily to Garry Pater's dark, burnished color photography, and secondarily to Daniel Massey's deft performance as the comically mismatched British commander. As the movie goes along, its silliness does to absolutely anything to be popular becomes so brazen as to be an embarrassment — and a bore. Steffen Swister, Michael Caine, Max Von Sydow, Paul, and "introducing," say the credits, thus granting her unproven French and Canadian films. Camille Laure, directed by John Huston, 1961.
(La Jolla Village)

Written — Michael Wadleigh, who directed the WOODSTOCK documentary, goes far, far into the fictional realm with this crisply photographed but mushy thought-out horror about a breed of super-intelligent psychopathic eyeball (we see a good portion of the action through their eyes), roaming the streets of New York and feeding on the human infant. They have apparently been doing this for generations, and getting away with it because of their discretion in choosing victims no one will miss, and then they make the mistake of attacking a V.I.P. and the additional mistake of leaving his mangled body in full view in a public park. This brings in a cynical New York cop (Albert Finney, talking in a flattened American accent), whose investigations lead him down a rocky road of political and ecological meditation and ultimately land him in a bog of White Man's Guilt. 1981.
(Cinema Cinema 4, Century Twin 2, from 10:23)

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Bouquet Of Fall Mums \$3.29

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2 OCTOBER 22, 1981

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table set for you!

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OCTOBER 22, 1981 5

GAFF SUGGESTION SINGLE: For men experienced with the joys of seduction and looking for a rebounder, our list runs 270-7373.

HYPOCISIS SELF-HYPNOSIS: Melissa Hirsch, a hypnotherapist, is offering a small group of people to help them achieve their goals in learning the principles of hypnosis. She will be teaching them how to use their minds to manage their emotions, fears, and anxieties, and creating their own personal growth. Sessions are held on Thursdays at 7:30 p.m. in the San Diego area. For more information, call 444-4447.

SINGLES BAR: Inauguration group, creative and fun, with a focus on the singles community. Social events are held on Thursdays at 7:30 p.m. in the San Diego area. For more information, call 444-4447.

POUCH DEFENSE: The out of control of the Pouch Defense is a group of people who are looking for a rebounder. Our list runs 270-7373.

FREE COUNSELING: Graduate student, individual and couples counseling. For more information, call 444-4447.

BEING EVICTED: A group of people who are looking for a rebounder. Our list runs 270-7373.

FREE TO MINUTE: Minute service, individual and couples counseling. For more information, call 444-4447.

ADVERTISING SEMINAR: Advertising, marketing, and sales training. For more information, call 444-4447.

BALBOA PARK: A group of people who are looking for a rebounder. Our list runs 270-7373.

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Half of whole lobster. . . \$7.95

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with this \$15 off! (No cash back, free estimates, one day service. Minor repairs while you wait. (Major repairs add \$10. Beach Bike Special no longer honored.) Most repairs while you wait.

\$15 off

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Buy 1 blackwall tire - get matching blackwall tire for 1/2 price with this ad!

TABLE 1



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6



WHEN, ASK the last time you told your parents that you were gay.

UNPRECEDENTED MAIL: 45 letters, mostly from homosexuals, expressing concern that you were not being honest and confident. One person said he and his partner had been in a relationship for 10 years.

METAMORPHIC: Only two days into our new school, I'm seeing men and women who are different from the ones I met in the last year. I'm finding 22-year-old men who are 10 years older than I am.

SPANDAU BALL: What do you want to do now? Actually, I'm not sure. I'm still in the middle of a lot of things.

APPROACHING CURIOSITY: Seeking honest answers to the questions I've been asked. I'm not sure I can give them all.

LOVE STRIKE: I'm not sure I can give them all. I'm not sure I can give them all.

PRO LIFE: I'm not sure I can give them all. I'm not sure I can give them all.

LIBERATED LADY: I'm not sure I can give them all. I'm not sure I can give them all.

ALYSSA: I'm not sure I can give them all. I'm not sure I can give them all.

IS TERNARUS: I'm not sure I can give them all. I'm not sure I can give them all.

WILL: I'm not sure I can give them all. I'm not sure I can give them all.

ANDRO: I'm not sure I can give them all. I'm not sure I can give them all.

HELP ME: I'm not sure I can give them all. I'm not sure I can give them all.

POOLED: I'm not sure I can give them all. I'm not sure I can give them all.

GOING HOME: I'm not sure I can give them all. I'm not sure I can give them all.

A BROOKLINE: I'm not sure I can give them all. I'm not sure I can give them all.

FOR INFORMATION: I'm not sure I can give them all. I'm not sure I can give them all.

2 HOUR REMINDERS: I would like to talk to you.

NEED CREDIT? Have you had any of these problems?

Get the things you want: Visa or Mastercard (or other major credit cards)

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The Credit Clinic Inc. in San Diego can help you!

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Free Haircut & Style With \$30 Perm

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270-2462

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270-2462

270-2462

270-2462

PRAY FOR EQUAL RIGHTS: Just in our world...

I CAN'T STAND: From Campbell...

PERSONAL: I'm not sure I can give them all...

ALMOST HAPPY: I'm not sure I can give them all...

SPANDAU BALL: What do you want to do now?

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LIBERATED LADY: I'm not sure I can give them all...

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ATTENTION: To attractive ladies, if you're not...

GOLDEN KAMIA: Why have you failed to connect...

CLASSY LADY: charming, sweet, sexy, sexy...

INCLUSIVE: Welcome to the Kinko, Red Bull...

EAST COAST PEOPLE: Interested in meeting...

I WOULD LIKE TO MEET: my lasting love...

HIGHLY CREATIVE: man with a vision...

LOVING WOMAN: looking for loving man...

GOLDEN KAMIA: a good woman would pursue...

LADY: I want to meet a man...

GOOD-LOOKING MAN: would like to meet...

WOMAN: I'm looking for a man...

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