

City Lights

Intentional Walk

Eighteen people recently assembled on the northeast corner of Fifth and Market downtown with the intention of stalking the spirit of Gregory Peck. Dick and Jan Lawler were the leaders of the expedition. Dick began with a piece of information that whetted everyone's appetite. He told how the dusty Ferris and Ferris Pharmacy, which occupies the aboveground corner, played a significant role in the life of the movie actor. It was here that Peck's father worked the late-night shift for most of his life.

Lawler and his wife Jan have a bit of experience at following literally — in the footsteps of the famous. Avid members of the recreational walking group Walkabout International, the Lawlers last month led eighty-five people through the Coronado haunts of *Witness* of O. author Frank Baum, and in August they and fifty-five followers did a Ted Williams walk, which started near Williams' childhood home on Utah Street in North Park. So Lawler launched into Peck's biography confidently.

He told how the actor was born on April 5, 1916 in La Jolla to Bunny and Gregory P. Peck, the pharmacist son of an Irish immigrant named Catherine. Catherine operated a thriving cork business, and seven-year-old Gregory went to live with his father in the home where his parents' marriage foundered. Lawler quickly made it clear that he would make heavy demands on the walkers' imaginations. Not far from the California Theatre, the group leader stopped to describe how the junior Gregory saw his first movie being made at the La Jolla Cove. "It started Les Cody, and Gregory remembered that all the actors seemed to wear orange make-up and black eye shadow."

More memories clustered across town, where Gregory attended San Diego High School from 1930 to 1934. Of course, Lawler pointed out that of the structure in which Peck was schooled, only the dome remains. "Maybe he touched them," one of the walkers interpreted hopefully. Out in the basketball courts in back of the school, Lawler once again invited the group members to one their imaginations. "The year is 1931. The day is Christmas. A fifteen-year-old boy is alone." He described the lad desolately shooting basket after basket, then seeing a movie at the California Theatre, and having dinner at a cafe with his father. Finally his father leaves to work the night shift at Ferris and Ferris. "I never knew he led such a lonely life," one walker sighed.

There were many other stops. At the tumble-down San Diego Rowing Club house on the bay, Lawler told how the sixteen-year-old Peck discovered and became a passionate fan of rowing.



Gregory Peck, San Diego High School, 1933

"This became his home away from home," Lawler explained. At another point, a Union 76 gas station was used as a backdrop for telling how Gregory dropped out of high school to take a job driving a truck for the Union Oil Company (before enrolling in San Diego State University and eventually transferring to Berkeley).

But both the literal and figurative high points of the trek came up at the 2205 Broadway, where the group gazed upon the humble quarters (over a garage) inhabited by the actor-to-be and his father during Gregory's high school years. Lawler settled for telling the group about, rather than marching them over to, the home at 3223 Marlton Drive just east of Baboos Park that Greg later moved into with his father and stepmother.

The tour concluded back at the pharmacy with Lawler quoting Peck's 1962 Academy Award acceptance speech (for *To Kill a Mockingbird*) and asking his own salute. "Gregory Peck, a San Diegoan. A local boy who made it good in Hollywood. The Lawlers say that next month they'll be strolling down the local lanes which conjure up the memory of Charles L. Underhill, while in December they plan to bound the former haunts of Bum, the mongrel dog who became the city's mascot back in the 1890s."

Birth of a Silianna

Ed Specht says he never intended to let his hobby get out of hand. But there it is — more than 190 album covers, programs, sketches, and photographs of opera star Beverly Sills, all personally autographed by the diva herself. Seventy-five of the nicer items cover three walls on the first floor of a converted garage at the Specht home in Carlsbad. The remainder of the collection awaits framing and

hanging and there are more than 300 unsigned pieces of Sills memorabilia filling the garage rafters. The "Beverly Sills Gallery" was born innocently enough in 1970 when Specht heard Sills sing for the first time at the Claremont Men's College auditorium. After the recital (she sang arias from Handel's *Carmen* and Rossini's *Barber of Seville*), Specht strode up to the stage and Sills graciously signed his program. "I had the program and I really didn't know what to do with it," he recalls. "I couldn't throw it away, so I framed it."

There followed more performances, more programs and pictures to be autographed. Every framed bit of Silliana

Beverly Sills
AMERICA'S QUEEN OF OPERA



Ed Specht

on Specht's wall tells a story, as he has traveled to more than twelve U.S. cities and several European countries to hear her sing and have her sign. (In addition, he travels to Hollywood every eight weeks to polish the Sills brass "star" embedded in the sidewalk outside the Capitol Records building.) His most memorable performances were those in New York. "One night I actually heard a man boo her," he bristles. "She sang a beautiful *Thou* at the Met and he booed her. Can you believe that?" Specht also journeyed to San Antonio in 1977 to hear her sing *Norma*. "I hadn't arranged for a ticket beforehand, so I just went on a prayer," he remembers. The performance was a sell-out, so Specht arrived at the box office the morning of the performance, praying that someone would ask for a refund. Minutes before the opening curtain, one man returned a single ticket.

Among the more interesting pieces in the Sills Gallery is an original poster promoting Sills' 1979 performance here of *La Traviata*. It was drawn by local artist Gerrit Greve, who soaked up inspiration for his composite sketch by spending hours admiring the Sills Gallery. There are cover pages from *Time* and *Newsweek*, a Christmas card from the Sills family, and several handwritten thank-you notes. "Dear Ed," one reads. "I enjoyed the pictures so much. I wish I were in it. In person. You just wait."

Specht's favorites are the four pictures he took of Sills backstage, including one snapped at Salt Lake City's Mormon Tabernacle. He also likes the shot of Sills, smiling and clutching a box of Godiva chocolates. (Those and chocolate "Turtles" are her favorite sweets, Specht reports. Yellow tea roses are her favorite flowers and he sends her a dozen golden peonies every Christmas.)

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May You Be With The Force

Police Sergeant Steven Runfola must snicker when he hears other division heads griping about budget cuts. Runfola, head of the SDDP's recruiting team, doesn't even have a budget — just himself, and some desk space. When Runfola learned recently that a number of Phoenix residents were interested in joining our police force, Runfola couldn't raise the travel money to send his recruits out to sign up the would-be cops. So he waited until Phoenix police nabbed a suspect in a San Diego crime and agreed to extradite the accused back here. Two recruits were sworn in as extradition officers and brought back the suspect and the applications.

Last Friday, however, two-thirds of his three-man team resigned. "I'm losing a crack team," Runfola said of Dwight Streeter and Robert Lopez, who have returned to regular beats. "Now I'll get two new officers who I can watch get frustrated." And Streeter, a black, doesn't mind talking about his frustrations as one of Runfola's recruits. "I can set up a table at San Diego State and flag down a couple of blacks. I'll tell them they'll make about \$375 a week to test, plus a uniform allowance. But then I've got to tell them they'll work nights, weekends, and lots of overtime. Next to my table is a recruiter from Rahr. He'll put them in a management program where they'll make about the same, with no nights, holidays, or weekend work. What job do you think they'll take?"

Though Streeter was part of a recruiting team that has boosted the proportion of blacks on the 1300-person force from two percent in 1977 to five percent today, in 1983 he was whisked within the department that his outspokenness about the difficulties of minority recruitment led to his resignation. Streeter authored several tongue-tied columns for *Link*, the local black policemen's newsletter, and the *Viewpoint*, a Southeast San Diego weekly paper. (One column stated that in past years, "blacks have been discriminated against in the

hiring process by the hiring authorities.") Streeter denies his writing had anything to do with his transfer out of recruiting, so does Runfola, who pleads, "I didn't want him to go." Streeter reports that despite the recruiters' work, the number of applications from blacks has dipped lately and that six of the young blacks he convinced to apply and who passed the written exam never made it to the academy — all were bounced for histories of drug use.

The Music Man

Several months ago, a young man who gave his name as Roy Weintraub started telling people who were involved with the local music business of his grandiose plans to establish himself as San Diego's top rock-concert promoter. "I ran into him a number of times at My Kix Uncle's and he was always bullshitting about something," recalls Louis Procaccio, production manager for Marc Berman Concerts. "One time he told me his father was [music business mogul] Jerry Weintraub. Another time he said he was going to put Marc [Berman] out of business." A few weeks later Weintraub contacted several radio salespeople to discuss advertisements for his upcoming concerts. Then, abruptly, he stopped talking to these people.

Last Wednesday, October 21, Channel 8 broadcast a feature spot about a twenty-one-year-old marketing whiz named Roy Lein who is part owner of an international computer service company and who is already earning more than \$200,000 a year. The funny thing is, Weintraub and Lein are the same person. "I'll be straight with you — originally, I really wanted to go into concert promoting, and everyone knows that concert promoters bullshit a lot," says Lein (that's his real name). "So I shot a lot of B.S. around town, although I never came out and said I was Jerry Weintraub's son. I may have implied that to radio stations to get better buys. But hey, look back at J.D. Rockefeller. There's always going to be a little conning and corruption in the start of every empire. My business philosophy is, do it before it's done to you. It's a form of social Darwinism, I guess — survival of the fittest."

"What I'm doing now is totally different, there's no connection. I'm giving up on concert promoting, at least for now. The vibes just weren't that great."

It's Not Just A Job

It's Navy payday, and one group of young sailors decide they want to do more than just go out drinking with the boys. They each chip in a few dollars and rent a room at one of the three motels — the Richman, the Wayfarer Motel, and the Loma Lodge — closest to Navy Gate One, located at the corner of Barnett Avenue and Lytton Street and the only gate to the base open after dark. Then they search for ladies of the evening, either by asking a friendly cabby or by simply walking along the stretch of Roscamer Street between Lytton and Midway Drive. They usually don't have to look very hard, or very long, within an hour or two, one of the sailors is back in the room with a girl while his buddies are waiting their turn in a nearby bar.

But as the two are about to engage in sex, a loud knock at the door starts the girl screaming. "Oh, it's my boyfriend!" and sends the frightened sailor scurrying into the bathroom or closet. The girl opens the door and, from his hiding place, the sailor hears a heated dialogue between the girl and her "boyfriend" that invariably ends with the boyfriend dragging the girl from the room. When the sailor's sure they're gone, the still-shaking sailor comes out, only to find he is missing his wallet and any loose cash he may have had stashed in his pants. He's angry, but he feels he can't go to the police because he would have to admit he hired a prostitute. And out of embarrassment, he generally doesn't tell his buddies, either.

"In most cases, the guy gets what he pays for, but a lot of times he ends up the victim of a robbery or a grand theft," says Sergeant Jack Doherty of the San Diego Police Department's western division. "We only get one or two reported cases a month, but we estimate it happens between six and eight times every Navy payday (the first and fifteenth of every month)."

Until this year, Doherty says, the problem was not confined to one area but the nighttime closing of Gate Six further west on Roscamer this spring left Gate One the center for bawdy trade at night. Consequently, he says, prostitution and related crimes have shifted east and this has

made easy targets of sailors renting rooms at the three hotels near Gate One — the Loma Lodge is a few doors east of the intersection of Lytton and Roscamer and half a block west of the Richman Inn, the Wayfarer Motel is across Roscamer from both.

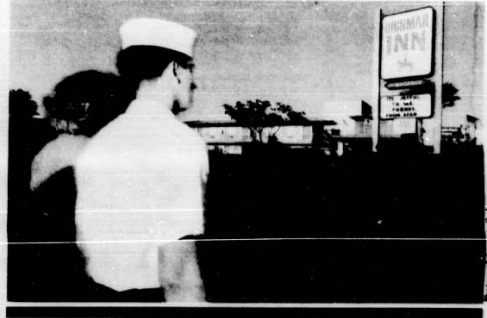
The girls working the area know the sailors rent rooms at the motels, and they're also aware that most of the sailors are very young and inexperienced," Doherty says. "Lately, in fact, a lot of the girls have started knocking on room doors around payday time, pretending to look for someone. If the room happens to be full of sailors, she'll smile and ask them if they want to party, then she'll go to work. Her 'boyfriend' — usually the pimp — will have been watching from the distance; as soon as the sailors leave one

buddy and the girl alone, he'll make his move. Our vice squad has made periodic sweeps of the area in plain clothes, but the physical layouts of the motels, especially the Richman, make it very hard to detect any sort of foul play."

The managers of the three motels claim they're doing their best to cut down prostitution in the area. "We're very choosy about who we let stay here, and discourage groups of sailors from renting our rooms," says Lisa Sharp of the Wayfarer Motel. "They tend to get too rowdy and disturb the regular guests, so we'd rather not even be faced with the problem." The manager of the Loma Lodge, who asked that his name not be used, is even more adamant about the lack of crime at his establishment. "There's no prostitution problem here," he

states flatly. "I run a tight ship and control my own problems. I live on the premises and keep tabs on everyone who checks in. Besides, I can spot hookers a mile away."

But Doherty remains skeptical that the hotel managers are really doing all they can to wipe out the crime problem in the area. "If you require good enough identification from everyone who checks in, you can usually scare off the cranks, but I think the hotels in the area don't really want to snoot too deeply," he says. "And I don't think I've heard of even one of these hotels calling in and saying, 'I think we have some hookers here, please come down and investigate,' whereas other hotels, in areas where the problem is not as widespread, do call us."



Could You Be A Dear And Just Call It Kearny Mesa Court?

Ruth Potter was saying that La Jolla itself has too many streets and byways that include its name: La Jolla Boulevard, La Jolla Farms Road, La Jolla Corona Drive, and so forth. "It gets a little boring," complained Potter, who's chairman of La Jolla Inc., the community's planning group. And while La Jolla's civic leaders have tolerated the tedium, they've been even more put out by the proliferation of "La Jolla" outside the community proper. Now they've finally taken some steps to control this growth.

The planning group has joined with the La Jolla Town Council to ask the San Diego City Council to prohibit the christening of any new streets outside La Jolla with the La Jolla designation. Town Council president Virginia

Grizzle says the council would also like the city to rectify two past errors by changing La Jolla Village Drive east of Interstate 5 to Miramar Road, and by renaming the little section of La Jolla Boulevard south of Turquoise Street (in Pacific Beach) with some name such as "Mission Boulevard West."

Grizzle says the town council has been concerned about the name proliferation for quite a while. The opening of the "Broadway-La Jolla" in University City's University Towne Centre was one blatant example of piracy of the prestigious moniker, and it's easy to find numerous other examples, such as La Jolla Design Concepts (in Point Loma), La Jolla Electric (located just across the freeway from Old Town), the La Jolla Motel (on West Mission Bay Drive in Pacific Beach). More recently, there's been a boom in La Jolla-named housing developments such as La Jolla Carmel (to be located east of North City West), The Lake at La Jolla Village (east of Nobel Drive in University City), and La Jolla Colony (just east of Interstate 5). Potter says it was a proposal to name the main street in that last community "La Jolla Colony

Drive" that sparked the recent prohibition resolutions.

Potter says she doesn't care about the businesses and even the housing developments outside La Jolla proper that have adopted its name, but she worries that if streets begin doing so, emergency vehicles may have trouble finding the correct location. "You won't even know what part of the map is start looking in." Grizzle of the town council voices another concern. She says, "Within the boundaries, we have a lot of say about what kind of development takes place. Outside, we have no control. If they're going to call the movies La Jolla, they should abide by the same rules that everyone else does."

— J.D.

—Jeanette DeWye, Paul Krueger, and Thomas K. Arnold



PUBLISHER
James Holman

EDITOR
James Holman

CONTRIBUTORS
Thomas A. Arnold
City Lights
Amy Chu
Linda Nye
John D'Agostino
Linda Nye
Movie Scene
Jennette DeWitt
City Lights
Linda Nye
Off the Cuff
Paul Kruger
City Lights
Jonathan Seville
Theater & Classical Music
Dwight Shepherd
Film
Gordon Smith
Features
Jeff Smith
Theater, Features
Eleanor Widmer
Restaurants

ADVERTISING DIRECTOR
Howard Reiter

ADVERTISING MANAGER
John D'Agostino

SALES REPRESENTATIVES
Sue Gallo
Randy Hoffman
Brooks Leung
Judy Maltz
Bill O'Connell
Judy Power
Rick Wexler

PRODUCTION/GRAPHICS
MANAGER
Irene Weber

PRODUCTION/GRAPHIC
ARTISTS
Tide Founders
Rita Funk
Scott Jones
Kerwin Koll
Elizabeth Mathews
Sandy Matthews
Linda Nye
Nancy Novick
Joie Rammet
Barb Weber
Joanne England Wood

PROOF READER
Dennis Parker

CLASSIFIEDS MANAGER
Gene Hochman

CREDIT MANAGER
Edward Steiger

RECEPTIONIST/SECRETARY
Helen Wheeler

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

The Reader (USPS 336-730)
is published weekly every
Thursday except the first
and last Thursdays of the year.
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San Diego, CA 92138
6355 State Street
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Dean's List

Reading about Roger Espinoza ("City Lights," October 22) is no revelation to people who deal with cops every day, because the NYPD doesn't like the way such people look walking down the street. In the past year I have been involved in two police incidents, both of which involved such gross misconduct by the arresting/detaining officers that when matters were brought to court, all charges were dropped and the judge, in one case, saw fit to have a chat with one officer about his lack of knowledge about the law—a poor position for a law enforcer to place him or herself in.

I hate to generalize, but all of the police I have dealt with, and especially those in Ocean Beach (Roger Espinoza must feel right at home there), are so taken with the power they have to detain people that they abuse it as a matter of course. I'm not talking about arrests and court appearances. If you press it to that point, if you feel you are right and have \$700 to prove it, the matter will most likely be dropped. I'm talking about the

privilege a police person has to stop anyone, anyone on the street, and detain him for a maximum of four hours in detention and not have to prove that person was doing anything wrong whatsoever. They can hold you for four hours on the premise that you were drunk. They don't need to prove it.

Letters

I was detained by an officer for drunk driving. He handcuffed me and took me in and I took the breath test. My breath test came up 0.0. Meanwhile, my friends had been taken to detox with the keys to the car. When I was returned to the officer to be taken to the police station to be "out loose," I was all alone, downtown at about eleven at night with no way home. I am a twenty-five-year-old woman who wants to live to be twenty-six. The officer was not sympathetic. Roger Espinoza is an extreme case, but the norm for police behavior is not very different from his idea of law and order. The

police are out of hand.
Dawn Smith
East San Diego

Respiratory Theater

It was with great anticipation that I looked forward to the October 22 issue of your publication, which was to feature the article ("From Real Life to Stage Light") on the San Diego Repertory Theatre's production of *The Elephant Man*. I mentioned to my wife, my mother, and people in the office to be sure to pick up a copy and read about the play and all the people involved in its production.

Well, was I surprised when I arrived home on Thursday from work to find my wife waiting at the front door with a copy of the *Reader* in her hand and fire in her eye? "Just exactly where have you been every night for the past six weeks?" she demanded.

"Why, at rehearsals for *The Elephant Man*," I confidently replied.

"Liar!" was her quick response, and she just as quickly continued, "This paper has a complete history of the production of that play, with names, dates, places, including all the crew, the house manager, and somebody's dog, and nowhere is there any mention of you being anywhere near the place, unless it was the nearest bar!"

Needless to say I was at a loss to argue against the overwhelming evidence, since the accuracy of *Reader* reporters is not easily questioned. I assured my wife that it must be that the Lyceum Theatre

ghost, mentioned in the article, has come back and embodied himself in a manner more of us is fully capable of understanding. So please, in order to restore domestic tranquility to my household, could you have your very me writer, Jeff Smith, at least verify that I was in attendance at most all of those weeks of audition, rehearsal, etc. etc., so my ab. presence can be established. I extend my most spirited thanks, and remain your most humble servant.
F.C. Carr Gomez
London Hospital
Presently employed in:
William Quier
San Diego

Jeff Smith replies:
Sure he was there. Kept whispering, "Quiet" in my ear. I thought he was seeking anonymity.

Joke For A Deputy

With regard to the article "The Doctor Is Out" (October 15), I would like to point out that perhaps Deputy District Attorney Holman could use a lecture on the presently somewhat tenuous of medical practice. I refer to you to page twenty-three, column three, paragraph three of the article. Perhaps the degree bestowed upon Mr. Holman from Sequoia University is indeed a joke, but the profession of osteopathic medicine is not.

There are currently fifteen osteopathic medical schools in the U.S. which grant the doctor of osteopathy degree. The students attending these schools receive the same training as their more well-known M.D. counterparts, including two years instruction in the basic medical sciences, two years of clinical rotations, and a one-year rotating internship. In addition, they receive an extra 600 hours of instruction in the art of osteopathic manipulation. Upon graduation, osteopathic physicians may pursue residencies in any of the currently recognized medical specialties or subspecialties, although the majority of these physicians enter the area of family practice/primary care. This is in keeping with the philosophy of osteopathic medicine to educate primary-care physicians to practice in the rural and underserved communities of the U.S.

In writing this letter I would like to point out that I am not endorsing the use of homeopathy, for my knowledge of this science is limited. I am merely objecting to the possible misconception of osteopathic medicine presented by the article.
Charles M. Nolin, Chairman
UCSD Pre-Osteopathic Students

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the Bahá'í Faith

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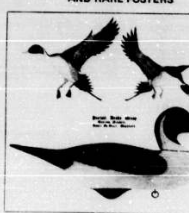
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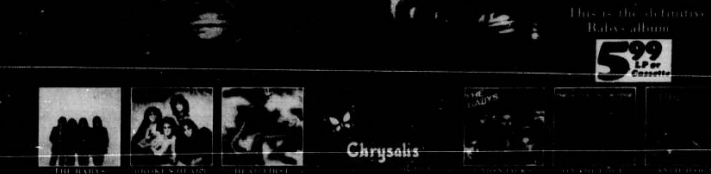
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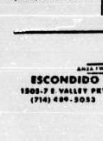


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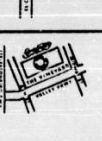
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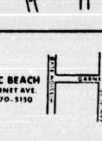
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Straight from the Hip

Dear Matthew Alice:

There are a few men like me who would like to have a mustache and beard but can't seem to grow one. I've noticed one store downtown that sells hair pieces, but they are phony. Would you help me find a place?

Rick Besaw
Hillcrest

Gabbs Costume and Theatrical Supplies, at 1851 San Diego Avenue (telephone 297-1551), sells mustaches and beards. At present the stock has been depleted by people outfitting themselves for Halloween, but if you stop by in a few weeks, the store might have what you want. I suggest you start with a mustache, as a beard might be too much to pull off. Mustaches go for eight dollars apiece and beards for fifteen dollars. The adhesive is \$1.05 per quarter ounce.

Dear Matthew Alice:

I know that the California flower is the golden poppy, and the grizzly is the state animal, but someone told me that there are such things as the state anthem and the state fish. True?

Don Newell
Santee

The state song, adopted in 1951, is "I Love You, California," with words by F.B. Silverwood and music by A.F. Frankenstein; the state fish is the golden trout; the state marine mammal is the gray whale; and the state fossil is the saber-toothed tiger.

Dear Matthew Alice:

I am interested in attending a high-performance driving school. Are there any in Southern California?

Peter E. Maguire
Bonita

The closest one I've found is the Jim Russell International Racing Driver's



Illustration by Rick Garry

School in Rosamond, California, in the high desert near Lancaster, seventy-five miles north of Los Angeles. The five-day course costs \$1350; a one-day introductory course costs \$200 if you drive your own car. \$275 if you drive one of the school's cars. In racing courses, the school provides Formula Fords, which are small versions of the grand prix racers seen at the Indianapolis 500. Students are grouped in classes according to their goals; some wish only to become better drivers, and others intend to become professional racers. Since the school was founded fifteen years ago, about thirty-five percent of the students have belonged to the latter category. On the first day of class, the students are introduced to the fundamental skill of racing — survival. "We get the safety stuff out of the way," said general manager Dwight McCurdy. On the final day, the students have progressed to racing tactics,

spending most of the day showing seconds off their lap times. The lap record is one minute, twenty-seven seconds, which translates to a top speed of 135 miles per hour on the straightaway, and a bottom of forty-five miles per hour on one of the turns. The track has nine turns in two and a half miles. "We're not interested in people who try to show us they're grand prix drivers on the first day," said McCurdy. Day by day, the instructors permit their students to drive faster by allowing them more revolutions per minute on the cars' tachometers. If the instructor judges the student capable of handling, say, an engine speed of 4000 revolutions per minute, he sets the tachometer's red needle at that point. The needle moves forward if the student exceeds 4000 r.p.m., but does not return to its original setting. Formula cars are not equipped with speedometers because the winning driver goes for consistency over speed; shifting and accelerating smoothly requires more attention to the speed of the engine than to that of the car. And of course the winning driver keeps his car on the shortest route through the turns and straightaways. This is called "following the line."

By the end of their training the students "end up going as fast as they are capable," said McCurdy. This is usually less fast than the cars are capable of going. Professionals maintain engine speeds of 7000 r.p.m. for the course, and upward of 11,000 on the straightaways. An engine doesn't last long at that speed, but the pros know when and how to push their cars to their limits. As drivers like to say, "First learn to finish the race, then finish the race first."

The Jim Russell School is at Box 911, Rosamond 93560, telephone 805-256-2471. Another school in California is the Bob Bondurant School of High Performance Driving Inc., Highway 37 and 121, Sonoma 95476, telephone 707-938-4741. Bob Bondurant used to have a school in the Ontario Speedway, which has been replaced with condominiums.

For more detailed descriptions of driving schools, see the October 1975 issue of *Esquire*, which includes an article by *Road and Track* editor Tony Hogg about his experience at the Fred Opert Racing School in New Jersey, and check out a book called *Race Car Drivers School* by Ed and Dan Radlauer in the juvenile department of the city's central library. The latter is especially good at conveying the excitement of driving.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80063, San Diego, California 92138.

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SPORTS

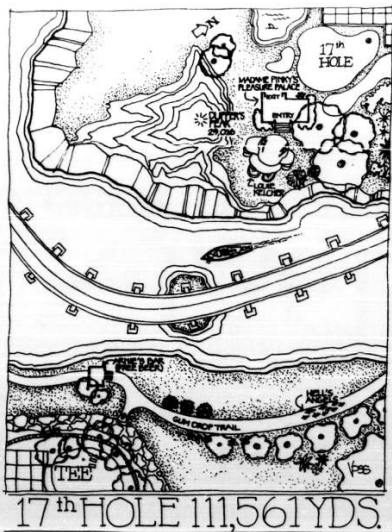
Sure, Superman could par this hole. And somebody who knows God personally might also have a chance. But what about you and me?

BY STEPHEN HEFFNER

If golf is not the most sadistic exercise in futility, the most tragic pursuit of the impossible, then I prefer not to try that which is worse. Golfers are no more than closet flagellants who prefer the game of golf to the whip, feeling, perhaps, that the pain is more complete in the game. When I play, Lola worries. "It's your life," she says, "but I don't have to watch."

In search of ever more creative flogging, I recently asked a number of local golf professionals for their opinions on which were the toughest golf holes in San Diego County. The pros included Jack Harden, Bob Irving, Bill Hartley, Tag Merritt, Cliff Crandall, Craig Hunt, Eddie Hamilton, Tom Addie, and Jay Smythe; and the list of the top eighteen vote getters looks like this: holes number five, sixteen, eighteen (all par four), and seventeen (par five) at La Costa; numbers twelve and thirteen (both par four) at Rancho Santa Fe; numbers eight and nine (both par four) at the new Vista Valley Country Club; number twelve (par four) at Torrey Pines South; number eleven (par four) at Lomas Santa Fe; number three (par three) at San Diego Country Club; number six (par three) at Balboa Park; number nine (par three) at Coronado; number nine (par three) at Chula Vista; numbers twelve and thirteen (both par four) at La Jolla; and number eight (par four) and number twelve (par three) at Puma Valley.

A note of warning here to those who might like to try out the list: When I solicited these votes, I didn't ask for the most scenic holes or the best manicured. I asked for the most difficult, which, in most cases, means long and troubled. As Steve Roberts, an assistant at Rancho Santa Fe, pointed out to me when I was at his course, "There can be a difference



of the tee stand two tall, dead tree trunks, like mortuary monuments to doomed golfers. On a clear day, the large telescope next to the ball washer may give you an advance glimpse of the green. It's a three hour hike from tee to green, or longer if you choose the scenic ferry trip across the Great Lake that serves as a water hazard on the right. There is a hotel at the halfway point if you wish to stay overnight, but reservations are a must. To get off this levathan in under double figures is something to be proud of.

So much for the glamour holes. Try them if you dare. The pros agree, and no amateur could deny, that they are legitimate tortures in the dungeons of golf. But for my pain, I'll side with Bob Irving in pointing to a sneaking sort of hole — the ninth at Chula Vista Municipal — as one of the reliable thorns in the footpad of my golf animal. It's an Eddie Haskell kind of thing — sweet and shallow on the outside, but deeply malicious and unpredictable at the heart. It plays around 190 yards, par three, with no wind you'd notice from the tee. A mostly dry creek crosses mid-fairway and passes under a wooden bridge to the right, seiches appearing to be a factor worth worrying over. Some small trees loll at the left of the green and the cart path, and some taller eucalyptus are to the right and behind. But the green is open and inviting. A picnic, I think as I step to the tee — but the demon lurks.

My first trouble is choice of clubs. I try the four iron and realize the dip at the creek has created an optical illusion of shortness. My ball hits the sloping hardpan and rolls back into the culvert. Determined to carry, I play the four wood and stroke the ball firmly over the green and into a foursome hitting off the first tee. One of the injured players rightfully casts my ball into the parking lot.

Reluctantly, I realize the proper club in my two iron, the most impossible of all the difficult steel, but my only hope. My first effort with the flat-faced, petulant stick is a slice that disappears under the bridge. A second shot flies high and straight and, just before beginning its descent to the green, is caught by a sniper wind and blown onto the cart path, where it hits and bounces fifty yards out into the rough of the first fairway. My third try hooks left and lands in playable shape beneath a small fir tree, out of which, suddenly, a raven swoops, picks my ball cleanly from the grass, and carries it out to the extended family on the driving range.

As I approach the green, itself as ball-less as I quickly have become, I see that it is such a small thing that I never did stand a chance of hitting it in the first place. I realize I am an unloved lover, a sorry sot, but I link in this golf hole's chain of fools. The only redeeming aspect of the ninth at Chula Vista Municipal is that the bar stands between it and the tenth hole. I haul my bag full of clubs and dreams resolutely toward the saloon, where my game is sure to improve.

between a good hole and a tough hole. Twelve and thirteen are the toughest here because they're long fours into the wind. You're happy with pars on those. But sixteen is our best hole. If you play it right, you can make birdie. If you play it wrong, you can get killed."

Using Roberts' reasoning, there is nothing "good" about the three holes judged in this survey to be the most difficult in each of the par categories — Balboa's number six (par three), Torrey South's number twelve (par four), and La Costa's number seventeen (par five). The average golfer is not only happy with par on these holes, he is reborn. Birdie would be grounds for retiring from the game at the peak of one's hacking career. At the sixth at Balboa, for example, the unsuspecting dufer is asked to hit a wood 217 yards to a safe spot less than fifty feet wide, including green and fringe. To the immediate left of that particular computer microchip rises a bank of deep grass, and trees above that. To the right, another grassy bank falls steeply to a trap and trees, and then sixty feet into the surrounding canyon. The average player is usually content to hit his tee shot into

the canyon and leave it, preferring to plea-bargain with his playing partners rather than try to extricate the ball from such hopelessness.

The twelfth at Torrey Pines South is a pretty simple matter: 455 yards uphill and into the stiff sea breeze that blows over the cliff. It's nothing more than a par five somebody decided he would call a four. Two strong, straight woods and a good short iron might see you putting for par, providing you have not become unweary along the way by some unceremoniously catching (ghostly) puffs from the deranged — and long dead — Scotsmen who invented this game) about getting there in four shots. The more likely scenario is that a five here would be cause for celebrating.

Number seventeen at La Costa, 560 yards into the west wind, is affectionately called "The Monster." The course guidebook suggests that most players have a tendency to underclub here. The undesired copy of the book, however, originally had the words "give up" in place of "underclub." The book also notes the large number of double bogeys registered on seventeen, but it tactfully omits mention of the suicides. To the left

CURLY

(continued from page 1)

cally, his features remained flat and impassive. Instead, he clicked on an electric razor and began passing it over the outer sphere of Balthazar's uneven hair, using subtle, almost surgical, movements.

Then the first interruption came. Morrow's controller poked his head in the barbershop door, asking for advice on a business negotiation. Without halting the haircut, Morrow directed him to telephone another business contact. Not a moment later, two of Morrow's three children, Cheryl and Todd, trooped into the small room. Seventeen-year-old Todd had come to collect from the controller's office a hundred dollars his father had pledged

to the youth's high school yearbook.

The controller returned to announce the success of his negotiations, but before Todd could ask the controller about the money, Morrow was announcing that he had decided how to handle Todd's college education. "I think I'll have him go to some community college, but only in the morning. Then he can work half days here at the business. I want him to learn the stroke-in and the process."

"I already know the business," Todd interjected. "You already know the business, eh? Do you know how to fill out a truck bill of lading?"

"Do you know how to take an order, Cheryl?"

"Yes, I do."

Morrow grilled them for a few more minutes, then the questioning dis-

solved into a jovial reminiscence of one frantic day the Morrow family made and packaged 1200 hair combs in their home.

But Morrow soon returned to his theme. "I think it be a waste o' time sending you to some four-year school. You got to learn from your daddy. . . . School tend to make a man too cautious. You got to roll the dice! School just get your head all balled up!"

Indeed school never had much of an influence on Morrow back in the Alabama cotton fields that were his birthplace. He recalled that only the 'A' students had a shot at college, and lacking that, "you couldn't be nothin' but a cotton picker or a brick layer or nothin' but a sharecropper." From earliest childhood, however, he dreamed of achieving far more. The answer seemed to lie in the barbering to which he was first exposed at the age of thir-

teen, when he began cutting his seven siblings' hair.

Today, the story told around Morrow's California Curl Company is that Morrow's father, Hollie, ran bootleg whiskey in his spare time as a sharecropper, and from the proceeds of both he scraped up the money to send his eldest son away to barber college in San Diego. Morrow had an uncle here, and the Alabama youth lived with him near Thirtieth Street and Logan Avenue while he attended classes at the Independent Barber College downtown on Fifth Avenue. He was graduated in July of 1959 and returned to his home in the south, but he said, "When I got back it didn't look the same no more." He paused dramatically. "The fields seemed harder." And again, "The sun seemed hotter." So he came back to San

(continued on page 10)

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CURLY

(Continued from page 9)
 Diego, where a barber named Horace Smith gave him a job. Smith's shop stood in the middle of the same block now occupied by Morrow's two-story California Curl Company complex, on the south side of Market between Forty-second and Morrison streets. In fact, as Morrow patiently trimmed Balthazar's hair in the second-floor shop, he was standing not too far from over the spot where he earned seventeen dollars in his first week of work at "Smitty's."

Another man charged into the room. It was Neal Dwinell, who directs the manufacturing of Morrow's line of more than fifty beauty products. Dwinell looked harassed; he wanted to know if Morrow's latest concoction, a curl relaxer called Jaxie, was to be bottled in black bottles or in blue ones. Morrow gave him orders, only to be interrupted by his secretary, who alerted him to an urgent long distance call. Morrow disappeared for an ex-

traordinary time.

"You see?" Balthazar asked me. "It's like this every time. It drives me crazy. But I'm a real perfectionist about my hair. And he is the best." Both Morrow and the controller reconverged upon the barber's shop, and Morrow's face flushed with anger. "You know what I decided, Rich? I'm going to fire Ted Fisher. Goin' fire his ass!" He railed for a moment, and the controller murmured sympathetically. "That's the best news I've heard in a month, Willie."

The aggressive action seemed to excite Morrow, and the next time he was called away to the telephone he jerked his head at me. "You want to see how I gotta talk around here? C'mon." We adjourned to a separate little office, and he ferociously punched the telephone button connecting him to the waiting caller, a delinquent bottle supplier. Morrow chewed him out vigorously. "We can't build no company on that kind of arrangement... The credit supposed to be being reduced instead of going upward. Am I right or wrong...? I don't care what the obligations are!"

Back in the private barber's shop, Morrow put down the electric razor and took up a pair of scissors to sculpt

away even more finely at Balthazar's coiffure. I took advantage of the momentary quiet to ask Morrow how he first became an acknowledged expert on black hair. Back when he attended barber college, the instructors exclusively taught techniques for caring for Caucasians, but by 1965 Morrow had somehow picked up enough knowledge to write and self-publish a textbook, *The Principles of Cutting and Styling Negro Hair*.

In answer to my question, he ordered me to join him behind Balthazar. Intense, he bade me to scrutinize the soft black globe of the woman's hair. He made me see that some of the surfaces reflected back the room's light, while other surfaces were inky. "That's because black hair is flat. It's not like your hair, which has a round hair shaft and which would all look shiny. You're seeing the two different sides of her hair." Excitedly, he picked up a shorn curl. It almost formed a complete circle, and Morrow pointed out its diameter. Years ago, he asserted, he innovated the use of rollers which were bigger than the natural curl. "You can see that the average person who's doing hair would never be as sensitive to all the wisdom that's right in front of you."

But Willie Morrow was both sensitive and sharp-eyed back in those early days at Smitty's, and soon the reputation of his talent grew. People whose hair he cut back then—and that seems to have included half the black population of this city—also recall his single-minded ambition. "He was so impressive," recalls one old friend. "He seemed to absorb a lot of the wisdom that barbershops throw out. Like a sponge, he was absorbing the young attorneys, the young teachers who came in to get their hair cut. But most of all he seemed singularly obsessed with getting ahead."

He took his first big step when Smith offered his five or six employees an opportunity to buy the shop. "None of the others wanted to do it. They thought it was too expensive." So Morrow dug into his savings and came up with the \$5000. "I often think about how little that cost me," he chuckled.

He also directed his attention to more than just investment opportunities. Like an artist studying his medium, Morrow experimented with his customers' hair. He analyzed and categorized it. He pestered people for anecdotes about the tortuous history of black hair care. And when a neighbor

returned from a 1962 trip to Africa with a hand-carved African comb, Morrow looked upon it with wonder.

Morrow said that at that time not a single comb on the market was specifically designed for Negro hair. "You know what people would use? Angel food cake cutters. They were weapons. Man, they wouldn't even allow you to take the thing to school 'cause you could kill someone with that thing!" Seeing an obvious demand, he began to hand-carve wooden combs, based on the African model, in the back of his shop. The customers loved them. Soon Morrow refined the manufacturing operation, rising early each morning, turning out combs, and then putting in a full day of barbering. He was to continue tinkering over the years. In 1965 he developed an "Afro pik," and today the California Curl Company sells seven different comb models, about 12,000 of them each week.

Brenda Balthazar currently has custody of Morrow's extensive comb collection. She met Morrow eleven years ago when she walked into his barber's shop for a haircut. Now, in addition to being dependent upon his haircutting expertise, she also works for him on a contract basis as an interior designer.

She says the comb collection eventually will be displayed in the "gallery" section of Morrow's headquarters, where part of his extensive African and black art collection is showcased. The art collection is only one component in the building's ambience of prosperity. Plush carpets cover the floor and the rich wallpapers are African-inspired. One meeting room boasts exotic masks, while another displays cloth imported from the Ivory Coast.

From the outside, Morrow's plant is equally impressive, particularly in contrast with the other buildings occupying that section of Market Street. The California Curl Company fills the entire 4100 block. While it looks like one building, it's actually two, one of which was completed about May of 1980. The second was finished this past February. The facade is cream- and khaki-colored, accented here and there with sky-blue grill work. Sky-blue graphics also announce the presence of the public barber's shop and beauty salons (where Morrow now has two barbers and seven beauticians working for him), and a retail outlet where people can walk in off the street and buy California Curl creams and tonics.

Morrow gave me a whirlwind tour

of all those facilities the first time I met him. Grabbing a package of processed cheese and a handful of crackers, he wolfed down bites as he led me through labyrinthine corridors. He declared it would be better for me to get acquainted with his business before I talked to him. Then he stopped and stared into my eyes. "Racially, this is the most perfectly integrated company in the world," he stated solemnly. Abruptly, he signaled for me to follow him.

He whisked me through the administrative offices, pointing out that his sales director was a black woman, his accountant a Filipino woman, his controller a white male. Near the central lobby we ran into two black men in three-piece suits. One was Morrow's executive assistant and the other was his general manager, John Johnson. Morrow said, "Now you're meeting some top executives who are the opposite color than you are!" His eyes glinted with mischief.

Hurried to keep up with him as he strode off into the section of the building which houses the offices of the radio station he acquired this past January, 92.5 FM. (Actually, the station, XHRM, is Mexican-owned, but Morrow controls it.) In the office of his

radio program director, Morrow introduced me to the young man and cracked, "He's on at seven in the morning. Listen to him. You be totally confused all day."

Continuing the tour, Morrow told me that he has set up his own construction company. In that department, we stopped while he asked about some permits and then ribbed those employees. He also has his own graphic art department, and when he checked some recently typeset material, he kept up the patter. "I'm about all these people here. Like Terry, here [a white male artist]. He goes off all the time, but I keep him here to keep the balance between black and white."

Then he was off again, down to the warehouse area. In the past, Morrow had all his beauty products fabricated up in Los Angeles, but about a year and a half ago he began shifting that operation down to Market Street. Now about forty-five percent of the items with names such as Baby Soft Hair Moisturizer and So Soft Sheen Curl Activator are produced in a huge room containing 250- and 500-gallon plastic tanks. Nine to ten workers in the bottling room fill about 1200 dozen bottles per day. In a nearby room, workers

(Continued on page 12)

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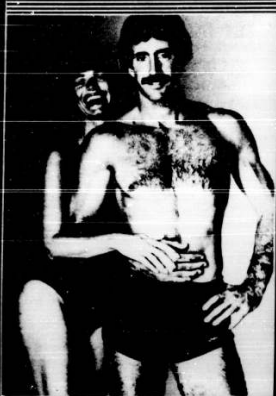
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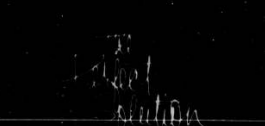
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CURLY

(Continued from page 11)
arrange on large sheets of cardboard the Morrow combs, which are injection-molded by three different companies in the Claremont area. Using a shrink-wrap machine, they enclose the cardboard in plastic and then mechanically slice the large section into the individual units that will be sold in stores and beauty salons.

Finally, Morrow walked outside the plant to the vacant corner lot just to the west of it. Here earth-moving machines were digging and grading in preparation for the start of construction of yet another California Curl facility, a two-story, 21,000-square-foot building which eventually will house all the company's bottling and mixing. Morrow says it will cost about a million dollars.

He says he has already invested about two million in the two existing structures. His truly astounding claim, however, is that he's had to finance all the construction with cash, that no bank would lend the money to him. He stood in one empty storage room and spoke bitterly. "I own this box. These are my lights. This is my building." The first time I asked him why no one would lend to him, he gave me a withering look. "This is Southeast San Diego. You don't invest millions of dollars in Southeast San Diego."

Morrow urged me to return and talk to his staff before interviewing him, so a few days later I sat in the office of John Johnson, Morrow's general manager. In many ways, Johnson is everything that Morrow is not. A portly man

of about fifty, Johnson is polished, temperate, educated at Atlanta's Morehouse College. He first met Morrow back in the early Sixties, when Johnson was head of the San Diego Urban League and used to frequent Morrow's barbershop as a customer.

In those days, Johnson used to host weekly breakfast meetings at which black entrepreneurs could get acquainted with white establishment leaders such as Dick Silberman and Bob Peterson. Johnson only invited one barber — Willie Morrow. "He was so impressive in terms of his ambition that he couldn't be left out of any meeting," Johnson left San Diego to work for the Urban League in New York for a few years, but when he returned in 1974 to take a job as a deputy city manager for San Diego, he and Morrow renewed their acquaintance. By that time Morrow had begun living the high life, dressing well, building an eighteen-room mansion with an Oriental motif on Tooley Street in Encanto. But his really big business break had not yet come.

Back in the mid-Sixties, Morrow had begun tinkering with more than simple combs. He also had applied his creativity to a problem of perfecting a permanent-wave solution that would work on black hair. Morrow says the chemical solutions designed for Caucasians "put curl into the hair. But we were going for a whole different thing. We already had the curls." When black people nonetheless used the Caucasian permanents, the results frequently were disastrous. "It was too strenuous, too destructive, too dry," Morrow recalls. The chemicals often turned the black hair red.

Morrow continued to research the question into the early Seventies, al-

though in 1969 the U.S. Army claimed his attention. The Army had grown concerned about complaints that barbers on its military bases were ignorant of black hair care. Since Morrow was an acknowledged expert on that subject, the Army hired him to teach black hair care techniques on military bases in thirty countries around the world, a contract that was to last for four years. At its conclusion, Morrow had built up a healthy business in supplying beauty products to the military, although his company continued to struggle with cash-flow problems. In 1975 he finally perfected something that he called the Tomorrow Curl, the first permanent-wave process designed for naturally curly hair. For two years sales were tepid. Then in 1977, beauticians suddenly began buying the renamed California Curl in a frenzy.

"The Afro had died," Morrow explains. "The people were ready for something new." Unfortunately, however, the California Curl Company wasn't ready for the barrage of nationwide orders. Johnson says the major beauty supply companies soon jumped in with their own permanent-wave products for blacks, and Morrow's firm scrambled to play catch-up. Only this past year did two things combine to put the company within sight of recapturing that momentum, Johnson says.

He explains that as recently as January, beauticians using the various permanent-wave processes required about three hours per client. But the ever-restless Morrow devised a way of compressing the work into a one-hour treatment. That process, called the One-Step, went on the market late this spring. "Now," says Johnson, "it's hard for us to keep up with it in production. It's really jumping off the

shelves." Furthermore, Johnson says Morrow has now surrounded himself with a sophisticated team of subordinates to help him deal with what has become a ten-million-dollar-a-year business. "Once we get back on top with these new products, I don't think we'll have to worry about holding it again," Johnson says. Yet he concedes that the road to the top still will be uphill. Although Morrow's firm is known industry-wide as the ethnic hair care innovator, it's still a David compared to such Goliaths as Revlon, the Chicago-based Johnson Products Company (which has sales of about \$40 million a year), and other competitors. Morrow's general manager says, "The hair business is so competitive that he [Morrow] will introduce something at a trade show and by the time he gets home, they can duplicate it." The industry giants also can vastly outstep California Curl. "But we can still stay with them because Mr. Morrow can go to shows just about every weekend." And at the trade shows Morrow wields a powerful advantage.

Every week such trade shows draw beauticians to various convention facilities around the country, where they watch "platform artists" like Morrow demonstrate their wares. Johnson has traveled with Morrow to such events, and the general manager describes his boss in tones of awe. "He's on, eight hours a day for two days and more. He doesn't eat. I don't know how he does it. He always has a crowd of fifty to a hundred people around him. It's just the damndest thing you ever saw."

Johnson says the moment Morrow walks in, people stop what they're doing and begin to flock in his foot-

(Continued on page 14)

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CURLY

(Continued from page 13)

steps. "He's developed a stage presence. He takes over crowds. He has this charismatic personality. He has these curly ringlets. Also he's been in the business for twenty years and he knows these people and they know him. Nationwide, he is a very, very famous man. They love him because first, he's very masculine. He's not bad looking. There's nothing he doesn't know about hair, and he's compelling when he works with it. He has an almost evangelistic zeal." While most beauticians take about forty-five minutes to roll hair in curlers, Johnson says Morrow can do the same task in twenty-two. "He's like Houdini. Mr. Morrow can do this in twenty-two minutes because he wants to be the best. He steals himself to do it."

Johnson is somewhat milder than Morrow is in theorizing why the San Diego financial community hasn't been willing to bank major money on the California Curl Company. But he's no less dumfounded by that lack of support. "We ought to have a two-to-three-million-dollar unsecured line of credit. Instead, everything has been done out of cash flow." Part of the explanation, Johnson says, is that "San Diego is not the best climate for the black businessman — possibly because we have no great black successes such as those that exist in the cities back East." He speculates that when the local power structure looks at Willie Morrow, "there's covert disbelief. There's the feeling, 'How could this



With Willie Morrow

guy come here and build this company, and never go to a bank?" And Morrow's brash, unorthodox style doesn't help to dispel white suspicions, Johnson suggests. Despite Morrow's unorthodoxy, Johnson asserts, "I think in his own way Willie Morrow is a genius. He's a genius in the hair and beauty products industry." And Johnson insists that Morrow personally is a kind and gentle man. "He has basically a hard exterior and sometimes he's insensitive to what his demeanor might do to one's psyche. But underneath it, he's the

softest touch."

It's not difficult to find others who shower Morrow — or at least his success — with the highest praise. "He's a dynamo," says Chuck Shockley, a business consultant who met Morrow several years ago when Shockley worked for the San Diego Urban League. "He sets a pace that's really abnormally high. So his patience can wear quite thin with anyone who works below that pace. . . . But he is a warm, sensitive, caring person." William Jones, the administrative aide to Councilman Leon Williams, says,

"Willie is one of the most friendly people I've met. He's very creative, very resourceful. . . . He doesn't have the typical credentials but he has other credentials. He has common sense. He has terrific sensitivity. He knows the market that he's selling to." Many leaders within the black community furthermore state that Morrow, as that community's most conspicuous success story, enjoys wide respect and admiration from local blacks. But there also are dissident voices which assert that Morrow's relationship with his employees all too

often is a brutal, rapacious one.

Those voices come principally from former employees, and there are plenty of them. According to one reliable source, Morrow has fired more than forty people since the beginning of this year alone (the California Curl Company has a total staff of only seventy to eighty people). I talked to a number of those ex-employees and most were unwilling to let me use their names. Some still feared Morrow's influence, while others gave a range of other reasons. But all expressed a desire to set straight the record on Morrow. "Everything isn't what it appears to be," said one.

Such critics sketch a behind-the-scenes picture of near chaos. "He doesn't believe in any policies or procedures. Very little is written down," says one of Morrow's former administrators. "He runs that business out of his head." He and other critics charge that Morrow will not tolerate any independent thought or creativity around him, and wields a virtual reign of terror to keep his employees properly submissive.

"All of us were publicly humiliated," says one former member of the administrative staff. Another elaborates, "In order to break people down, he attacks them. He attacks their person and tells them that they're nothing. He would come into meetings and you just knew that today was attack day; he was out for blood. The weird thing is, after a point you got used to it. His tactic was to come in smiling and happy and to tell a few jokes — and then you really knew he was out for blood. Everyone would just sit there waiting to see who would get it this time."

That same former employee continued, "I think that everyone who has

ever worked there has idolized Mr. Morrow. He is a lovable man. He reeks of charisma. He is just bursting with ideas. He is aggressive and assertive." Yet balancing those strengths are a towering ego and a volatile temper, she states. She and others say that Morrow buttresses the constant belittling of those around him with sudden irrational firings.

"He stalks people, and begs 'em and begs 'em to come to work for him. And then all of a sudden, they're gone," says Rosemary Ivey. Ivey rose from being a hair-care kit assembler to an assistant supervisor in the fourteen months she worked for Morrow. Then she was precipitously fired this past August 7.

That was a Friday, and Ivey says all the paychecks were late. Furthermore, the employees were handed counter checks instead of the regular payroll checks, an anomaly that was blamed on a computer foul-up. Ivey says she didn't receive her check until about 5:30, then when she noticed that it was made out for \$140 instead of the normal figure of \$170 and change, she went up to the administrative offices, where several other employees had gathered to complain. She says Morrow summarily ordered that all the complainants be paid in cash and fired on the spot. In the angry exchange, she says Morrow snarled, "You didn't have a dime when you came to work here." Ivey adds, "That's a lie. I quit the city schools to come to work at California Curl. . . . I just wanted to work for a black man, but I never will again."

Of course, these are former employees, disgruntled ones, and Morrow's admirers dismiss their complaints as springing from the inevitable

(Continued on page 16)

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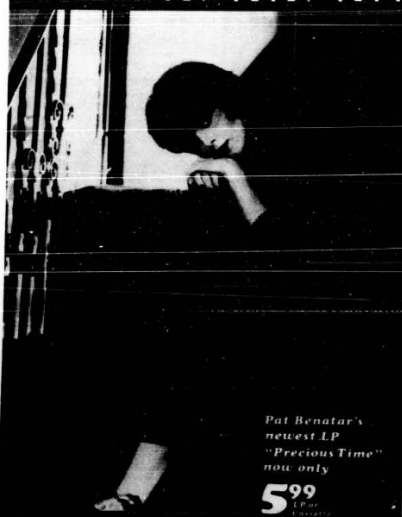
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CURLY

(continued from page 13)

resentment that accompanies success. Another former employee, Richard Calvin, sees Morrow's management style in a different light. Calvin worked as Morrow's general manager until he was fired in March of this year, but he says tolerantly, "When someone is energetic and creative, people around him very often find it difficult to keep up with his creativity." Calvin confirms that Morrow's creativity did cause him some problems, also that Morrow tended to publicly humiliate his subordinates. "But I've owned my own business, so I can appreciate what he has to go through. People have different ways of expressing frustration and successes at the same time."

Of the criticism, Morrow himself says, "The people that you get this from are black people who have spent their whole lives in social service. And when they run into an entrepreneur, they simply do not know how to do business. Black people do not have experience doing business like this. Their competition is a guy on the East Coast who works for Revlon and is an ass-kicker!" Thus, when people have fallen down on the job, he's had to fire them, often regretfully he insists. "Nobody understand the guy that sit at the top. Nobody know what he has to go through."

"You really can't get the truth about a black person until you get away from the envy and that chicken-wire shit. . . . To ask a black person about me would be a total injustice to me." Instead, he urged me to talk to white

employees like Rich Rechif, the controller, and Terry Whistler, who works in the art department.

"He's not the easiest guy to work for because he's so high-energy," said Rechif, who confirms Morrow's lack of written procedures and the company's high turnover. "But his biggest strength is his willingness to really dig in and work. I'm a hard worker, and in my former jobs I could always say that I worked harder than the boss. But I can't say that here." Whistler echoed Rechif's comments and added, "He's a complex individual. Willie doesn't work in the most conventional manner. He's the guy who's singing in the shower and gets an idea and he calls you at eleven at night to tell you about it. And then you come in at eight in the morning and he's already changed it all around. And it just snowballs."

Morrow did finally acquiesce to an interview in his office. It's a spacious room in which one entire wall is covered with plaques given in his honor. Morrow's big desk faces directly across from the mirrored door of a clothes closet. But he instead chose to sit in front of the desk in a chair facing me. I asked him once again about his allegation that San Diego's bankers have uniformly turned their backs on him. I mentioned the incredulity I had heard expressed by those like the Urban League's current president, Clarence Pendleton. Pendleton cited other minority businesses in Southeast San Diego who have managed to get financing. "Where we have had good packages with long-term stability, we have been able to get them through," Pendleton had said, adding, "I'm not inclined to believe that there's economic red-lining."

Morrow nearly rose out of his seat at that. "Clarence Pendleton got rocks in

his head! I mean, shit! Even the government says they're red-lining. Do you know what the biggest problem is in America? The biggest sickness in America is that blacks and whites both refuse to look at the thing for what it is!" Nonetheless, Morrow declined to specify which banks had turned him down. "I can't afford throwin' no mud now." Then he seemed to offer an additional explanation for the rejections. "Let's face it, I have no background. I have no prior or pre-performance. All I had was dreams and big ideas and the average banker's not going to hang his salary on some little black guy who's got big ideas."

One of the doors of Morrow's office opened and a woman entered. "Excuse me, Mr. Morrow, but there's someone on the phone with a hand massager, who wants to know if you're interested in marketing it for him."

Morrow reflected, then muttered, "Can't see that I'd be interested."

"I didn't really think so, but I just wanted to check."

"I guess you could tell him to bring it in. Won't hurt to take a look at it." He instructed the woman not to make an appointment for the man but to have him "just drop in." Then Morrow returned to my next question. I had heard criticism of him for encouraging black people (through the use of his products) to alter their natural features.

Morrow in 1973, in fact, wrote an interesting pamphlet entitled *Four Hundred Years Without a Comb*, which details the grooming abuses that black people have suffered — first at the hands of their slave masters and later as they futilely strove to make their hair look more Caucasian. I asked if he saw any irony in his current promotion of permanents, if they

weren't just the modern day equivalents of the old hair-straightening process known as conking.

"Europeans don't leave their hair in its natural state," he retorted promptly. "You fashion it, you design it, you shape it. You put a fashion design in it. That's what we're doing with the California Curl. Before, if I was sitting here with bone-straight hair, that's not in line with my skin color, and you know that wouldn't be natural. But my hair could look like this naturally." (He gestured to his own locks.) "So the curls are in line with my nature."

Morrow's private secretary, Alison Brown, interrupted to say that the general manager of Morrow's Crocker Bank branch was on the phone. Apparently without warning, the bank had closed the company's checking account and Morrow was livid. "Embarrassed me all over town!" he raged. No sooner did he recover his composure from that intrusion than the woman who had asked about the hand massager tore into the room, all in a dither. "Sorry to interrupt, but this is an emergency! One of the hoses broke downstairs and there's chemicals spraying all over the place, and they're worried about an explosion and want to know how to turn off the electricity!" In a flash, Morrow bolted out the door at her heels.

I turned to Alison Brown, Morrow's unflappable (white) secretary, who had been casually sitting in on the interview. I asked her how she remained so serene in the face of such tumult. "Oh, this is nothing compared to what it was like when I first came to work here." That was almost a year and a half ago, she told me how Morrow then was involved in the most minute details of the company opera-

(continued on page 19)



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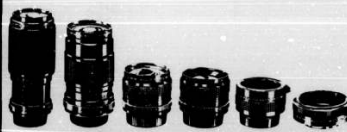


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CURLY

(continued from page 17)

"People used to come to him with every tiny sort of problem." Besides, Brown told me, she had worked professionally for only one year before coming to work for Morrow. Prior to that she had traveled around the world, living with "country people" in Greece, Indonesia, and other parts of the globe. "So now I take a lot of satisfaction from knowing that I can handle a thousand things at once."

I asked her what he was like to work for, and she pondered a moment, then smiled angelically. "He's a very exciting man to work for. He's brilliant. He really is. I've had only a handful of days when I've thought, 'Damn that man!' Otherwise, he's a real sweetie."

Morrow returned, snorting derisively that the spilled sodium bromate had been no cause for such alarm. Then I asked him about the secret of his business success, a question to which he warned immediately. "I have a great sense of awareness. I have a sense of discernment that's unbelievable. I'm a great psychologist. I can get people fired up. I have a keen — what's the word for it, Alison?"

"Insight?"

"Instinct... intuition... I'm really keen that way. Most men, they just rummin' on some corporate rules. Instead, I can feel how the company runs. And I can handle any situation within my company."

He continued, "I make people respect me. Also, I'm a cunning kind of player now. Most people think, 'He's a little black guy.' They comin' down here to do business. Did you hear what I just say now? Most people come down to the black community and they look down on it. And most people come in to talk to me and they'll end up talkin' down to me. And I just sit here quietly and listen to 'em. But the next time you come in here, then I'll jam you up and ask all the big questions."

His eyes sparkled and I could see all the charm and the theater that captivates those who know him, that draws the crowds of adoring beauticians to surround him every weekend.

I got one last glimpse of that charisma on October 9, Willie Morrow's forty-second birthday. Brown had invited me to attend a company pot luck which was due to start at 1:00 p.m. When I arrived at 1:15, hungry California Curl employees were crammed into the posh "community room." A tantalizing display of fried

chicken and ribs and casseroles and salads and desserts was arranged around a big birthday cake inscribed, "To the Boss of the Year." As the minutes ticked by, the question was whispered more and more frequently: "Where's Mr. Morrow?"

A little after 1:30, Brown finally tracked him down and brought him to the waiting party, which burst out into a chorus of "Happy Birthday, Mr. Morrow." He was glowing. Despite Morrow's capacity for lapsing into that disturbing, sphinx-like stolidity, when he's exuberantly happy, he's as charming as a child.

"You know what I did today?" he asked his workers. He described how he had run two to three miles, then exercised for a half hour. "That's pretty good for a man of forty-two!" he chortled. He wasn't hungry. He told the crowd how he had met with Dick Gregory that morning and feasted on various cheeses. "Now I know how he can fast. He ate enough to last him for two and a half months!" To the boisterous applause of the assembled workers, he then called up his father, who works in the California Curl warehouse, and his mother, who works outside the company as a maid.

With his arm around each of them, he joked about their ages ("He's about ninety-five; Mom's about eighty-seven"), then Morrow recounted a conversation between the two of them he claimed to have overheard one night in Alabama. "They was sittin' by the fire, and I hear him say, 'Olean'."

"Yeah, Hollie?" (Morrow drew out the lines masterfully, like a professional comedian.)

"Sho' is a beautiful night."

"Then dad spit his snuff in the fire-

place. He was chewin' a big cud." (The employees began to giggle.)

"You know we been married seventy-five years?"

"Yeah, Hollie."

Morrow was getting to the punch line and his eyes were twinkling with merriment, and all around him his workers were smiling, as were his slightly embarrassed parents.

"After all these years, I just want you to know that I'm still proud of you."

"Yeah, Hollie. I'm tired of you too." The room exploded into laughter.

Morrow released his parents and continued to strut back and forth the length of the buffet table. He clapped his hands together, brought them up to his mouth to accentuate his words. And although it was close to 2:00 p.m., he still had the crowd laughing and clapping and beaming at his delight. He recalled his birthday last year, marked by strife which apparently had led to another mass firing.

"I'm a lot pleaser with the people who are here at this birthday than I was last year. I think all the people that are here are worthy of sharin' this birthday with me." Finally, he allowed that it was time for them to eat.

And yet he still couldn't let them go. He had to tell them about the words of Dick Gregory. In a hushed, dramatic voice, Morrow recounted how Gregory had told him that in six months "everything you ever wanted is goin' to be right at your feet." Only reluctantly did Willie Morrow at last wave his workers on to the long-delayed lunch.

"After all," he said, "you got to get back to work so we can all make money." Everyone laughed. □

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Conversation with a Woman

In slightly different form, this article first appeared in the eighth issue of *Crawl Out Your Window*, a local literary journal. The subject of the interview, who is well known among San Diego's gay activists, chose here to remain anonymous.

By Joanne Stonewell

Maybe it would be best for you to talk a little bit about your history, like place of birth, et cetera.

Well, I was born in San Diego. How's that for a start? And lived here until I was about five and then because of my father's connection with the Navy, we moved to Washington State.

Was he in the Navy or a civilian?

He was in the Navy. We stayed in Washington until I was about twelve and went to Salt Lake City and came back here when I was fourteen, so I started the ninth grade in San Diego and graduated from high school here and went on to San Diego State for about a year and then joined the Air Force.

When high school did you go to?

Point Loma.

Did you go to junior high in Point Loma, too?

I went to Dana — Richard Henry Dana Junior High School.



That was in the ninth grade, when you moved back here?

Yeah. I was harassed by the Pacheco girls my first month here. Do you know about Pacheco?

No, I don't.

That was a Mexican-American kind of club that was really very big and flourishing in Los Angeles. It's a whole cultural thing, and they used to wear little tattoos on their hands, a little star, they'd do it in ink. And these kind of piled-up hairdos, like a uniform almost. Anyway, I was real different in junior high school. I was fourteen and I didn't wear any makeup, and these girls took it upon themselves to educate me — to make up of my face by threatening me — told me if I didn't use it they were going to beat me up — that kind of thing.

I can still remember right at the end of gym class I was out playing basketball all engrossed in shooting baskets. The bell rang and I didn't leave right away to go to the showers, and the next thing, I was

surrounded by this little semicircle of these girls and they were threatening me — I should wear lipstick and do this stuff. "Wah, well... okay." So they escorted me — we were going to an assembly — they escorted me into the locker room and got dressed, and everything — to the assembly. I tried to stay away from them but they just kept in this big circle around me. I was very intimidated, very frightened, and we sat down in the back rows and one of them passed me a lipstick out of her purse and in the dark told me to put on this lipstick. I, who had never worn lipstick before, it was my first time, putting it on in the dark. And I had this real thing about germs — I won't drink out of anybody's glass or anything like that — and here I was using some strange person's lipstick. I almost threw up. So after that I used to wear lipstick to school and...

But these were Mexican-American girls, and yet they took it upon themselves, it wasn't so much intimidating to go to the club as hassling you because you didn't

really fit in. Yeah, I didn't fit in with, ah, it took me a long time to find a social group in, in junior high and high school.

What was that group?

The weird kids. [Laughs]

There's always a group of weirdos.

The focus in high school for me was social stuff with the drill team and some of the girls that were in that. I never could make it into like the social scene and all that. Point Loma is kind of an uppy school. You know, a lot of rich kids went there and a lot of children from the tuna fishing families also. And that was a whole other class of people and they kind of hung together and the boys mostly all went fishing during the summer and they'd come back with lots of money. Then there were the upper-class kids and then there were a few of us, by virtue of the way the district was drawn, were from the government and Navy housing, which is where I lived — where the post office is now — the big main post office. So we were like outcasts to begin with in the economic sense. We couldn't begin to keep up with the economics of everybody there. Everybody was wearing cashmere sweaters and all this fancy shit and a lot of the boys had cars, you know.

Did you date boys at all?

Uh, not really. It was just, it's not on my own, so to speak. And this is sort of like — the one guy that I dated mostly like I was a senior was a guy who had a car. In our group, there were a few guys with cars and so all of the other boys wanted him to have a date so they could double-date with him. And he was real shy. And he wasn't real interested in girls and so they fixed the two of us up. So we used to go out a lot [laughs] with different people, so they could have use of the car. And so he and I got to be friends and we were good friends, but you know, I was never really interested in him and I don't think he was really interested in me. Only a couple of times did I ever really go out with anybody that I considered really a date, and I always thought I was somewhat retarded in my development. You know, I thought, what was it all these girls were getting so excited about? I must be missing something here. I was really confused by that and then I would read books — I read a lot. I would read books about how some people matured slowly, evolved and all that kind of stuff, so figured, well, maybe when I get to college you know. Then I was real interested in school and stuff.

Did a lot of the kids from your high

school end up going to State? From your group at least?

Yeah, from my group they did. But it seemed like a lot of kids from the school went away to school because they were so rich. But a lot, yeah. All of my friends, say, the majority of my friends went to State, and I did too. I went marching off to State, and I went to my high school counselor in my senior year and took all the science and I was majoring in math and science in school and making good grades and everything and so they told me that what I needed to do was study nursing, because that was the major science thing for girls then. They had just started a five-year program for a bachelor of science in nursing at San Diego State that very same year that I was entering, so... Okay!

I was really not assertive and really shy. I know that is hard for people to believe today, but I would not speak up at all in classes. It was very hard for me to raise my hand. I never wanted to be called on and I usually knew the answers, but I never wanted to be singled out in any way. So I went off to San Diego State and started in the nursing program and after about six weeks of that, I thought, this is bullshit, this is not what I want to do. I haven't figured out yet what it is I want to be when I grow up. So I changed my major eight times in my first year. [Laughs] So they told me that I ought to be "undecided" for a while. And at that point I came out, I mean I was sexually coming out, so it was like I was a real crazy time. You know, I couldn't concentrate on my studies anyway and I flunked out of school the next year, mostly for not going to classes and not doing my assignments when I did go. So you were having physical attractions to women. You said that you were sexually coming out, but what about socially or emotionally?

Oh, no. I'm sure I've told you this story before, but for the benefit of the audience here, when I was — I guess I had finally progressed into becoming — I went through a P.E. major then I went on to become a recreation major and it was at

that time when I was in the recreation majors club and the P.E. majors club and I think most of those women were lesbians, but I didn't know it and everybody was real secretive about it. I met a woman in those classes — in the recreation classes — who was already a recreation leader and she was about twenty-four or twenty-five, so she was an "older woman" and she decided that I needed to be brought out or, I don't know, I don't know what her process was, but anyway we were pledging a sorority and we, at one point during the pledging process, we were supposed to go on this triple date with this big sister-type person and she arranged for us to go out with these two young pledges of a fraternity. And we went to this thing which I thought was boring and then we went up on Mt. Helix and we parked and I thought that was even more boring and everybody else seemed to be really enjoying themselves and I made — I was with the driver and I made him take me for a walk and then I convinced him that I had a big test to study for and I really had to go home. And he was really angry. So he drove us back to where — I had come there with this other guy, rather where my car was parked, and I was going to take her home then go home. So I drove up to her house and on the way there I started to tell her how weird I thought I was to be out with these guys, and she had been necking with her date. You know, I was really naive and I was saying I don't understand — I don't like to kiss boys. I think it's yucky. And I was sort of telling her all this stuff and I guess she figured out — ah ha! [Laughs] So we got to her house and she was telling me all this bullshit about relationships with boys and men and all that stuff and I go, I just don't feel it, I don't feel very good about it, I — it's not comfortable, I don't like it. You know, what's wrong with me? Is the course of the conversation she said, "Well, you know, I'd like to do something that will probably shock you but I'd like to do it anyway, so try not to be too shocked." She said, "I'd like to kiss you." Well, it can't be any

more than [Laughs] these yucky men. So she kind of leans over — I was sitting behind the wheel and she leans over from the passenger side and she gives me this kind of tentative but very tender, nice kiss. And she kind of sat back and she was — by this time was in the middle of the front seat and I went, "Ah." My little body went, "Ooh! This is what you've been waiting for. Hello-hello!" [Laughs] It seems really funny, but looking back on it I can say that was a very crystal-clear moment to me, but at that moment I couldn't have told you what it meant. But it was obvious to me that something really important had happened and it was like all the things that I'd heard for the past four years suddenly made sense — that somebody kissed me and it really felt good and I really liked it and I thought, I want to do something about this. I mean, it was like I was probably real sexually repressed, and you know, when you are that age — seventeen, eighteen, nineteen — you have all these hormones starting to jump around in your little body and I was almost nineteen years old and I had never done anything with them, with this stuff. So it was like, "Wow! Look out kid, here I come. Yahoo!" I reached over and I grabbed her by the shoulders and I literally threw her down in the front seat and jumped on top of her. Like I knew exactly what to do. [Laughs] I started making out like crazy. She told me later that she was like overwhelmed at that. [Laughs]

But she wasn't too sure about where I was and didn't want to frighten me or whatever. Also she was a little crazy 'cause she said she needed to hold me by the wrists. Told me that she had a metal plate in her head and, you know, she had these crazy spells and that she was really sick and had epilepsy, and you know, I believed it. Also she knew that most of the women in the P.E. majors club were lesbian, and she told them that I was straight and naive and they should really leave me alone. And she told me, that once, they were all straight and that we couldn't let anyone know what we were

doing because it was so unusual and bizarre and people would criticize us for it, and all that kind of stuff. And we did get kicked out of the sorority because we got caught holding hands and that we were too close — we had a "special" friendship that was too close, those were the words that they used. So right away I got this message that you don't tell people that you are a lesbian.

And about that time I started to play softball in softball league, and again I was with a whole bunch of lesbians, but I didn't know it. I was really stupid. They had a lot of code words in those days and they would quite often use these words around me.

To see if any lights went on?

Yeah, and they didn't.

What were some of the code words they used?

Well, gay was a big one. And this little number 69 and certain contacts were supposed to give you a little hint, and butch, if it was used kind of right, you know, and "dropping bobby pins" was a phrase that meant you were dropping hints about your sexuality. There were several different things like that. There were some songs. But gay was the big one. Like, if you were suspecting that someone might be gay, you'd start around and say, "Gee, I went to a really neat party last week and had a gay old time." And you'd wait and see if they'd respond in some way. At least that was a real clear message to somebody that you were wanting them to come out or you were letting them know. And the understanding was — it was pretty much the truth, too — that if a person wasn't gay, they wouldn't pick that up. I didn't pick it up because I didn't know anything about it. And there was one woman who was my age. She had been — we weren't quite twenty-one, because I remember we had to sneak in the bars — she had been in the Army for a year and been kicked out.

For being gay?

Yeah. So she was much more — because of her age and experience — much

more than I was. [Laughs]

(continued on page 22)

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Woman

(continued from page 27)

more aware of all this stuff than I was. She had this intuitive sense that I was lesbian, but she couldn't ever get me to say anything. Of course, nobody would ever guess and say, "I'm a lesbian. Are you?" So she used to drop all these hints to me, and she was real friendly to me and I was in this crazy relationship that I was trying desperately to run away from and find support with other people, but I couldn't talk about it. I didn't think it anybody. So I would come to see her. She lived at the Y. I would not talk directly about what was happening, but she knew something was really crazy going on in my life.

The next time I saw her she was a little bit standoffish and kind of questioned my behavior, but I was in the throes of some other big hassle with this woman. I was living with and I really needed and sensed that I needed a friend. So I went to the Y again. I went to her room. Actually, what I did was climb up the fire escape and broke into the Y and snuck into her room, because it was after hours. That was probably the most daring thing I had done up to that point. I climbed up over the trash bins and jumped up high enough to where the fire escape ladder was and climbed up into the window in the swimming pool. Then went up the stairs and knocked on her door. She was real surprised to see me. [Laughs] At that time we talked a little bit. I still didn't tell her everything that was going on. She was getting real frustrated with me and she was sure that I was a lesbian by this time so she said, finally, she was just going to take a chance. She said, "It's my word against yours, if you want to make me lose my job or anything..." I knew what she was talking about. But she was obviously real protective of her privacy. So I'm sitting there looking at her, you know, I knew it was real intense and real heavy. Something big was going to happen...

And I read *The Well of Loneliness*. And then I thought, "Oh, gee whizz." Because I had — the woman I had lived with for that period of time, my first lover, had literally convinced me that lesbianism was extremely rare. I had read about it in books, but it was an extremely rare phenomenon, and of course the *Kinsey Report* had just come out then and it said that something like four percent or three percent of women, or something like that, is one of the statistics they threw at you and that we were probably one of the very few lesbians in San Diego County. You know, and certainly the only ones at San Diego State. So I had been programmed to this for the next couple of years. I had believed all that baloney we were really surprised to meet somebody who said they were a lesbian, or gay woman, what they used to be. I was sort of like a kid in the candy store. It was like — I wanted to find out all about it. After reading the book, I went and spent a lot of time with this woman and she took me... we went out to bars. We were both still under twenty-one but we used to sneak into bars. She introduced me to all the people on the ball team who were gay and I started going to parties.

How did this affect your relationship with the woman you were living with when you started meeting other lesbians and going out?

It broke right up. I mean I just sort of realized that I was in this sort of trap and I broke away from it, and right about that time I decided to join the Air Force anyway, which was sort of my running away from everything. So I did that. Kind of thinking that if I joined the Air Force — oh, my intention was to go into officer's candidate school. I'd always kind of felt like a military career is what I should do, coming from a military family and all that stuff. So I decided that I would join. Well, I'd flunked out of college — one way to get that back would be to join and become an officer and go to college and then I'd be a big deal and I knew that would make my father happy. So I went down and I enlisted knowing that I was lesbian and knowing — having heard all kinds of horror stories

about what goes on in the service. So I did that pretty much with my eyes open. But my intention was to be a celibate person, at least until I became an officer because then I would have more freedom. Officers had certain, you know, more latitude in their behavior.

How did you see when you enlisted?

Well, the first time I went to enlist I was twenty because my mother had to sign for me. And then I changed my mind and decided that was too big of a risk and I was willing — as a car horn and sort of fooling around and stuff, and then I hurt my wrist. I couldn't carry trays anymore and I became a fountain girl inside and...

Is that down at what used to be Midway's?

I worked for Oscar's Drive-In chain at let's see — the one I worked at is now the overpass at Rinehart and Highway 160 or Old Highway 160. It was right at that corner, and Hamilton Heaven up on University used to be an Oscar's. I worked there, too, and the one out in National City. At any rate, I got transferred inside while my hand was injured and I ended up working nights and I didn't like that. I wanted to play softball and I got fired because I called in sick and went to a ballgame and they found out about it. So I got fired. I decided, well I didn't have a job. I went back down to the recruiter and I said I would like to reactivate my application and so I had to go take the physical again, but then they took me in. The day I got sworn in a friend of mine who worked in Oscar's in their personnel office said that they had been trying to reach me that day to hire me back. So that's how close I came. But I had got indicted and I remember standing there holding up my right hand and getting sworn in, thinking, I hope to hell I don't get caught. I knew, I knew I wasn't like a lot of people who go in there and not knowing what the pressures are. I had no idea how intense they were but I knew that I was in for a life of kind of paranoia. So I went in and...

What year was that?

1958. So I went in with the intention of being celibate and all that. That lasted for a

little while.

For how long?

Ten minutes. [Laughs] ... I was somewhat frightened because I didn't know whether she is now. Air Force friend) was one of these agents or whether she was really a person I could trust. It turned out to be the latter and we became good friends. She took me to her home in Minneapolis on leave and stuff and introduced me to a whole other kind of aspect of gay life. She knew a whole lot of people, she'd been really out. She and I were the same age, but she'd had a great deal more experience.

I went to a bar up there, the first weekend we were up there, and it was this huge bar and there were tables in the back and dancing, and the front part of the bar was a bar and mostly men there and in the back was mostly women. While we were sitting there, a policeman walked in. The only ID I really had was my military ID and my Nebraska driver's license, and I thought we were going to be. Oh, that's it, we are going to be handled off and everybody at the table started laughing. I mean I was looking for the exit. Everybody at the table started laughing at me because I didn't know that cops were paid off and he was just strolling through saying hi to everybody.

Would the owners pay off certain patrons?

Yeah. It was illegal — essentially — what was going on there. And also, a lot of the bars were mixed then because in cases of what looked like a race, you could quickly pretend you were with some guys, and later on when I was in Omaha going to the bars in Omaha, we did that. A couple of times we did that. So we went back to Omaha and she was fairly new on the base, too, and so together we went out and tried to discover the gay life in Omaha. We found a bar there and we started hanging out at that bar and it had the same kind of setup — there was a bar in front and then these tables in back and they had kind of one of those accordion doors that you could close and so — and the guy was straight who ran it, but he was, for some

reason, real friendly to lesbians and a lot of his clientele in the front were straight men. But they never bothered us. In fact, they were really friendly to us and played pool with us and stuff and left us alone — if we wanted to mingle, we went out in the front and played pool and stuff, but when we wanted to be by ourselves, we'd go back there and we could dance and do everything. If anybody came in, or it looked like it was a raid or something like that, we'd just slide this door open and we'd run up and mingle with everybody else.

How long were you stationed in Omaha?

Three years. My enlistment period was three years. I was caught — not caught, but they thought they caught me once, about two years after I was in. I was out and I was working swing shift and I got off work at midnight and this woman I was seeing also worked swing shift and we decided it was — we needed to go to our laundry off base. ... We decided not to stick around the parking lot and we drove up a couple of blocks way up on this hill and we parked. We didn't go up there with any intention to mess around but we started doing that anyway. We were sort of necking and carrying on. Somehow we had changed places, because I was driving and she was behind the wheel and I looked up, something caught my attention and there was a car — a car had just pulled up behind us and it was a police car and this officer was walking toward the back of the car so we sat up. By the time he got to the window, we were sitting and we were also right under a street light. Our intentions had not been to do anything and he stuck his flashlight in there and started asking us questions and being real abusive then he decided to search the car and found a bottle, a can, rather, of beer, and in Nebraska if you have underage people in the car, you cannot have booze in the car, and she was nineteen.

You were how old then?

Twenty-one or twenty-two. Twenty-two I guess. Somewhere in there. So he ostensibly took us in for that — for having this can of beer in the car. They took her off

reason, real friendly to lesbians and a lot of his clientele in the front were straight men. But they never bothered us. In fact, they were really friendly to us and played pool with us and stuff and left us alone — if we wanted to mingle, we went out in the front and played pool and stuff, but when we wanted to be by ourselves, we'd go back there and we could dance and do everything. If anybody came in, or it looked like it was a raid or something like that, we'd just slide this door open and we'd run up and mingle with everybody else.

Were they asking you really pointed questions about your sexuality?

Yes. Like what were you two doing in that car without your clothes on? You know what I mean. It was somewhat pressure-type questions, the kind of questions you should never be asked without your attorney present and I don't think that there — I think the military is about the only place that can happen to you, the kind of grilling that you get as a suspect.

Then they took us back to the barracks and took our passes away from us, our normal, what they call the Class-8 pass, which allows you to go off and on the base during off-duty hours. So they took that away from us, which essentially restricted us to base. Then we were told that we were under investigation, so on and so forth. So the next day we went off to work. We both worked in highly sensitive areas and we were told the next day that our security clearances were being revoked temporarily or suspended or whatever. And that went on for about two to three weeks. They had this investigation. We didn't know what was going to happen next. Then all of a sudden they returned our passes to us and they gave her back her clearance.

During that time did they continue to pressure you or question you, or had they pretty much dropped it?

It seemed, on the surface of things, that they had dropped it, but of course I knew that they still had files and that they weren't going to let it go and if I did anything else out of line, that I'd have this on

my record. I essentially decided to keep my nose clean and get out. I tried to get out on a hardship discharge at that point, because my father had just deserted my mother, but my mother wouldn't cooperate with going to the Red Cross and stuff. So I lost that opportunity to get out.

[Later, one girl got in trouble] and in order to save her own hide, she started naming names. And she named all of us. Also, made up some stories about us. Then the investigation really started in earnest. The kind of things you see, you hear about now like witch hunts and the stuff going on at North Island recently. And that's exactly what it was. They would come and get you — you'd get the word, they would ring or something at your duty section. They'd want you to come right up to their headquarters and they wanted to talk to you, they wanted to investigate you. They'd come and get you at odd hours of the night. They'd come and get you early in the morning. They'd take you out of the chow hall. Just whatever.

Eight or nine of us were on this list.

The next day we were called over to the WAC commander's office and I normally wore fatigues to work because I worked in a photo lab so I had on my fatigues blouse and denim pants and she worked in the hospital and she normally wore scrub dress and they called over to the hospital and they told her to go to the barracks and put on her fatigues. That's what they told her to put on — a uniform that she never wore — then report to the WAC squadron. So both of us reported to the WAC squadron and we're sitting in the waiting room and we are both wearing pants — essentially a pants outfit — and there are two men sitting across the way from us in the Class-A uniform (the dress uniforms). The WAC commander or the first sergeant comes out and women were starting to arrive for lunch and she goes out and she grabs six of them. "You, you, you, you, you, you, you. Come in here!" Every last one of them were in Class-A, which means they had skirts on. Then she takes us and these six

you signed statements and they'd say, "You might as well." But for some reason, the eight or nine of us that were in this group — none of us did that, none of us signed statements. And I was about a month away from getting out of the service anyway. So I figured I could hang on long enough, and I'd get out.

So in the process of the investigation, I was followed. There was — the woman who — the young woman that I had been caught with in the car that other time — she and I just — none of us went anywhere during this time. One night, we just decided, we were going to the drive-in movie. We just went to the movie and we watched the movie. No, this was [another] woman, excuse me. We went to the movies and we — to a drive-in — and we came back and while we were in the movie, we saw somebody in a — one of those white coats that those attendants wear, come behind the car, write down our license number. So we knew we were being observed. And in the middle of the investigations, we knew that and all we did was go to the movies.

The next day we were called over to the WAC commander's office and I normally wore fatigues to work because I worked in a photo lab so I had on my fatigues blouse and denim pants and she worked in the hospital and she normally wore scrub dress and they called over to the hospital and they told her to go to the barracks and put on her fatigues. That's what they told her to put on — a uniform that she never wore — then report to the WAC squadron. So both of us reported to the WAC squadron and we're sitting in the waiting room and we are both wearing pants — essentially a pants outfit — and there are two men sitting across the way from us in the Class-A uniform (the dress uniforms). The WAC commander or the first sergeant comes out and women were starting to arrive for lunch and she goes out and she grabs six of them. "You, you, you, you, you, you, you. Come in here!" Every last one of them were in Class-A, which means they had skirts on. Then she takes us and these six

(Continued on page 34)

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Woman

(continued from page 22)

other women and we go into the WAC commander's office and they tell us to line up with Ricki on one end and me on the other end — like we were like number one and number eight — in pants and we are bracketed with all these women in their Class-A's. And then they asked the two guys who had been sitting there for fifteen minutes in the same room with us, come in and identify the women they had seen in the drive in the night before. So they identified us. Just like that! I mean, talk about a set-up.

So then, not too later, when I was in my administrative hearing, both of these men were brought as witnesses and they said they had observed us necking and disappearing from view in the drive-in. Which was a lie, I mean it was a bold-faced lie.

Anyway, I fought the whole administrative process and they discharged me anyway. My discharge date was something like the tenth of July.

And that was a discharge!

Understandable. It usually takes anywhere from two weeks to a month to process the papers for discharge, and they made their staff work over the Fourth of July weekend to type up transcripts and they got all the stuff through and I was discharged on the tenth. And I would have gotten out on the thirteenth anyway. So it was like three days before I would have gotten out, they discharged me with an understandable. It was obvious that they had to make an example of somebody.

Had your parents been aware of the whole court martial proceeding?

It wasn't a court martial, it was an administrative hearing. At a court martial, they couldn't have used half, probably couldn't have used ninety percent of the evidence against me. . . . Yeah, I called

my father. They had been divorced by this time. . . . His response was like, "Well, they finally caught you."

So they did know you were lesbian all this time? How long did they know?

Oh, yes. I told them that before I went in. When a lot of this stuff was happening when I was in college and they confronted me about where I was spending my time and everything and they thought I was running around with these guys and staying all night and stuff, and I finally just told them no, it was this woman. They were — my mother was just devastated and ranted and raved and screamed about where did she go wrong and what did she do and all that stuff and my father was sort of like very philosophical because he had suspected it for a long time anyway. And said, "Well, we can do one of two things. We can say that we never had a daughter and disown her or we can just sort of ignore the whole thing." They chose to ignore the whole thing. From that moment on, it was never

even talked about.

I started looking for a job and my mother had ignored all this so much that she was trying to get me down to the city lot San Diego to apply for a job because I used to work for the city. That's one place you do have to show your service record and they check on it and everything, so I kept saying, "Mother, I don't think so."

But the funny thing was I did get a job back with the recreation department. I did go down, I figured what the heck. I went down and reapplied and got on their list and I did get a job there, although in the interim I went to work for National Steel and Shipbuilding in electrical drafting, and they had a clearance process. You know, I had to get cleared. It takes a while to get the records checked so I'll just work — I needed a job so I'll work until they find out then I'll go somewhere else. . . . In the process, they asked if you'd ever been cleared before and I said yes — I wrote down, yeah, I'd had top-secret clearance with the Air Force

and stuff like that and I wrote down honorable discharge and I even gave my correct serial number from the Air Force. And you know that within a month and a half, maybe a month, I got this notice to come down to the office. I thought, Oh here it is, you know. So I trot down and they hand me my badge. [Laughs] They cleared me.

And then I met Carol during that period.

Where did you meet her?

On the basketball court.

You got discharged in 1967?

I got discharged in 1968 and I came back

here in 1963 and I met her shortly after I came back. . . . I stayed here until 1970

that time. I just led this really ordinary life

closed, ordinary lesbian life, going to

the bars and by that time, there were more bars. The Club was here, the Matador was here, the Barbary, which was a dance bar out in Mission Beach. It is now a pizza place.

You say the Club. What do you mean?

The Club. It was called the Club. Then it was called Mothers. . . . It was laid out differently than it is now. One of the things we used to do was, we had these touch football games or flag football games. We used to play at Hoover High on Saturdays

afternoons and Sunday afternoons. . . . It was all lesbians, we'd go up there and play flag football and have these wonderful

games. I mean, just organized teams and plays and we had down markers and everything and some taggots would come out

with pom poms and do cheers and it got to be — this one year it was this regular thing we'd go there every Sunday and then we'd go down to the Club afterward because they had nickel beer and free lunch

They'd have buffet laid out on the pool table and it had cold cuts and salad and nickel beer. . . . And dancing was the big draw to the Club. The Apartment was there, but it was called the Doll Room and it wasn't particularly a women's bar but it was a beach bar. There were a lot of bars, and in the summertime they were real

moved. Like there was the Barbary and then the Beachcomber and the Doll Room and the re was a place, fronting the beach. . . . There were a whole lot of little bars around there, a cluster of them.

Was there much hassle by the police and stuff then?

Friends of mine had been hassled outside the Barbary, picked up for being drunk and disorderly and they were handcuffed and put in the back of the police car and then all the way down to the police station the guys would stop and start real quick so they got slammed up all over the back seat. You know, when you're handcuffed, you can't do anything.

Were they men or women?

They were women. They were thrown around a lot. One of them was really angry about it and she wanted to sue the police and the other one wouldn't do it because of her job. She worked for Scripps Institute.

(continued on page 26)

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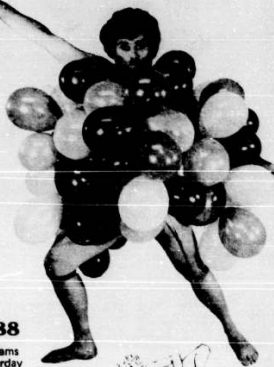
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Woman

(continued from page 25)

tion. There were always stories like that floating around the community where people were getting hassled and harassed when they came in and out of the bars. There were a lot of fights then, too. A lot more than you see today.

I guess it was pretty commonplace to have that kind of anger around to break up the relationships and things. And so here, it was common to have the fights in the bar and it was always about somebody's girlfriend or you danced with the wrong person or you made faux pas of the current morals and if you went up to ask somebody to dance and they were with somebody, you had to ask their permission. You know, you had to ask the bitch's permission if you could dance with the femme.

My next question, what about roles?

Oh, yeah. They were real definite. When I first came out, I was sort of an anomaly. They couldn't figure out what I was. And that used to make people real nervous. I sort of got this message that I was supposed to be something, one or the other. Then because I was tall and athletic, people just sort of started to assume and put me into a role. And I adopted that and I got into the manners and stuff for a while. Part of it felt fairly natural and other parts of it felt weird and I couldn't get into the fighting part of it. That was the hard part for me: "You keep away from her!" [Laughs] I didn't like that.

Just a bizarre group of people, and we were all so closeted and crazy and it was bizarre behavior and the Club was really a focal point for people who didn't have any other kind of organization or — you had your social group, kind of, that you would go to have dinner with each other and stuff like that, but going out, you didn't go to the movies a whole lot as a couple. You might go, but you had to go like you were sisters or something. So that was the one

place where we all could kind of go and let our hair down and it was okay to touch each other and it was okay to look at each other and dance, and, and, and stuff like that. But it was just really — it served a purpose. The bars really did serve that purpose. Most of us were there most of the time.

In fact, it was pretty much a syndrome that if you didn't see anybody for a while, then it meant they had found a lover. And then couples that hadn't been out for a while started to come out, then you thought that there was something going on and then the next thing you know, they would be coming out as singles.

I think one of the phenomena in the lesbian community is being able to get along after you break up, which heterosexuals are just beginning to find out, you know. After a divorce, they can still have good friendships and stuff and extended families and all that stuff that they think are so wonderful and know that they just discovered. We've been doing that for years because of the social need to survive.

There are not that many of us who are out in the open and you'd be in a group and some of the groups in those days — the social groups — everybody in that group had with everybody else in that group at some point. There were lots of cross-overs like that. Lots of ex-lovers who would then become lovers with someone else's ex-lover and everybody managed to work it out and be friends; there was always a period of distance and hostility and stuff like that, but it was very rare that you saw people really take sides seriously. There would be kind of a gathering of support around each of the two women involved but that would not develop into armed camps. It would just sort of be — everybody would just do their thing and then a year or two later, everybody would all be friends again. You'd all be going to the same parties and some bars and you just more or less — it was survival — we had to work it out, so we learned how to do it.

But being single — having been single — most of that time, you weren't very popular at parties. Single people weren't

very popular. Lesbian life is very complex.

Because people see you as a threat to their relationship?

Uh-huh. It wasn't very natural to be single as a lesbian. I wasn't considered. You just had to get coupled up and if you were single, then everybody was trying to couple you up or introduce you to somebody else.

When did you start becoming more politically active?

When I was back East in 1970. In 1970 I went back there with Carol. . . I was just bored and didn't know what to do with myself and went down to campus one day to pick her up and I saw a sign for a class on gay lifestyles. I was like, "Oh wow!" So I decided that I was going to go to the classes at the University of Pennsylvania and Carol didn't want me to go by myself. I mean, she just didn't want me to have a new experience without her, so she went with me. We sat in back of the room and I couldn't believe that they were talking about this. Barbara Gittings was one of the speakers. . . I was just blown away by the fact that these gay people are getting up there and saying all these wonderful things, so the week after Barbara spoke, I went up to talk to her and a group of people were planning a parade. They had had one the year before in New York and some of the people there had worked on the one in New York. That one in New York was the first one anywhere in the United States — 1971. They wanted to have one in Philadelphia in 1972 and I thought, "Oh wow!" You know? I was going to the meeting and I was getting really bitten by the bug.

That was my introduction to a lot of people with political experience and political perspectives of what it all meant and everything and it was a very exciting time. We got very close-knit, the group of us that were planning this parade. We went out at 4:00 a.m. to the transvestite pick-up bars and talking to people in bars all over the Delaware Valley. It was amazing to me, first of all, to meet all these people and have this cause. So we did. We had the parade and it was an overwhelming suc-

cess. Over 8000 people or something like that.

When did you return to San Diego?

In 1975.

So what was happening politically with the gay community in San Diego when you returned?

Well, it was just sort of beginning to emerge. I guess there had been a gay liberation front at San Diego State which had evolved through the planning committee for the Gay Center. When I was back East, I had read in some gay newspaper, I had read and seen a picture of this gay center in San Diego and I was just really amazed that such a thing existed. I wasn't even sure what Golden Hill was. But I was just amazed. So I came back here and dove by the building and I thought, "My goodness, here it is right in San Diego, a gay center. Wow-ee!" So I went there and met some people. . . and I found out they were looking for a director. . . and I decided that I'd apply for the job because I hadn't been able to find any work in drafting at the time. So I thought, "What the heck, I'll apply for this job." And it seemed really exciting to me, so I did. I was the only applicant, so I got the job.

In the first week I was there, I kept sitting up in the office and kept wondering what I was going to do now and waiting for something to happen. The second day I was there we had an AWOI. Marine. The fourth day I was there I got a call from someone who was traveling through from one of the New England states, a woman and her lover had been arrested for shoplifting and she was calling from jail. It was the woman who was arrested. Her car was in the San-On parking lot in North Park with two dogs in it and she was worried about her dogs. She also wanted her lover and the people they were staying with to know that she was in jail and she didn't have their phone number nor did she know where they lived except that it was Arizona Street near the park. . . I found it and went up and knocked on the door. . . It was a "crash" house being run by Las Hermanas. I knew nothing of all that system. I came in and told this woman and

look her back so that she had an extra set of keys and we rescued the dogs and I got them in touch with a lawyer. I thought, "Wow, I did something successful!" I was proud of myself because for the first few months there I was just simply reacting to crises, then I began to look at structure and administration and stuff like that and developing a staff and looking at programs and all of that stuff new and all this shit I had to learn.

Were you the first director?

I was the third one. . . I started in the spring of 1975, I think, and I was there for almost two years.

So a lot of the programs weren't actually already set up?

They were on paper. They had a whole

lot of programs they had set up in their planning committee, and implementation of this center and the programs have all ways been there and they have sort of all been operating and sometimes it's been half up and sometimes it has been down.

What was the level of involvement for women in the center at that time?

It was the highest it has ever been — when I started there. They had a regular women's night. They had eight or nine peer counselors who did stuff by phone for women. . . A whole lot of women involved with a lot of energy. I had a couple of women military counselors and other women on the phones, a whole office. A lot of the original women who had been involved with the center broke away be-

fore I ever came along and started Las Hermanas. I always thought that a lot of the reason why women didn't get more involved in that they had other places to go. I still think that's the case.

I think the needs are different and in some ways the center was never really addressed to these women in the same ways. It has been so male identified and so male-focused that they have just taken the same programs that have been effective for men and tried to make them for women too. I think even women would come into our program without seeing that. I'm just now beginning to look at that, as I have some kind of long-range perspective. But in the middle of it, I couldn't see that either. But I think that is probably one of

the major reasons why the involvement in the center was not as high as it is now. Aside from the fact that there is some sexism and all that other stuff, too. I think basically there are some different needs and different types of programs are needed to meet those needs and we just never looked at it from that angle. So I did that for about two years and then I would just burn out, crises in my personal life and stuff, and I dropped out of everything for about a year and I came back and volunteered in the center and did the speaker's bit for a while and then I dropped that didn't do anything for a while and then came back on the board. A thumbnail sketch. . . Is there anything else?

Yes. How do lesbians do it? I'll never tell! [Laughs]

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Two Batons



Jonathan Saville

JONATHAN SAVILLE

In front of *Muscle* in San Francisco I recently heard a black effect musician playing a bizarre instrument called the steel drums. It is a large, concave metal vessel, played by the musician's brushing his fingers over its interior surface so as to evoke the different pitches. This man was playing the Chopin Ballade in G Minor, while the listening crowd stood around him in a state bordering on hypnosis. It was not

could go on only afterward. At the moment, what the listeners knew was that they were absorbed in the music, that it carried their minds on from instant to instant and refused to let go until the final note was reached.

This is, in fact, the only real criterion for judging a musical performance: all the other elements — technique, quality of the instrument, setting, type of music, sensual appeal, even fidelity to the score — are secondary. And it is by this standard that one may judge the opening concert of the San Diego Symphony's 1981-82 season to constitute such an important event in our community's musical life. That there was a concert at all is momentous enough, considering the symphony's financial woes. But what counts ultimately is not the dedication of the management, the fundraising activities, the last-minute loans, the persuasive publicity campaign, but the quality of the performance which all these activities succeeded in letting us hear. The orchestra has never played better. The string sections, always the weak point in this otherwise excellent organization, displayed a considerably richer and fuller tone than we had learned to expect from them, not because the talents of the individual players have improved but because conductor David Atherton managed to get them, at long last, to listen to each other and to play with a unanimity of pitch, dynamics, and attack. There is no sense in pretending that the San Diego Symphony has reached the technical level of the Chicago Symphony or even the Los Angeles Philharmonic, but under Mr. Atherton's direction it sounds like an authentically good orchestra, one which does not offend by manifest defects and which displays a consistently high level of competence. In other words, Mr. Atherton, building on the work of his predecessor, Peter Erskine, has in his disposal an excellent instrument; if it is not yet quite first-class, it is nevertheless much too good enough to do some first-class music making.

That is precisely what it did at last week's concert, a happy event marking Mr. Atherton's debut as music director. What a brilliant conductor San Diego has found! Brilliant by the ultimate standard: the ability to make the music an unimpairedly fascinating experience. This was the case with both the Sibelius First Symphony and Stravinsky's *Rite of Spring*, two works in radically different styles, both of which Mr. Atherton seems to have mastered thoroughly. There is nothing secret about the way Mr. Atherton achieves his musical results. There is a strong rhythmic impulse in his conducting, driving the mind of the listener forward, yet the rhythm always remains flexible enough to allow the mind to breathe, to see the shape of things before once again being drawn along. There is a pronounced emphasis on the arching of phrases, with vivid (but never garish) contrasts of dynamic level within the phrase. There is a strikingly perceptible sense of overall structure, with each event in the score shaped and colored not only according to its own internal needs but also in terms of its relationship to the shape of the entire work. In both the Sibelius and the Stravinsky, one always knew where one was coming from and where one was going to, in addition to the local momentary expressiveness or primitive strength of any individual passage. The music was inevitably captured by the powerful intelligence of Mr. Atherton's conducting, an intelligence that made the listener himself more intelligent, more perceptive, more aware of the meaning of the music from the inside. This was a musical experience fully alive and fully memorable.

Quite the opposite has to be said about the concert of the L.A. Philharmonic at the Civic Theatre two days later. Conductor Carlo Maria Giulini is sometimes splendid, exhibiting a fabulous attentiveness to details of texture and coloration, and creating patterns of sound in which the clarity and balance are so exquisite that one's mouth waters, as though before a perfectly prepared and served feast. Unlike virtually all conductors of his stature, however, he is also sometimes extremely dull, overly fussy in detail work, and stupefyingly static in his concept of the music, so that one occasionally feels that a piece he is performing has been going on for hours and hours and not getting anywhere.

Mr. Giulini was generally in this latter

persona in the recent concert devoted to works by Beethoven, Weber, and Ezra Lakerman. The only work on the program that managed to hold my interest was Lakerman's Symphony for Brass and Orchestra, which was commissioned by the Philharmonic and performed by them for the first time earlier this year. This is a broad, powerful, expressive work, exuberantly American in its formal devices and its emotional range, strongly reminiscent of William Schuman and Peter Mennin. The second movement, in particular, was a superbly crafted embodiment of the essential American loneliness, a lyrical despair one hears in the works of no other nation; and the final movement, with its anxiety and agitation, its massively exciting brass, and its motoric rhythms, had an equally suggestive flavor of American life, the urban environment of the American mind. This is not exactly Mr. Giulini's kind of music, but he and the orchestra seemed to do a creditable job with it. Something was missing, however; perhaps a bit more

roughness and vitality would have suited it better than the suave, almost chamber-music quality Mr. Giulini appeared to favor. Anything would have suited the Weber Bassoon Concerto better than the soporific manner adopted by Mr. Giulini and soloist David Breidenbach. There is much tender, romantic sentiment in this relatively light work, as well as a good deal of perky humor in the final movement, but one would not have suspected any of these qualities in the recent performance. Mr. Breidenbach has a ravishing tone from the bottom to the top of his instrument, and he seemed to be playing from an immense distance, with no interest whatever in the Weber piece, and with little sense of emphasis and contrast in delineating the music's various sections and moods. There was no feeling and no fun, and Mr. Giulini's restrained and lumbering accompaniment did not help things. It was impossible to tell from this mind-numbing

performance how charming a work the Weber concerto can be. As for the Beethoven Fifth Symphony, which ended the program, one had to admire the pellucid beauty of the orchestra's sonorities, sounds a good way beyond anything the San Diego Symphony can produce at its very best. But Mr. Giulini's concept of the music robbed it of much of its tension and force. The obsession with luscious, exquisite sound and smooth lyricism drained the work of vitality and movement; what ought to rush forward was serenely spun out, like a silk thread, and what ought to be mysterious and menacing sounded like a whimsical sigh. It would be wrong to say that my mind wandered during the performance. This was nothing if not an extremely thoughtful re-reading of the score: the Giulini interpretation was full of new, fresh, unexpected ideas, new ways of seeing familiar material, significant alterations of phrasing, tempo, and the like. The newness and strangeness of these subtle changes and

reinterpretations kept the mind awake — but the trouble was that most of the changes were misguided, holding the music back, de-dramatizing it, forcing us to dwell on the particular moment at the expense of the total picture. It was not the music that was absorbing, but the quickness of the interpretation, and this was the salient difference between the concert of the L.A. Philharmonic and the San Diego Symphony. Mr. Atherton may not be conducting as good an orchestra, but the music he draws from the relatively inferior instrument has a high degree of drama, naturalness, and truth. From the point of view of what one could learn about the music and about oneself, the Giulini concert was substantially a waste of time; the Atherton concert, like the Chopin performance by the steel drums player, transcended its imperfections by the conviction it gave the listener that what he was listening to was crucially important, and that he would not have missed the experience for the world.

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Brian Salmon, Madeline McGuire

JEFF SMITH

Last week the Marquis Public Theater announced the winners of its first annual "Marquis Season Awards," which were determined by a vote of subscribers to the theater. *Buried Child*, the disturbing effects of which still linger in memory, won the award for best play, and Tavis Ross was voted best director for his skillful work in that production. Kim McCallum was named best actor for his stunning performance as Lewis Kesselberg, the alleged cannibal in *Devour the Snow*. As the bawdy, life-embracing Bunny in *Gemini*, Minerva Marquis was best actress. Best supporting performers were Bill Dunham, the deranged Tilden in *Buried Child*, and Ester Evans, the irrepressible Essie in *Tambourines to Glory*. There were several strong contenders for the award in each category, and the winners, along with the list of candidates on the ballot, serve as a vivid reminder of the consistently high level of quality theater offered by the Marquis last season.

Compared to theatrical achievements like *Gemini* and *Buried Child* — or even to its lesser successes in 1980-81 — the current production falls far short, outclassed by its predecessors. Tom Stop-

phrases, and seemingly endless redefinitions of committee jargon. The playwright takes five minutes, for example, to define a *quorum*, an unlikely object for comedy if ever there was one. The humor of the plays appears to operate under the principles of plenitude and percentage: saturate the audience with gags and jokes and some may evoke laughter. Some do, but not enough.

Dirty Linn often has the appearance of an in-joke, to which the audience is not made privy. Many of the objects of its satire are topical, and they don't translate well on stage. In order to overcome the topicality of the play, and to jazz up the inherent dullness of what is essentially a committee meeting, director Judith Fein has added several bits of slapstick. Characters tsk-tsk in unison, bump into each other, play an extended version of musical chairs, and spit at each other. Unusable stuff, needless to say, and barely funny the first time. After a while these countless sight gags make the play resemble a performance by Andy Kaufman, the object of which is not pleasure or entertainment but rather a form of slow, scuzzing pain.

New-Found-Land, which takes up much of act two, is also topical, though in a more accessible manner. Its intent is an ironic contrast, between what one sees and hears, in the form of a slide-show tour of America accompanied by a glowing monologue that sounds as if it had been penned by a chronic optimist. As the narrator gabbers in rapture about the beauties of our land, cartoonlike slides depict scenes meant to run counter to his effusive descriptions. This vehicle would have been interesting and would have had some bite if, say, the slide show from *Beatlemania* — a reasonably unflinching, though slanted, look at America's troubles — had been used. Instead, the pictures are shockingly juvenile. They show pigs about to be slaughtered (with a caption underneath them saying "help"), easy political targets like ex-President Nixon looking dumb, and the face of Brooke Shields on the Statue of Liberty. In many ways the intended conflict between the slides and the narration appears more like a competition to see who can out-silly the other. And the combination resembles a course on satire for preschool children.

A simple question run throughout the *disciplined production*: what's the point? But other than the statement that "sexual immorality unites all parties," uttered in the form of a throwaway line, there doesn't seem to be much of one. Stoppard wrote the plays, the program notes claim, to

commemorate a man named Ed Berdan, who received British citizenship in 1976 and founded a community arts collective in England. How this fact fits in with the two plays, at least in the current production at the Marquis, is as much a mystery as what we are meant to make of them. Although both plays contain flashes of sharp, John Iovine-like wit and linguistic dexterity, the hallmarks of the playwright's style, the production tends to de-emphasize these strengths (or to garble them in thick, imitation British accents) and to favor the inane visual gimmicks that detract heavily from the power of Stoppard's language. These gimmicks have a centrifugal quality — almost an aversion to unity — and the net result is not addition, but subtraction.

This diffuseness is evident in the ensemble work of the cast. Though it has many capable actors — including Brian Salmon (excellent in *Vatav* recently at the Second Avenue Theatre) and John Ara Martin (unforgettable as Herschel, the lover of trains, in *Gemini*) — the cast in general strains unduly at being silly, and it stresses the elements of slapstick that detract from the show. Only Madeline McGuire and Kevin P. Mullin capture the flavor of the two plays successfully.

As the sex object whose clothing disappars quickly, McGuire is both the object of the committee's fervor and the source of its sexual favors. She is also little more than a reciter of the men's speeches — a task she performs on occasion at a dizzying clip. McGuire deserves better roles than Miss Gotoberd. Kevin P. Mullin, who doubles as Withenshaw (the officious, corrupt chairman of the select committee) and as the wide-eyed narrator of the slide show, gives one of his best efforts to date. His Withenshaw has the verbal precision, often lacking in the other characterizations, necessary to give life to the part and the production. And his narrated tour of America, an extended commentary delivered in a moon-and-apple-pie tone, is splendid. Would that the slides themselves were equal to his remarkable presentation.

The first annual "Marquis Season Awards" provide eloquent testimony to the excellent work being produced at the small theater on India Street. Shows like *Gemini*, *Buried Child*, *Tambourines to Glory*, and *Devour the Snow* also suggest that more first-rate theater is yet to come. But *Dirty Linn* and *New-Found-Land* in the form of a throwaway line, there doesn't seem to be much of one. Stoppard wrote the plays, the program notes claim, to

Off the Cuff

If you could travel anywhere in time and space, where would you go?



Charlie Berahard
Camera Sales
Irvine

I was an only child and I wasn't really into having children, but four months ago I became a father and everything has changed. It's amazing. It brings up a whole other realm to think about. One day I'll be gone. I'd like to be able to project myself into the future to see what he'll be like, what he'll be able to accomplish when I'm not around. I wonder what his children will be doing after he's gone. I know I'm not going to live to be 110 — I mean, you can go out there and walk off a curb and that would be it. The world's getting crazier. Who knows what will happen? I'd like to go into the future just to see.



Sheryl Dempsey
Student
Janel

I'd take a trip to the past. The past would have been really neat — exciting. They rode horses and buggies around. All the women were dressed all the time and were real feminine. You had wars, but it was hand-to-hand combat, not all of these nuclear bombs and stuff. I think I'd spend some time in the old West — covered wagons on the prairie, old saloons, cowboys. The future doesn't interest me at all; I wouldn't want to go into the future. They're replacing people with machines — push buttons, cars that fly. It's just too much.



Thomas Powers
Retired
Calder Park

Anywhere. Right now. Anywhere they'd take me or send me, past or future. I live here all by myself now — alone. My wife died two years ago. We loved to travel together. I walk up to the senior center sometimes. I think it's harder to meet people when you're older, people who would really become a part of your life, put up with the problems. I'll meet one or two nice ladies and then months will go by before I see them again. I grew up in Boston. We had many friends — politicians, judges. The time goes by. When you're alone you think a lot of things, things you wish that maybe you had done differently. I wouldn't mind going to Las Vegas but it would be fun to have someone to go with.



John Southward
Shoe Repairman
La Mesa

I'd say heaven. Like the song says, "Heaven is a wonderful place, filled with His glory and grace." That also comes from my belief and convictions in heaven, too. I think it's a real place right now, so I'm just as apt to try to convince people now. I don't need to experience it beforehand. That's my answer for space. If you're talking about the earth, I'd like to go back to Israel, to the time of Christ. I wouldn't want to see it to believe it, but it would be an exciting time. Just to see the people and their customs would interest me.



Antoinette Marie
Lingerie Salesperson
Mission Hills

I'd explore the whole world at different points in time to get a feeling for different cultures and different environments. It would be an adventure. I'd go back in time to see how it was then and I'd certainly go into the future to see if we've improved at all. My parents' ancestors are from Italy — somewhere in the boot. It would be fascinating to really go back in time and visit them and see what they looked like, see if there's any resemblance, any similarities to our family now. At the present time I'd like to go to Hawaii. I've always wanted to go there. They have super drinks and greetings with leis and all.

— Lin Jakary

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READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Greek Songs and Folk Dances will be presented by the forty-member Parthenon Dancers of Greece, all in colorful native costumes. Saturday, October 31, 8 p.m., Mandeville Center Auditorium. USD, 452-4559.

Ballet, excerpts from the Nutcracker Suite will be presented by the North County Ballet Company at the Carlsbad Fall Fair, Sunday, November 1, 10:30 a.m. and 12:30 and 2:30 p.m., in the park across from the Carlsbad Chamber of Commerce between Elm and Grand streets. Carlsbad, 729-8741.

Film

"The Legend of Sleepy Hollow," a classic animated version of Washington Irving's tale, will share the bill with Donald Duck in a special Halloween program. Thursday, October 29, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8231.

San Diego International Film Festival continues with Maschio

Shiroda's Demon Pond and Percy Adlon's Celina. Thursday, October 29, 7 and 9:30 p.m., respectively. Claude Sauter's A Bal San and Anna Thomas's The Haunting of M. Friday, October 30, 7 and 9:30 p.m.; Chantal Akerman's News from Home, Ulli Lommel's Obleas, Paul Morrissey's Madeline Wang's, Saturday, October 31, 1, 7, and 9:30 p.m.; and concludes with Arturo Ripstein's Caldena Perpetua, Carlos Saura's Desprea, Desprea, and Peter Bogdanovich's They All Laughed (two showings). Sunday, November 1, 1, 4, 7, and 10:30 p.m., La Jolla Museum of Contemporary Art, 730 Prospect Street, La Jolla. 454-9400.

"Rosie the Riveter" comes to town, along with The Willard 8, in the Political Film Series of the UCSD Committee for World Democracy. Friday, October 30, 7 p.m., TLH 107, UCSD. Free. 452-3362.

Animals, Prehistoric and Present, including movie makers of Japan, the only monkeys known to play in the water, will be the subjects of four short color films. Saturday, October 31 and Sunday, November 1, 1 and 2:30 p.m., in the park across from the Carlsbad Chamber of Commerce between Elm and Grand streets. Carlsbad, 729-8741.

"That Funny Boy From B-5" continues a series of feature films on life in the Soviet Union. Saturday, October 31, 2:30 p.m., Society for U.S.-Soviet Friendship, 3011 Beech Street. 234-5601.

"The Great Barrier Reef," the longest continuous reef system in the world, is the subject of a new film projected through a fish-eye lens, shown daily at the Reuben H. Fleet Space Theater, Balboa Park. 236-1068.

Music

Pump and Ceremony will be provided by the Regimental Band of Her Majesty's Coldstream Guards and the Royal Scots Dragon Guards. Thursday, October 29, 8 p.m., Sports Arena. 224-4176.

Symphony South of the Border, the San Diego County Symphony Orchestra will perform works by von Weber, Glazier, and Franck, with Howard Wells as guest pianist. Thursday, October 29, 8 p.m., Club Comptone, Agua Caliente Boulevard, Tijuana. 449-7674.

Friday Evening Concerts journeys back to medieval Spain when the Alfonso X Earth Music Ensemble plays ritual songs, Christian hymns, and Andalusian court music, performed on diverse and unusual instruments. Friday, October 30, 8 p.m., Smith Recital Hall, SDSU, 265-6947. (Broadcast on Sunday, November 1, 11 a.m., KPBS-FM 89.)

Percussive Music will be performed by Donald Knack, including works by Cage, Debussy, and Knack. Friday, October 30, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Symphony, the San Diego Symphony performs MacDowell's Piano Concerto no. 2 in D Minor, Haydn's Symphony no. 35 in B-flat and Schubert's Symphony no. 2 in D, with guest soloist James Tocco on piano, and a pre-concert lecture by Laura Jones one hour before each performance. Friday, October 30 and Saturday, October 31, 8 p.m., Civic Theatre, downtown. 236-6510.

Del Mar Jazz Series begins with

guitarist Peter Sprague. Friday, October 30, 8 p.m., Stratford Studio Theater, 1355 Stratford Court, Del Mar. 436-2730 or 282-6512.

Supra! Hiroko Kitano will perform in a recital sponsored by the Creative Society. Friday, October 30, 8:15 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 455-0502.

Orchestra, the Pro-Arte Orchestra of Munich, Germany, is led by flautist Kurt Rodell in the last days of this year's October International. Friday, October 30, 8:30 p.m., Teatro de la Casa de la Cultura, Paris and Lisboa streets, Tijuana. 233-0141.

Spooky Songs and Tales will be sung and told by Sandy Duxbury and Harlyne Giesler. Saturday, October 31, 7:30 and 9:30 p.m., Old Time Cafe, 164 North Highway 101, Leucadia. 436-4030.

Organ Music, compositions by Bach, Mendelssohn, Mozart, Schumann, and Widor, will be played by James Fisher. Sunday, November 1, 7 p.m., St. Luke's Lutheran Church, 5150 Willson Street, La Mesa. Free. 461-6633.

One Thousand Years of Jazz, no jazz isn't that old, but the collective ages of the musicians in the band of this name equal 1000, and they play and sing and dance Dixieland-style. Sunday, November 1, 8:30 p.m., Teatro de la Casa de la Cultura, Paris and Lisboa streets, Tijuana. 233-0141.

Cottage Concerts series will present the Miramar Horn Trio playing works of Brahms, Beethoven, and Bruch. Monday, November 2,

noon, Scripps Cottage, SDSU. Free. 265-5204.

Mini-Concert, a program of classical music will be performed on flute and guitar by Valerie King and Anissa Angarola. Monday, November 2, noon, Civic Theatre, downtown. Free. 459-7551.

Choir Music, the San Diego State University Brass Choir will perform Renaissance and modern music by Susato, Hattley, Kay, Rautavaara, and Hogg. Tuesday, November 3, 8 p.m., Smith Recital Hall, SDSU. 265-6031.

Noontime Concerts will feature Henry Kolar and Jim Zagami playing duos for violas. Wednesday, November 4, 12:15 p.m., French Parlor, Fountains Hall, USD. Free. 291-6460/4626.

Wednesday Evenings at the Mandeville Center concert series opens with the Knoss Quartet playing Schubert's String Quartet no. 8, Paganini's String Quartet no. 1, and "Lyric Suite" by Berg. Wednesday, November 4, 8 p.m., Mandeville Center, UCSD. 452-3229.

Brahms Songs and Cycles will be sung by vocalists Kellie Evans, Anita Coler, Max Chodson, and John Moir, accompanied by Carmen McDonald and Ronald Cowsbrub. Wednesday, November 4, 8 p.m., McEwen Music Center, 40th and El Cajon streets. Free. 270-9536.

Alcohol will feature antique and home-crafted airplanes. Saturday, October 31, and Sunday, November 1, 7 p.m., MacKinnon Airport, 2450 Montecito Road, Ramona. 756-5121.

"Screen-in-the-Dark" Halloween haunted house of Campus Life will provide monsters and a midway, through Saturday, October 31, 6:30 to 10 p.m., Clairmont Mesa Boulevard and I-805, San Diego. 386-4500.

Gallivanting Goblins, costumed villains will be led by Wallabout International on a Halloween jaunt. Saturday, October 31, 7 p.m., 10th and Adams streets, Numaal Heights. 780-4106.

Halloween Bicycle Ride sponsored by American Youth Hostels will tour, in costumes, through the streets of San Diego. Saturday, October 31, noon, parking lot at Presidio Park. Free. 239-2644.

Tropical Fish Show, fifty salt- and freshwater denizens will be exhibited in the San Diego Tropical Fish Society's fifteenth annual show. Saturday, October 31, noon, room 101, Casa del Prado, Balboa Park. 427-1030.

"Creatures From Another World" will be the junior and senior high students dressed in

TO LOCAL EVENTS

formation. Thursday, October 29, 9 a.m. to 9 p.m., Mormon Church, Chestnut and Monroe streets, Carlsbad. 291-2602.

"Borracho Daze," the sixteenth annual, features arts and crafts, a parade, a barbecue, theater, and an airshow. Friday, October 30 through Sunday, November 1, Borrego Springs. 767-5555 or 767-3232.

Giant Pumpkin weight-passing contest is one of the events in a two-day Halloween celebration which also features free ghoulish "facials" (Saturday, October 31, 3:30 p.m.). Friday, October 30 and Saturday, October 31, Plaza of the Four Flags, Lomas Santa Fe Drive, Lomas Santa Fe.

Not Your Ordinary Beauty Contest, Miss Seaport Village will be found through a photo shoot, to benefit Muscular Dystrophy Association. Saturday, October 31 and Sunday, November 1, and a last round on Sunday, November 7 and Sunday, November 8, Seaport Village, embarrasado. 233-2970.

Haunted Museum will fill the halls with mummies, mad doctors, and mad men, as well as goblins and ghosts, through Saturday, October 31, 6 p.m. to 9 p.m., Museum of Man, Balboa Park. 239-2001.

Fall Harvest Festival will feature hazelnut sales, melodrama, arts and crafts, and apples, through Saturday, October 31, Julian Town Hall, 2133 Main Street, Julian. 765-1857.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 651 Fifth Avenue, downtown. Free. 233-5227.

Flowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m., and brought at a weekly mass plant sale. Sundays from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 753-4432.

Nature Walks will be guided every Sunday and Sunday, 1:30 p.m., Torrey Pines State Reserve. Del Mar (755-2063 or 452-8732); every Sunday by the Audubon Society, Gerald E. Nelson, Thursday, October 29, 7 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar. 755-8717 or 275-1925.

their extraterrestrial costumes for this contest. Saturday, October 31, 2 to 4 p.m., Reuben H. Fleet Space Theater, Balboa Park. 238-1233 x205.

Charity Costume Ball will benefit Special Olympics and include rock music, magic, laser shows, and costume contest. Saturday, October 31, 7:30 p.m., Sea World Pavilion. 565-6006.

"Dada-Do," a Halloween celebration in the spirit of Dadaism includes costume contest, music, dance, poetry, and general outrageousness. Saturday, October 31, 8 p.m., Fourth and G streets, Gaslamp Quarter. 233-5227.

Charger Football, the San Diego Chargers will cangle with the first-place Kansas City Chiefs, Sunday, November 1, 1 p.m., San Diego Stadium. 280-2111.

Harness Racing, Del Mar is the scene for the first major season of harness racing in San Diego since 1949. Tuesday through Saturday until December 19, post time 12:45 p.m., Del Mar Racetrack. 481-3387.

Volleyball, the Costa/USA men's national team continues their international competition against Brazil. Wednesday, November 4, 7:30 p.m., UCSD gymnasium. 692-4162.

Architectural Photography will be discussed from the technical and creative perspectives by photographer Sandra Williams. Thursday, October 29, 7 p.m., room 801, Southwestern College, 900 Day La Jolla Road, Chula Vista. Free. 421-1180.

Three Poets, Gary Brown, Madeline Drake, and Blue Miller will read from their works. Thursday, October 29, 7 p.m., San Diego Public Library, 810 S Street, downtown. Free. 282-9227.

Parent-Child Relationships will be covered in a series of discussions which begins with a talk on "Trust — Limits and Discipline" by Gerald E. Nelson. Thursday, October 29, 7 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar. 755-8717 or 275-1925.

History Museum, 2 p.m., Florida Canyon, Balboa Park (232-1821 x48). Free.

Sports

Autumn Race Classic, the largest cycling event in Southern California, will be held Friday, October 30, 8 p.m., and Saturday, October 31, 11 a.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570 or 220-1429.

Clippers Basketball, the San Diego Clippers and their number-one draft pick, Tom Chambers, attempt to start off the new season on the right foot against the defending Western Conference champions the Houston Rockets. Saturday, October 31, 7:35 p.m., Sports Arena. 224-4176.

Charger Football, the San Diego Chargers will cangle with the first-place Kansas City Chiefs, Sunday, November 1, 1 p.m., San Diego Stadium. 280-2111.

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Planetarium Lecture Series continues with "An Evening with Our Nearest Cosmic Neighbors" presented by Jon Olson. Thursday, October 29, 7:30 p.m., room 302, Southwestern College, 900 Day La Jolla Road, Chula Vista. 421-1180.

Allergies, why they occur and what to do about them, will be discussed by Eli O. Melzer. Thursday, October 29, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa. 465-1700 x321.

"Weapons, Defense, and Foreign Policy" will be discussed by James Fallows, Washington editor of The Atlantic and chief speechwriter for ex-President Carter, in an address to the World Affairs Council of San Diego. Friday, October 30, 11:30 a.m., House of Hospitality, Balboa Park. 231-0111.

Poland's Solidarity Union and its political and economic consequences will be discussed. Friday, October 30, 7:30 p.m., Milligan Forum, 1053 15th Street, downtown. 234-4630.

Racial Justice in the public and private sectors will be the topic of a

forum whose panelists include Lorenzo Williams, Clarence Pennington, Jose Hano, and Peter Chastant. Saturday, October 31, 9:30 a.m. to 3 p.m., First Unitarian Church, 4400 First Street, Hillcrest. Free. 298-9978.

"No to the Neutron Bomb," a "rap and write" discussion about nuclear weapons. Saturday, October 31, 1 p.m., Society for U.S.-Soviet Friendship, 3011 Beech Street, Balboa Park. 234-5401.

Elephant Seals, a species once within a whisker of becoming extinct and now increasing dramatically, will be discussed by animal behaviorist Barry Le Boef. Friday, October 30, 7:30 p.m., San Diego Natural History Museum, Balboa Park. 232-1821.

"How to Take Slides of Your Own Work" will be the subject of a talk intended to help artists document and present their work. Friday, October 30, 7:30 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park. 234-5946.

Poetry Reading will be given by Irena Murr and Peter O'Donnell. Saturday, October 31, 7:30 p.m., Plam's Books, 1615 Lewis Street.

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READER'S GUIDE

Mission Hills, Free, 294-7298.

Poetry Reading. Local poets T.C. Marshall and Garth Tschernich will read their poems. Sunday, November 1, 2 p.m., Villa Montecito, 1925 K Street, San Diego. Free. 239-2211.

Local Poet Forrest Curo will read selections from his poetry. Monday, November 2, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"Introducing Genes into Mammalian Cells" is the topic of a public lecture by Nobel Prize-winner Paul Berg of the Stanford University of Medicine. Tuesday, November 3, noon, UCSD School of Medicine. Free. 452-3714.

New Writing Series continues

with translator and short-story writer Lidia Davis reading. Wednesday, November 4, 4 p.m., Revolve Formal Lounge, UCSD. 452-6766.

"Images from the Tannic Tradition" is the subject of a talk about the Indian art tradition by philosopher and art historian Ajit Meskerjee. Wednesday, November 4, 5:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

The Ringed Planet, a look at the "poetics of Saturn" will be presented by John and Stephanie Mead. Wednesday, November 4, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"Blazing Saddles" Mel Brooks' barely controlled takeoff on the Westerns is perhaps his best.

Radio/TV

"The Lord of the Rings" BBC

radio dramatization will continue with "The Fellowship of the Ring" and "The Mines of Moria," in which Frodo and companions meet with obstacles and misadventure in their attempts to cross the Misty Mountains. Thursday, October 29, 7 p.m., KPBS-FM 89.

"Sprockets" series of classic Hollywood films continues with the Academy Award-winning *A Farewell to Arms*, a romantic adaptation from 1933 of Hemingway's story of the relationship between an ambulance driver and a nurse in World War I, starring Gary Cooper and Helen Hayes. Thursday, October 29, 9 p.m., Channel 15.

"Blazing Saddles" Mel Brooks' barely controlled takeoff on the Westerns is perhaps his best.

Thursday, October 29, 9 p.m., Channel 15.

"Florida Canyon", a documentary of the future of this part of Balboa Park, will air Friday, October 30, 8 p.m., and Saturday, October 31, 4:30 p.m., Cox 24 and Southwest 7 p.m., KPBS-FM 89.

"The Days of Wine and Roses" stars Cliff Robertson and Piper Laurie in a 1958 teleplay about a pair of alcoholics and their difficult relationship. Saturday, October 31, 10 p.m., Channel 15.

Charger Football will televise the confrontation between the Chargers and the Kansas City Chiefs from San Diego Stadium. Sunday, November 1, 1 p.m., Channel 19.

New York Philharmonic will per-

form works of Schubert, Reinecke, Dwyer, and Schumann, with James Galway and Julian Baker on flutes. Sunday, November 1, 1 p.m., Channel 15.

"The Runners" highlights the grace and agility of football's greatest running backs, including Jim Brown and O.J. Simpson. Sunday, November 1, 1 p.m., Channel 10.

"Carmen." Bizet's well-known opera is performed by the San Francisco Opera with Teresa Berganza in the title role. Sunday, November 1, 7 p.m., KPBS-FM 89.

"Did Darwin Get It Wrong?" examines new anthropological evidence, which may not doubt on the nineteenth-century scientist's

TO LOCAL EVENTS

wallet accepted theories of evolution, and reviews the controversy engendered by the views of some opposing fundamentalist groups. Sunday, November 1, 8 p.m., repeating Friday, November 5, 1:30 p.m., Channel 15.

Monday Night Football is telecast from Denver as the Broncos take on the Minnesota Vikings. Monday, November 2, 6 p.m., Channel 10.

"House of Mirrors," an adaptation of Edith Wharton's novel about the decadent life of New York aristocrats in the early 1900s, stars Geraldine Chaplin. Monday, November 2, 8 p.m., Channel 15.

"The Boston Symphony's Centennial Gala" celebrates one of the country's most respected symphonies with performances by Itzhak Perlman, Isaac Stern, Leonid Kozlov, and Mstislav Rostropovich and music by Beethoven, Vivaldi, Haydn, Strauss, and Bartok. Wednesday, November 2, 8 p.m., Channel 15.

"Sundries for the Arts," an exhibition of architectural plans and models submitted as entries in the Rancho Bernardo Performing Arts Center design competition, will be on view through November 7. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Group Show. The twenty-seventh annual juried exhibition of the San Diego Art Institute will continue through November 8. San Diego Art Institute, Balboa Park. 234-5946.

Early Works of performance/ conceptual artist Eleanor Antin, including reconstructed portraits and videotaped performances from the late Sixties to the early Seventies, will be on exhibit through November 14. Boehm Gallery, Palomar College. 744-1150.

Rarely Seen Works of artist Gerrit Greve, including works in colored pencil, oils, and acrylics, can be seen through November 15. Reutter Gallery, 644 Fifth Avenue, downtown. 234-2595.

"America's Architectural Heritage," an exhibition of photographs by G.E. Kidder Smith that records the achievements of American architecture from the Twelfth Century to the mid-1970s, and a selection of eighteenth-century period furniture, will be on view through October 30. Southwestern College Art Gallery, 900 Gray Lakes Road, Chula Vista. 421-1180.

"Mexican Masters Today & Tomorrow," an exhibition of works by thirty-three established and new artists, including Diego Rivera, Rafael Tamayo, and Jose Clemente Orozco, will be on view through October 31. DeCora Art, 1224 Prospect Street, La Jolla. 456-1555.

"Masters," an exhibition of ceramic works by Dora De Lario, glass pieces by Richard Marquis, sculptural baskets by Fern Jacobs, and painted silks by Mia Kodani, will be on view through October 31. Gallery Eight, 7464 Genesee Avenue, La Jolla. 454-9781.

"Quantum Paintings," mixed-media images by Tom Frankovich, will be exhibited through November 1. Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"The Landscapes," paintings and drawings by Jim Rosen, will be exhibited through November 4.

Thomas Baber Gallery, 1410 Girard Avenue, La Jolla. 454-0345.

Ceramic Sculpture of Jens Morrison will be on view through November 5. James Cranley Gallery, Maricopa College, One Barnd Drive, Oceanide. 757-2121.

Quilts and Baskets by Marilyn Chaffee, Polly Jacob Giacchino, Sue Kamin, Denise Myers, and Matt Washington will be on display through November 6. Seneca Jolla Gallery, Center for Women's Studies and Services, 908 E. Street, downtown. 233-8984.

"Belusca," an exhibition of acrylic lacquer and aluminum flake paintings by Chris Deaton, will be on display through November 7. Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

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Halloween

(continued from page 1)

Man of the Kachina spirits, or a mad man of New Guinea, or a mad with doctor, or a mummy. And my performance would have been hideously authentic. It would have been worth your while to phone 239-2201 to hear

was about the bonfire.

In those tepid days, I would have indulged in the simple commercial fun offered at the Plaza of the Four Flags, Lomas Santa Fe Drive at Interstate 5, all day October 30 and 31: a giant pumpkin whose weight is to be guessed, a giant discount sidewalk sale, and the chance (in the garden section, Saturday, October 31, from 10:30 a.m. to 3:30 p.m.) to have a terrifying mask painted on my face by expert make-up artists. How frightened those make-up artists would have been when, in front of their eyes, I gradually became the real Dracula and sank my fangs into their ivory throats!

Blood and the impersonation of Dracula would also have driven me to KGB-FM, 7150 Engineer Road, Kearny Mesa, from 10:00 a.m. to 3:00 p.m. on October 31. There I would have watched avidly as visitors donated their luscious red blood to the San Diego Blood Bank and received in return coupons for meals and shows, a tour of the KGB studios, interpersonal contacts with the Blood Bank staff dressed as insouciant and accumbi, and the new real Ziggy Blood Donor T-shirts.

But such things lie behind me now. Now I spend my Halloween's careering from unpublicized but discoverable party to party in the left and storefronts of the Gaslamp Quarter, attired in death masks by Calvin Klein, bloody stranger gloves by Yves Saint-Laurent, hoods and wens by Oscar de la Renta, and Gianni Versace's custom-made penehene tyrannosaurus foot-claws. It is the one night of the year I look forward to, the night on which I can be fully my horrible self and at the same time spend thousands on my ghastly wardrobe, the night on which I can rave, and dance, and drink, and laugh frightful laughter, along with the scores of other fashionable people downtown who have made Halloween their holiday, not a silly game for children, but an expression of the zesty darkness in the adult heart.

This Halloween, Saturday evening, October 31, I will make sure to put in an appearance at the "Dada [Dx]" a tribute to Dada art to be held in the Gaslamp Quarter from 8:00 p.m. until 1:00 a.m. How unthinkingly I will dress and act, in the spirit of that anti-establishment art movement, and how voraciously I will devour the Dada poetry, the music, the dance, the items in the art exhibit, and the refreshments. I have already called 233-5227 for information, and bought my advance-sale ticket at the Gaslamp Quarter Association's office, 652 Fifth Avenue. So you will see me in full regalia — gorilla fur from Neiman-Marcus wrapped erotically around my loins — at the party, which is to be held in the newly renovated Carriage Works at the corner of Fourth and G streets.

Some time in the evening I will also slipper up to Sea World for the Halloween Charity Costume Ball sponsored by KPRI and the Nice Guys for the benefit of the Special Olympics, an organization devoted to athletic competitions for the mentally retarded. The party starts at the Sea World Pavilion at 7:30 p.m., and while others pay attention to rock bands, laser shows, magicians, and the like, the panel of judges, including Police Chief Bill Kelsner and Supervisor Roger Hedgecock, will be awarding the prize for best costume — a 1982 SR-5 Toyota Corolla — to me, replete in my Frankenstein costume from the fall collection

of Ron Cherekin. In wideawake cotton corsetary rags and a face of stretched reverse-leather calfskin with cotton and Dacron Scotch plaid underwear splices and a sleek zip-pocket snap-closure high-throat-latched hargman's nose in nylon-trimmed aqua poplin. The tickets for this event, a mere ten dollars or so, are available at Second Sole Athletic Shoe Stores, Mad Jack's Sound Centers, the San Diego Costume Shop, the Sports Arena, and all Arena ticket agencies and Ticketron locations; more information is available by calling 565-6006.

And while I am there, I will slip into the separate hosed and catered party at Captain Kidd's Gallery, adjacent to the Sea World Pavilion. Also sponsored by the Nice Guys, and for the same worthy cause, this "Gold Circle" party will be the real thing, the elite bash, the Halloween celebration for the beautiful people who can afford the tab of one hundred dollars per couple. I have called the Nice Guys at 299-5540 to get all the scintillating and ghoulish details of this event, over which I am already slaving.

And then — on all the other parties: To the glory of the mortals! To the newest suppurating wrinkle in adult entertainment, as the pathologically young in heart of our leisure civilization search around desperately for sensations to whet their jaded appetites.

— Achilles Hertz

JEWISH SINGLES 25-39

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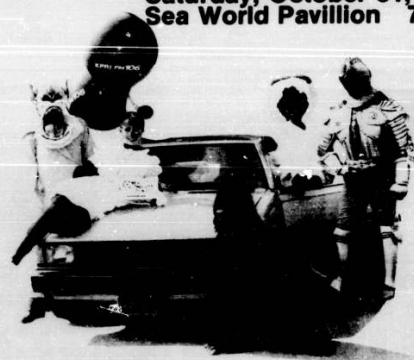
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COSTUMES BY SAN DIEGO COSTUME

Produced by Hinkle

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 80802, San Diego 92188, or call 231-7821 Friday before 5:00 p.m.

There's a pizza place in my neighborhood that, I am convinced, purchases containers of atomized "essence of pizza" from somebody in Little Italy, and pipes the aroma out into the surrounding mall to entice hungry shoppers. The blended smells of garlic, tomato sauce, cheese, and spices are intoxicating, but the unwary diner will discover that the pizzas themselves are probably the worst in San Diego. They are water-thin, pasty, tasteless confections with tomato sauce painted on, whose scanty traces of cheese surely come from an aerosol can. In short, the only compliment one can pay these travesties is that they smell good from the outside.

I mention this because a similar criticism can and should be leveled at much of what passes for pop music and/or rock and roll these days. For the purpose of this week's commentary, at least, the analogy pertains to vocalist Marty Balin, who will appear here Sunday night. To say that Balin's best days are behind him would be accurate, but would wrongly imply that he is still strong, if with questionable results, to produce quality



MARTY BALIN

music. In truth, Balin ceased all pretense years ago, when he emerged from semiretirement to join his old band, the Jefferson (airplane) Starship. The brand of bubblegum-for-adults that Balin unleashed on the Starship's unsuspecting audience was apparently supposed to sound

sincerely romantic, but actually signaled a bathos to those familiar with his earlier work with the Airplane. Blame for the Starship's rapid degeneration from rock iconoclasts to pallid AM mush merchants can be placed squarely on the shoulders of Balin and his weebeegone tunes of lost or

unrequited love. Not content with scuttling the once-proud Starship, Balin continues to test the solo waters, and his current output confirms what was only suggested by his most recent efforts with the band—that Balin has misplaced or abandoned whatever songwriting skills he once displayed, and that he is barely able to carry a tune anymore. If I didn't know better, I would credit Balin with performing vocals of rare melodic inventiveness, but his singing only sounds experimental because he can no longer hold a pitch for more than a couple of seconds.

Like many of his AM peers, Balin favors an "LA" production style that emphasizes the lower and middle frequencies, and a "laid-back," Adult Contemporary instrumentation that bespeaks warmth, sincerity, and maturity. Attentive listeners will discern instead that this glossy recording process only serves to mask music that lacks substance, that is, in effect, thin, pasty, and tasteless. Balin will be at the Bacchanal Sunday night. Caveat emptor.

On the positive side, mandolinist Frank Wakefield will perform four times within two nights this week in North County. Wakefield, in case the name doesn't leap to memory, is a mandolin player of exceptional technique who is credited by many with bringing

that instrument out of the woods and into the pop consciousness. Praise for Wakefield's virtuosity comes from the predictable quarters—David Grisman (Wakefield's pupil), Jerry Garcia, Dash Crofts—but also from several blues and jazz guitarists who marvel at Wakefield's ability to fuse classical precision and modern time signatures with the instrument's traditional country funkiness. Wakefield will play twice each night, Wednesday and Thursday, at the Old Time Cafe in Leucadia.

In other concerts this week, Triumph and Kix will compete for decibel overkill honors at the Fox Theatre tonight, Thursday. *Strange Days*, the latest in a string of bands that attempt to re-create the music and mystique of late, great artists, will perform their "Tribute to the Doors" Friday night at the Backdoor. Peter Sprague, guitarist extraordinaire from Del Mar, will be the featured performer for the opening of the Del Mar Jazz Series, in the Stratford Studio/Theatre on Friday night; the *Friends Band* will play rhythm and blues and reggae in a benefit for the Community Energy Action Network Saturday night in the Adams Avenue Theatre; the *Walters* will bring their reggae and ongoing mystique to Golden Hall Sunday night; and the *Knack* will put forth their latest arguments for their continued existence Wednesday at SDSU's Montezuma Hall.

CONCERTS

Triumph and Kix: Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street, 235-4203.

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

Peter Sprague: Del Mar Jazz Series, Stratford Studio/Theatre, Friday, October 30, 8:00 p.m., 1355 Stratford Court, Del Mar, 436-2730, 292-6312.

Jerry Roney and the Shames, The Rick Elias Band, and Solid State:

Sea World Pavilion, Saturday, October 31, 7:30 p.m., 565-6666.

Friends Band: Adams Avenue Theatre, Saturday, October 31, 8 p.m., 3325 Adams Avenue, 275-1162, Street, 235-4203.

Walters: Golden Hall, Sunday, November 1, 8 p.m., Community Concourse, downtown, 283-1666 or 233-4271.

Marty Balin: Bacchanal, Sunday, November 1, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

The Durand-Reynold Cooperative, USDF's The Cafe, Wednesday, November 4, 8:00 p.m., 452-2311.

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

Frank Wakefield: Old Time Cafe, Wednesday and Thursday, November 4 and 5, 7 and 9 p.m., 1401 North Highway 101, Leucadia, 436-4030.

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

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

Gary Myrick and the Figures: Bacchanal, Sunday, November 8, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

The Romantics: Bacchanal, Tuesday, November 10, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

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

Blackfoot and Del Leppard: Fox Theatre, Friday, November 12, 8 p.m., 720 B Street, 235-4203.

Billy Squier: Fox Theatre, Thursday, November 19, 8 p.m., 720 B Street, 235-4203.

720 B Street, 235-4203.

King Crimson: USD Gymnasium, Sunday, November 22, 8 p.m., 452-4579.

Steve Hackett: Bacchanal, Wednesday, November 25, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

CLUBS

Club listings are compiled by Linda Armi. If you wish to be included, please call 231-2368 Friday afternoon or Saturday before 1:00 p.m. The listings are free.

Margaritas Music & Mike!

If you're into great Folk Rock music, you can enjoy something special this month at La Hacienda's Cantina. Come meet Mike Murphy, a favorite musician known in the Bay area, Seattle, San Valley and Tempe. Listen to the rhythm of his 12 string guitar, and 5 string banjo, while you sip on frosty margaritas in the comfort of the Cantina. You're invited to be a part of Mike's show from Oct. 28th through the 31st (that's Halloween) at 9:00 p.m. and don't forget your costume on Halloween, you might win a prize!

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November 1, Sunday, 8:00 p.m.
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Stu. \$6.50, G.A. \$7.50

An Evening with Monty Python's

**Graham
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November 6, Friday, 8:00 p.m.
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North County

Billy Up Tavern, 143 South Cedros

Avenue, Solana Beach, 941-9022.
Joni McCann and the Cigalo's, rock
and roll, Thursday through
Saturday, the Chicago Set.

Dreadland, Friday happy hours.

Bobby G's, 485 First Street,
Encinitas, 436-7267. Shuffle, rock
and roll, Thursday through
Saturday, E. J. Temple Band
featuring Buddy Miles, rock and
roll, Sunday through Wednesday.

Burn Steel Saloon, East Valley
Parkway at Midway, Escondido,
743-6422. Richie Gary and
Sundown, country, Wednesday.

Charlie's Little Bit of Country, San
Marcos Boulevard at Highway 78,
San Marcos, 744-4120. Dallas
Express, country, Tuesday through
Sunday.

The Cheeping Black, 1740 East
Vista Way, Vista, 726-8770. Printed
Circus, rock and roll, Tuesday
through Saturday.

Distillery East, 750 Metcalf Street,
Escondido, 731-9393. Boats, rock
and roll, Thursday, dance with
Rockin' Steve W., Friday and
Saturday, Pine Line, rock and roll,
Underground, rock and roll,
Sunday, Punk Night: No Age Limit,
SOS, and Personal Conflict,
Wednesday.

Distillery, Old No. 7, 140 South
Sierra Boulevard, Solana Beach,
755-6733. Moving Targets, new
wave, Thursday through Saturday,
4evr, rock and roll, Sunday and
Wednesday.

El Comal Restaurant, 12845 Poway

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OCT. 29 FOX THEATRE **TRIUMPH**
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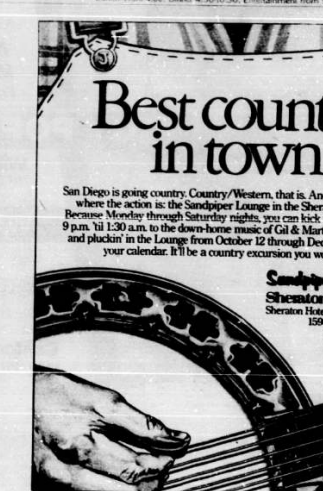
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Road, Poway, 886-1010. Gabriel,
contemporary, country, variety,
Thursday through Saturday.

Firewine Restaurant and Lounge,
439 West Washington, Escondido,
745-1801. Sky High, rock and roll,
Thursday through Saturday.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438.
The Trio featuring Billy Fender,
jazz, Thursday through Saturday;
jazz jam session with Terry Ortega,
Sunday; Clarence Bell and Charles
Smith with Ella Ruth Piggie, jazz,
Tuesday and Wednesday.

Foghammer, 2858 Carlsbad
Boulevard, Carlsbad, 729-3189. Off
Limits, rock and roll, Thursday
through Saturday; Incognito, new
wave, Sunday through Tuesday; Sky
High, rock and roll, Wednesday.

Francher's, 939 North Hill Street,
Oceanside, 722-7123. Bogart, top
40, Thursday through Saturday; top

40, Tuesday and Wednesday, call
club for information.

HBI House, 2730 Via de la Valle, Del
Mar, 755-6614. Crack A'Noun Band,
contemporary, Wednesday through
Saturday.

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

Jelly Bander, 1900 West Harbor
Drive, Oceanside, 722-1831. Tony
Sera's Trio, oldies through
contemporary, Wednesday through
Saturday.

Koster Brown's, 656 First Street,
Encinitas, 942-2986. Country
music, Thursday, call club for
information; Onyx, rock and roll,
Friday and Saturday.

Longshot Saloon, 843 Grand
Avenue, San Marcos, 744-6576.
Onyx, rock and roll, Thursday; Tall
Coffee, country, Friday and
Saturday.

Mendon's, 2231 El Camino Real,
Oceanside, 757-1791. Main Street,
contemporary, Friday and Saturday.

Monterey Jack's, 1390 Bernardo
Plaza Drive, Rancho Bernardo,
565-2400. Old Ridge,
contemporary, variety, comedy,
Thursday through Saturday; Saddle
Sore, country, Wednesday.

Normandy, 215 North Hill Street,
Oceanside, 722-4721. Spice, rock
and roll, Friday and Saturday.

Oakdale Lodge, Lake Wohlford,
749-3100. White Lightnin' Express,
country western, Friday and
Saturday evenings, Sunday
afternoons.

Old Time Cafe, 1464 North

Highway 101, Lencadia, 436-4030.
Womanizing, women's music,
topical and folk, Thursday;
Sam Hinton, folk singer, Friday;
Halloween Show with Sandy
Duckley and Marjorie Gentry, ghost
songs and stories, Saturday; the
Unstrung Heroes, bluegrass,
Sunday; Old Time West Nile,
Tuesday; Frank Waterfield Band,
bluegrass, Wednesday.

Pasaden, 1690 Coast Boulevard,
Del Mar, 755-9345. Pison by, rock
and roll, Friday and Saturday.

Poway Wine Company, 12575
Poway Road, Poway, 746-7296,
566-2070. The E. J. Temple Band,
rock and roll, Thursday through
Saturday.

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

Red Dog Saloon/Valley Fort

Shedhouse, 3757 South Mission
Road, Fallbrook, 728-1998. Country
45 Stars, country western,
Wednesday through Saturday.

Red's Place, 380 North El Camino
Real, Encinitas, 942-1676. Cool and
Crazy, rock and roll, Thursday and
Friday; the Fortis, rock and roll,
Saturday.

Sandy's, 510 West Mission,
Escondido, 743-6920. Chaser, rock
and roll, Thursday through
Saturday.

Stage Coach Inn, 1865 Vista Way,
Vista, 724-9099. California Express,
country, Thursday through Sunday.

Time Machine/Cher Orleans, 302
North Midway, Escondido,
743-1772. John Kitzmiller Big
Band, jazz, Sunday; the Heroes,
rock and roll, Tuesday.

Tillman, 2530 South Highway 101,
Carlsbad, 578-6440. The East/West

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WRITER OF "PEACEFUL EASY FEELING,"
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Wednesday, November 4, 8 p.m. Montezuma Hall
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Elario's, 2955 La Jolla Shores Drive, La Jolla, 439-4411.
Margarita, jazz, Thursday through Sunday; Ron Satterfield, jazz, Tuesday; the Ron Satterfield Quartet, jazz, Wednesday.

El Mero Restaurant, 1845 Quivira Road, Mission Bay, 222-2883.
Jamaican fusion and her group, flamenco music and dance, Thursday through Saturday; Stephen Ball, guitar, violin, Sunday through Tuesday.

Halcyon, 4256 West Point Loma Boulevard, Loma Portal, 225-9659.
Next, rock and roll, Thursday through Saturday; Moving Targets, new wave, Sunday and Monday; Pison Vie, rock and roll, Tuesday and Wednesday.

Hilton Hotel, 1411 Camino Road, Mission Bay, 224-3441; Butch Lacy, jazz, Friday and Saturday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-9411.
Waldemar, contemporary, Tuesday through Saturday.

Island Hotel, 1411 Camino Road, Mission Bay, 224-3441; Butch Lacy, jazz, Friday and Saturday.

Jose Murphy's, 1302 Mission Boulevard, Pacific Beach, 274-3229.
Thanks to the Wanderers, rock and roll, Thursday through Saturday; Cindy and the Sinners, rock and roll, Sunday and Monday; the Normals, rock blues, Tuesday and Wednesday.

La Avenida Restaurant, 1301 Avenida, Coronado, 435-9411.
Thanks to the Wanderers, rock and roll, Thursday through Saturday.

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Saturday, October 31 9 PM
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\$100 fine for best costume

Sunday, November 1 9 PM
Rock 'n' Reggae with
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Every Wednesday in November 9 PM
Rock 'n' Reggae with
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Saturday, November 21
Red Rooster Recording Artists
NRBQ

Sunday, November 22
ROD PIAZZA AND THE NIGHTY FLYERS

Sunday, November 29
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EVERY MONDAY NIGHT 6 PM
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The Aloha, 3053 Clairemont Drive, Clairemont, 276-2246.
The Midnight Riders, country western, Thursday through Saturday; country music, Tuesday and Wednesday.

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The Midnight Riders, country western, Thursday through Saturday; country music, Tuesday and Wednesday.

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Baccharal
LIVE AT THE
FOUR EYES HEROES
THURSDAY, OCTOBER 29
Super Inflation-fighter Weekend
FOUR EYES HEROES
SATURDAY, OCTOBER 31
HALLOWEEN COSTUME BALL
DANCE TO THE
MARTY BALIN FROM JEFFERSON STARSHIP
THE PUSH BAND
CINDY & THE SINNERS
JOHN PRINE ROSIE FLORES
GARY MYRICK AND THE FIGURES
THE ROMANTICS
RENAISSANCE
STEVE HACKETT
TONY KAMPMANN PRESENTS

268-3838
TRIP TICKETS
THE TICKET AGENCY
CONCERT - THEATRE - SPORTS
CHOICE SEATS TO:

★ **TRIUMPH** OCT. 29 FOX THEATRE
★ **STRANGE DAZE** TRIBUTE TO THE DOORS-OCTOBER 30
★ **CHARGERS** BUY/SELL K.C.-NOV. 1
★ **MARTIN MULL** NOV. 7 S.D. STATE
★ **DEF LEPPARD** NOV. 13 W/BLACKFOOT
★ **MOTO-CROSS FINALS** NOV. 14 STADIUM
★ **BILLY SQUIER** NOV. 19 FOX THEATRE
JOURNEY L.A. NOV. 22-25

San Diego's 1st Ticket Service

THE ZOO
ANIMAL COLLECTIBLES
PEWTER FIGURINES (\$5.00 VALUE) \$2.50
4879 CONVERSE (at Balboa) CLAINCANT 268-8444

Reserve, rock and roll, the Boobies, rock and roll, the Purples, new wave, the Hards, rock and roll, Saturday, the Mottos, rhythm and blues, plus guests. Tuesday: Some Ambulants, rock and roll, plus guests. Wednesday:

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa 92030. The Bass Went Home, variety—country to punk. Friday and Saturday.

Stadium Club, 5095 Fairmount Extension (at Tiernan), Mission Gorge, 92030. Legend, country rock. Thursday through Saturday.

San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

The Backdoor, Artec Center, San Diego State University, East San Diego, 92161. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Beachcomber East, 6344 El Cajon Boulevard, East San Diego, 92111. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Boat House, 2049 Harbor Island Drive, Harbor Island, 92111. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 92083. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Chateau Lounge, 3623 College Avenue, College Grove, 92008. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Cafe del Rey, 1549 El Prado, Balboa Park, 92101. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Chateau Lounge, 3623 College Avenue, College Grove, 92008. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Crossroads, 345 Market Street, downtown, 92101. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 92083. The Boobies, rock and roll, plus guests. Tuesday through Saturday.


Droway Maggie's, 31st Street and University Avenue, North Park, 92084. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Friday and Saturday, 31st Street and University Avenue, North Park, 92084. The Boobies, rock and roll, plus guests. Tuesday through Saturday.

Thurs. thru Sat.
THE TRIO featuring
BILLY FENDER
Every Sun. 5-10 pm jazz jam session with
TONY ORTEGA
Tues. & Wed.
CHARLES SMITH
CLARENCE BELL

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

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

Oyster Bar
Eastern Blue Point Oysters 25¢
Eastern Little Neck Clams 25¢
Deep Water Shrimp 25¢
with
FREE Hors d'Oeuvres
All items 5 pm-6:30 pm. Fridays only.
Halloween Party Friday till 7 pm;
costumes welcomed.

Bistro & Continental Food
8th & C Street,
downtown on the trolley line
233-3413


HUBERT


Thurs. thru Sat.
HALLOWEEN PARTY SATURDAY NIGHT
PRIZES • DRINK SPECIALS • DANCE CONTEST
Next week—VISION
"PARTY AT THE BEACH"
THE BEACH CLUB
Bacon & Newspaper, Ocean Beach
222-6822


International Blend
4034 30th Street
No Age Limit 284-9603
This Friday, Oct. 30, 8:30 p.m.
THE DAN MURPHY SHOW
Dr. Demitro no. 2 song
"Not Nice to Fool Mother Nature"
This Sat., Oct. 31, 8:30 p.m. to 1 a.m.
HALLOWEEN PARTY
ESSENCE
JAZZ • ROCK • FUSION • DANCE
Sat., Nov. 7, 8:30 & 10:30 p.m.
MOACIR SANTOS
BRAZILIAN SAMBA DANCE

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

LITTLE BAVARIA
Thurs. Oct. 29
ENFORCER
and **BOB DUBSE**
Fri. Oct. 30
DEFX2
and **CLAUDE COMA & the IVs**
and guests
SATURDAY NIGHT POLKA
with **BOB PALADINS & BOB**
MARTYRS
LUNCH
Wed. Fri.
11 AM-2 PM


Celebrate Halloween
with
SAN ANTONIO
featuring
ASH UNDERWOOD & TERRY CHESLOCK
High energy returns to Halligan's
Rock n' roll, country, original comedy with surprises!
Halloween Costume Contest \$50 1st prize
Saturday, October 31st
Now appearing Thursday - Saturday 9 p.m. - 1 a.m.
OCEAN FRONT DINING
3125 Ocean Blvd. Pacific Beach • (714) 274-3474

NOW APPEARING AT

Rob Schneiderman
with
MANZANITA
WED.—SUN. 9-1
459-0541
11th floor, Summer House Inn
7955 La Jolla Shores Dr.

Live Entertainment
Nightly 9-1
JIM HAWLEY WED.—SAT.
THE CRITTERS SUN. & MON.
THE ROLLERS TUES.
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks

4287 Mission Blvd. Pacific Beach, California 270-7572

Friday, Phil Gross, folksinger and songwriter. Friday, Cathy Curtis, original and contemporary folksinger, early evening Saturday. Halloween Party with the Jackstraws Quintet, new Renaissance variety. Saturday, Dan Murphy, folksinger, comedian, entertainer. Sunday, Old Time Hot Nite with Lou and Virginia Curtis. Monday, Richard Freeman, blues, folk, and originals, early evening Tuesday. Saurus Gail Celi Irish Band, traditional Irish music. Tuesday, Annie Levin, folk music and variety, early evening Wednesday. Walt Hodge, Beatles, ballads, and British folk, Wednesday.

Eric's Rib Place, 4343 Taylor Street, Old Town, 299-0900. Gil Warner, piano bar, Tuesday through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 332-0686. Melissa McCracken, contemporary, Tuesday through Thursday, Jay Star, contemporary, Friday and Saturday.

Harpone Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242. Duende, jazz, Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Jobe and John, contemporary and dance music, Tuesday through Saturday.

International Blend, 4034 30th Street, North Park, 284-9603. Victor Pantoja, Latin jazz, Friday; Marshall, jazz, Saturday; Jaime Valle, jazz, Sunday; comedy nights with Don Victor, Monday and Wednesday; the Bobby Hutcherson Quintet, jazz, Tuesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. The Russ Kirkpatrick Band, Southern soul and artistry, Thursday through Saturday; the Critters, contemporary and country, Wednesday.

Jimmy George's, 6149 University Avenue, East San Diego, 583-5700. Justice, country rock, Thursday through Saturday.

Mandala Wind, 308 University Avenue, Hillcrest, 297-3017. King Biscuit Blues and rhythm and blues, Thursday through Saturday; rock and roll, Monday through Wednesday, club for information.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Prolet, concert rock, Thursday; the Blits Brothers, rock and roll, Friday, Saturday, and Wednesday; rock and roll, Sunday, call club for information; Artisan, rock and roll, Monday; Brats, rock and roll, Tuesday.

The Prime Room Saloon, 956 Second Avenue, downtown, 239-8225. Eddie Gold, piano and vocal variety, Tuesday through Saturday, with Tawny Tann, vocalist, Tuesday; David Heikkila, piano and vocal variety, Sunday and Monday.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-6610. Pigg and the Blits, top 40, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880. Summer Breeze, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Butterfield Stage Saloon: Steve'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 jam session

457-5590
RODEO
TONIGHT THURSDAY
OCTOBER 29
from 9pm to 1am.
THE PENETRATORS
And special from LA
Beachie
and the Beachnuts
Friday, October 30
TWEED SNEAKERS
Halloween
Costume Contest! We have prizes for the most outrageous costumes! Come early and stay late! We'll have a ball! Tweed Sneakers and The Heroes will entertain you!
Show starts at 8:00 PM
Sun and Mon Nov 1 and 2
Dallas Collins
returns for 1 week only!
The Rodeo is located at the corner of La Jolla Village Dr. & Vista La Jolla Dr. Open for lunch, happy hour and dinner. Live entertainment 7 nights a week. You must be 21 to enter. Picture ID required

Through Sat., October 31
DRIFTING WOOD
and
THE LOVE GODS
featuring
JACK TEMPCHIN
WRITER OF "PEACEFUL EASY FEELING" "ALREADY SONE" AND "FLOW DANCING"
Coming Monday 3
Oh! Ridge
Bill Brackett
X-rated comedy
Sunday & Monday Nights
9pm - 1am

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

with Jimmy and Jeannie Cheatham, Sunday.

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

Zebra Club, 560 Fifth Avenue, downtown, 239-4222. Hank's Army, new wave, Thursday; The Girls, new wave, plus guests, Friday; Trowers, disco, new wave, plus guests, Saturday.

East County

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

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055. Summer Wine, top 40, Monday through Saturday.

Boss Bill's, 9225 Mission Gorge Road, Sanitar, 448-9983. Johnny West and the Chaparrals, country, Friday and Saturday.

Cartagena, 10757 Woodside Avenue, Sanitar, 448-6700. The Times, rock and roll, Thursday through Saturday; Next, rock and roll, Tuesday and Wednesday.

Circle D Central, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 461-1579. Carl Simmons and Southern Comfort, country western, Tuesday through Saturday; Country Justice, country western, Sunday and Monday.

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

Driftwood, 5296 Baltimore Drive, La Mesa, 462-0533. Jimmy Nixon, country, Tuesday through Saturday.

Tony Duckers, country, Sunday and Monday.

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

Flint Springs Inn, 15545 Highway 80, El Cajon, 443-9568. Sam's Pepperidge Band, country western, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9991. Sherandosh, country, Thursday through Saturday.

La Posada del Sol, 1221 Broadway, El Cajon, 447-5955. Glen Erath, original comedy and contemporary music, Wednesday; Raphael Correa, light country and contemporary, Friday and Saturday.

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

contemporary music, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon, 442-9936. Steve Moutas and Pinet Action, pop and country, Tuesday through Saturday; Fro Bringham's Preservation Band, Dixieland, swing, oldies, Sunday and Monday.

Magolla McManey's, 8861 Magolla Avenue, Sanitar, 448-8559. Bramble, country, Wednesday through Saturday.

Pinkney's, 2550 Mission Gorge Road, Sanitar, 448-9834. Gravel Canyon, country, Friday and Saturday.

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

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove, 463-3977;

Tony Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Roddy, Friday and Saturday.

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

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Emergency Exit, rock and roll, Tuesday through Saturday; Illusion, rock and roll, Sunday and Monday.

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

The Turquoise Lounge, 5975 Seventh Drive, La Mesa, 465-1525. Artisan, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Sanitar, 449-0969. Frank

270-3220
4302 Mission Blvd.
Pacific Beach.



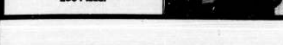
Entertainment Nightly
Thunderbolt the Wondercolt

Every Thursday-Saturday
First cocktail free from 9-11 for the ladies

Last chance!
Cindy and the Sinners
Sunday & Monday

Halloween Costume Party!
Cash prize.
Coming: Tall Cotton
Monday Night Football Special
25¢ Pizza.

Tuesday & Wednesday
the Hamads
KEEP THE BEAT!



South Bay

Black Angus, 707 F Street, Chula Vista, 428-0200. Forward Motion, top 40, Wednesday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Lanny Prewitt and Cinnamon Ridge, country, Wednesday through Saturday; Ducktail Revue, '50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. 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.

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

The Landmark, 2511 Sweetwater Road, National City, 475-7333. Sadie Sue, country, Friday and Saturday.

Lohan Blossom, 569 H Street, Chula Vista, 424-5951. Rick Lyon, country western, Wednesday through Saturday.

Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita, 479-3537. Gary Sherwood, contemporary, Friday and Saturday.

W.T.R. Steak Ranch, 2200 Highland Avenue, National City, 474-8849. Jon Sandoval, contemporary, original, light jazz, Wednesday through Saturday.

Westerner, 22 West Seventh, National City, 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday; Tony Hill and Unusual, rock and roll, Wednesday through Sunday.

PERFORMERS
Performers listings are compiled by Linda Nordin. If you wish to be included, please call 424-2506. Friday afternoon or Saturday before 5:00 p.m. The listings are free.

Rock & Roll
Dale Allen and the Nightcrows:
Cahoon Hotel
The Ambrosia Hungry
Hawker/Cousins
Artisans/Turquoise Lounge, My Rich Uncle's
Bonnie and the Beachcombs/Roddy
Bee Feet/The Red Garter
Blackberry Winter/Saloon
The Blues Band/My Rich Uncle's
Uncle's, Mom's Saloon
Bon Bon/Bonnie
The Bonobos/Spirit
Bonobos/Roddy, Bonobon, Distillery
East, My Rich Uncle's
Chasen/Sandy's
Cindy and the Sinners/Ass
Murphy's, Bonobon, Spirit
Cool and Crisp/Roddy's Place
Dallas Collins Band/Roddy
Dixie Debonaires and the Boat
People/Wednesday
Ducktail Revue/Country Bumpkin
The East/West Band
Travis/Candice/Whiskey Flats
Rick Elias Band/Sax World
Farrington
Emergency Exit/Park Place
Enuff Spirit
5051/1/Kelly/East
Fly and the Bonobos/Spirit
Pine Line/Distillery East
The Forster/Roddy's Place
4evils/Distillery/Roddy No. 7
Four Eyes/Bachman
Gail Talk/Spirit
The Gals/Zebra Club
Hank's Army/Zebra Club
The Heard/Spirit

THE RED COAT INN IS BACK
Red Coat Inn

Tuesday-Saturday
FIGGI & the BLITZ

Sunday & Monday
STRESS

Sunday, Monday & Tuesday
'1 Drink Night

Wednesday
Kamikazes 2 for '1

Thursday
91X Night 50¢ drinks 8-10

Saturday
Halloween Costume Party
Kamikazes 2 for \$1.00. Prizes for best costumes

Friday and Saturday no cover charge.
Entertainment seven nights a week.
5833 University Ave., just west of College. 583-6670

Rock & Roll

FLACO JIMENEZ
El Rey de Texas. Over \$2.50
Only \$1.50 with this ad

FL. Oct. 30, 8 p.m.-1:30 a.m.
San Diego's biggest prize party

TIERRA
MEET TIERRA. FREE ALBUMS. PHOTOS. 40s
One free album (per couple) to first 50 couples in the door.
Free 45s, photos, autographs and more all night

COLOUR
Tickets: \$4 advance, \$5 at the door
Sat., Oct. 31 Halloween Party - Dance to
VIDA

Sun., Nov. 1, 7 p.m.-midnight
SALSA • HECTOR VALLE
and the Latin Machine
Turn & Hear. Nov. 2 & 3
JOHN CAMPBELL & PAIGE POWERS
with Firebag. Top 40. Variety

STIFF COMPETITION
1146 GARNET
PACIFIC BEACH
272-8209

RECORDS
Rock 'n New Music
Buttons • Collectibles
Great selection of quality used LPs

Local music headquarters.
Import albums & singles.
Cash or credit for your records.
Mon.-Sat. 11 a.m.-8 p.m. Never on Sundays

LESTALANT BLUE PARROT
1238 PROSPECT ST. LA JOLLA 454-9131

LIVE JAZZ
Excellent Cuisine November 1981

SUN	MON	TUE	WED	THU	FR/SAT
Dave Willard & Friends	Bill Coleman Trio	3:15: Kenye Latta with Back Larry Lita	Don Quisler Trio	Tombo Latta Jazz	7: Charles McPherson Quintet 11: Bill Kilo Vibe Quartet
Don Saterfield	17: Brent Cameron with Melvin Davis	18: Joe Morris	25: Scott Cam & Paul Dine	26: Don Saterfield	21: Don Saterfield 28: Don Saterfield

Well, Whaddya Know
DICK'S AT THE BEACH

IS BACK
One block north of the old "DICK'S"

THURS. FRI.
LUMPY RUTHERFORD
Rock 'n Roll

SAT.
JOHNNY ALMOND

HALLOWEEN PARTY-PRIZES

WED.-THURS.
FORKS

135 No. Hwy 101 S.B. One block north of old "Dick's"

THE SIRS GREENHOUSE
Rockin' Friday

DALLAS COLLINS

The Siers Bros.
Both appearing Friday, Oct. 30 from 8 p.m. \$2.00 cover.

Rock & roll in our cabaret with
The Siers Bros.
Tuesday through Saturday

This Saturday
HALLOWEEN PARTY
The Siers Bros. Costume! Prizes! No cover for guests in costume.

2828 Camino del Rio South, Mission Valley 299-2828

ROCK 'N ROLL PARTY
SAT. OCTOBER 31 9pm-1:30am

HEADQUARTERS NIGHT CLUB

Headquarters is 2 bks. from I-8 Grand Ave. exit behind Chicago Bros. Pizzeria

MOM'S SALOON
Now this November 1
BLACKBERRY WINTER
Monday, November 2

MOM'S HALLOWEEN PARTY
Saturday, Oct. 31
CASH PRIZES for best costumes

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

Coming November 3 thru 7
SNOWMEN
Drink specials all night Monday-Thursday
Happy hour: Double for singles price
Sunday-Thursday 8-9 p.m. (Monday 8-10 p.m.)
Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday
Live Rock & Roll every night!

226-4853 845 Garnet P.B.

Rock & Roll
Dale Allen and the Nightcrows:
Cahoon Hotel
The Ambrosia Hungry
Hawker/Cousins
Artisans/Turquoise Lounge, My Rich Uncle's
Bonnie and the Beachcombs/Roddy
Bee Feet/The Red Garter
Blackberry Winter/Saloon
The Blues Band/My Rich Uncle's
Uncle's, Mom's Saloon
Bon Bon/Bonnie
The Bonobos/Spirit
Bonobos/Roddy, Bonobon, Distillery
East, My Rich Uncle's
Chasen/Sandy's
Cindy and the Sinners/Ass
Murphy's, Bonobon, Spirit
Cool and Crisp/Roddy's Place
Dallas Collins Band/Roddy
Dixie Debonaires and the Boat
People/Wednesday
Ducktail Revue/Country Bumpkin
The East/West Band
Travis/Candice/Whiskey Flats
Rick Elias Band/Sax World
Farrington
Emergency Exit/Park Place
Enuff Spirit
5051/1/Kelly/East
Fly and the Bonobos/Spirit
Pine Line/Distillery East
The Forster/Roddy's Place
4evils/Distillery/Roddy No. 7
Four Eyes/Bachman
Gail Talk/Spirit
The Gals/Zebra Club
Hank's Army/Zebra Club
The Heard/Spirit

the old time CAFE
1464 N. Hwy 101, La Jolla, Ca. 92024 (714) 436-4030

COFFEE HOUSE FOLK CLUB
FOLK • BLUES • BLUEGRASS
The home of folk music on the North Coast

Thursday 7:30 to 11:30
29 Topical & folksongs **WOMANSONG** Women's music \$2.50

Friday 7:30 to 9:30
30 **SAM HINTON** Sings of folkways \$5.50

Saturday 7:30 to 9:30
31 **SPECIAL HALLOWEEN SHOW** Ghost songs Ghost stories \$3.50
SANDY DUTKEY • HARLYNNE GEISLER
Sunday 7:00 to 9:00
Rev. Y **UNSTRUNG HEROES** Bluegrass band Fine vocal harmonies \$2.99

Tuesday 7:00 to 9:00
4 & 5 **OLD TIME HOOT NITE** Bluegrass + Jazz \$7.00
Musicians call in at 6:30 \$1.50 or a musical instrument

Wednesday & Thursday 7:00 to 9:00
6 & 7 **THE FRANK WAKEFIELD BAND** Bluegrass + Jazz \$7.00
"He split the bluegrass mandolin atom. Some of us, obviously, will never be the same again." David Grisman, FRETs

Advance reservations recommended 436-4030

THE RED COAT INN IS BACK
Red Coat Inn

Tuesday-Saturday
FIGGI & the BLITZ

Sunday & Monday
STRESS

Sunday, Monday & Tuesday
'1 Drink Night

Wednesday
Kamikazes 2 for '1

Thursday
91X Night 50¢ drinks 8-10

Saturday
Halloween Costume Party
Kamikazes 2 for \$1.00. Prizes for best costumes

Friday and Saturday no cover charge.
Entertainment seven nights a week.
5833 University Ave., just west of College. 583-6670

macho's
MIDWAY & ROSECRANS 224-2401

Tonight, Thursday Oct. 29
Balls/Dances to the sounds of San Antonio
FLACO JIMENEZ
El Rey de Texas. Over \$2.50
Only \$1.50 with this ad

FL. Oct. 30, 8 p.m.-1:30 a.m.
San Diego's biggest prize party

TIERRA
MEET TIERRA. FREE ALBUMS. PHOTOS. 40s
One free album (per couple) to first 50 couples in the door.
Free 45s, photos, autographs and more all night

COLOUR
Tickets: \$4 advance, \$5 at the door
Sat., Oct. 31 Halloween Party - Dance to
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Sun., Nov. 1, 7 p.m.-midnight
SALSA • HECTOR VALLE
and the Latin Machine
Turn & Hear. Nov. 2 & 3
JOHN CAMPBELL & PAIGE POWERS
with Firebag. Top 40. Variety

CORSARO'S

STRICTLY JAZZ

Tuesday-Saturday 9:30-1:30
Jimmy Corsaro Jazz Ensemble featuring
VOCALIST—Sue Mosher
Ron Free—drums
Billy Kyle—vibes
George Sessum—bass

Sunday & Monday Night
Football Special
 featuring Giant Screen TV
 with Half-time Food Highlights

4204 Voltaire
Pt. Loma/Ocean Beach
224-3695
 Pizzas, dinners & sandwiches

Hill House

RESTAURANT & BAR



Crack A' Noon
 Contemporary, Wed.-Sat., 9-1

Audition Night



Winners
 play Sunday and Monday
 Call Woody for details.
 Reservations recommended for
 lunch, dinner and Sunday
 Champagne Brunch. Banquet
 facilities available. 2730 Via de
 la Valle - Del Mar - 755-6614
 In the Flower Hill Mall



HALLOWEEN SALE!!!

\$1 OFF All domestic and imported albums ticketed at \$4.99 or above
50¢ OFF All imported singles

20% off all rare, out-of-print & collectible LPs
 Sale prices effective Saturday, October 31 only
CASH PAID FOR USED LP'S & 45'S

Heroes: Time Machine, Rodan, Rushmore
 Hubert: Rock Club
 Human: Sexual Responses: Spirit
 Illusions: Nargis, Jim, Park Place
 Incomplete: Popsicle
 Mark: Lesman Band: Windrunner
 Jerry: McCann and the Gigolos:
 Tiffin: Cardiff: Body Up: Flawless
 Tony: Mills and Cosmo: Western
 The Monroes: Spirit
 The Missing: After: Wild Turkey
 Moving Targets: Dastardly: Old No. 7, Halcyon
 The Next: Journey
 N.E. Own: Journey
 Next: Halcyon, Castaways
 No Age Limit: Distillery East
 The Nomads: Joe Murphy's
 The No-No's: Spirit
 Off Limits: Pogues
 Oregan: Longshot Saloon
 Penetrators: Rodan
 Personal Conflicts: Distillery East
 Prisoners: Halcyon, Popsicle
 Pride and Joy: Anchorage Fish Co.
 Printed Circles: The Chopping Block
 Prophet: My Rich Uncle's
 The Poppies: Spirit
 Public: Beachhead
 The Ram Band: All The Way from
 Jerry Roney and the Shames: Sea
 World: Popsicle
 The Real Thing: Rhythm and Blues
 Reeves: Spirit
 The Rest: Spirit
 Dirty: Rhodes: Western
 The Rollers: Old Pacific Beach
 Cafe, Beachcomber East,
 Beachcomber West
 Shaker: Windrunner
 Shuffles: Bobby G's
 The Silver Band: Lohr's
 Sky High: Pinetree Lounge,
 Popsicle
 Sonoma: Mom's Saloon
 Solid State: Sea World Pavilion
 Some Ambassadors: Spirit
 Spikes: Normandy
 The Stillies: Journey
 Strange Dues: The Backdoor
 Streets: Red Coat Inn
 E.J. Temple Band: Bobby G's
 Pooey Mine Co.
 Thompson: Dance Machine
 Thunderbolt: The Wanderers: Joe
 Murphy's
 The Times: Castaways
 Trouvers: Lohr's Club
 Tweak: Seaboard: Rodan
 Underground: Distillery East
 X-Offenders: Journey

Country/Country Rock

Rick Backus and Harmony:
 Cummings:
 Gerry: Bass and a Touch of
 Country: Mustang Club
 Brumby: Magnolia: Mulvaney's
 Cactus Jack: Town and Country
 California Country Band: Sky Out
 Ranch
 Country All Stars: Red Dog Saloon
 California Express: Stage Coach
 Inn
 Country Comfort: Diamond
 Lounge: Aunt Emma's
 Country Justice: Circle D Corral
 The Country Lane: The Outpost
 Center: Whiskey Creek
 The Colliders: Old Pacific Beach
 Cafe, Jolly Roger: Support
 Village
 Dallas Express: Charlie's Little Bit
 of Country
 Bill: Denslow: Duck's Cocktails
 Tony: Denslow: Driftwood
 Pinkie: Dimes in Country Nightlife:
 Van Winkle's
 Gabrielle: El Corral Restaurant
 Rickie: Gary and Sanderson: Burn
 Silver Saloon
 Gil and Marti: Sheraton Inn Airport
 Grewal: Canyon: Mickey D's
 Sandra: Wilbur: Rhythm's La Mesa
 Intense: Rumbury's
 Jack: Johnson: Ralph and Eddie's
 Justice: Fantasy George's
 Leather and Lace: Hatch's
 Legends: Stadium Club
 Roberts: Lane and the Gamblers:
 Atlanta
 Don: Livingston and Timberline:
 Whiskey Place
 Last Highway: Tube Man's
 Rick: Lyons: Lotus Blossom
 The Midnight Riders: The Mambo
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Nightrunner: Bull and Bear
 Jimmy Nixson: Driftwood
 The Oats Band: Wagoner's Roast
 The Oklahoma Band: W.D. Pabst
 and Co.
 Pump Express: Ember Room
 Lanny Prewitt and Cinnamon
 Ridge: Country Bumpkins
 Rumble: Valley Center Inn Saloon
 Saddle Sore: The Landmark
 Moving Targets: Dastardly: Old No. 7, Halcyon
 Monterey Jack's
 Sam's Pepperidge Band: Film
 Springs Inn
 Shenandoah: Lakeside Hotel
 Shindig: Cunningham's
 Carl Simmons and Southern
 Comfort: Circle D Corral
 Tall Cottons: Longshot Saloon
 Unstung: Heroes: Old Time Cafe

Frank Wakefield Band: Old Time
 Cafe
 Johnny West and the Chaparrals:
 Buck Bill's
 White Lightning: Express: Oculuse
 Lodge, Whiskey Creek

The Coopers: Bahia Belle
 Raphael Correa: La Posada del
 Sol: El Capon
 Jack Costanza and Gerry Woe:
 Alex's Steak House
 Clarence Covington: Moby's Deck
 Chuck N' Noon Band: Hill House
 The Critics: Jolly Roger: Seaport
 Village, Old Pacific Beach Cafe
 Michael Dene: Black Angus: Kearny
 Mesa
 Drifting: Greenwood and the Love
 Gods: Doc Masters
 Elements: Hanalet Hotel
 Fountains: Monterey Whaling Co.
 Feller's: Monk's
 Fever: Holiday Inn/Embarradero
 Plagi and the Bilita: Red Coat Inn
 Forward: Motion: Black

Angus: Chula Vista
 Bill Frey: La Avenida Restaurant
 Gabrielle: El Corral Restaurant
 Leslie Gold: Sheraton Harbor
 Island
 Guldeline: Pancho Villa's: El Capon
 Jim Hawley: Monterey Whaling
 Co., Old Pacific Beach Cafe
 High Society: Holiday Inn/Mission
 Valley
 Sander Hirsch: Reuben's: La Mesa
 Richie Hunt: Mulvaney's
 Lennie Hutson and Dusty Best:
 Hungry Hunter: El Capon
 Jobe and John: Humphrey's
 Larry Keys: Trio: Town and Country
 Hotel
 Main Street: Maxdon's
 Melissa McCracken: The Leo's, Put

City China Camp
 Mike and Tracy: Tom Harri's
 Lighthouse
 Karrie: Mitchell and Tai:
 Calamander Hotel
 Neil Flanagan's
 Steve Mousa and Finest Action:
 Lenny's
 Michael Murphy: La Hacienda
 Cantina
 Nightrunner: Bull and Bear
 The Steve Orr Band: London Opera
 House
 Larry Page: Boat House
 Pilsen Alley: Hill House
 Healdsburg
 People: Noveau: Hilton Hotel
 Portland: Nakai: Anthony's
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GIANT HALLOWEEN COSTUME PARTY
 Cash Prizes \$100 for best costume
 \$50 second place
 plus dinners for two
 Sunday & Monday, November 1 & 2
 The return of
Moving Targets
 2 nights only
 Enjoy dining at the Halcyon—
 no cover to the nightclub when dining with us...
 Halloween night included

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House:
Donny Rone: (Lamborghini)
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Cantina:
Jon Sandoval: W.T.R. Steak Ranch
Gary Sherwood: Old Bonita Store
Restaurant:
Shine-It-Out: Vacation Village
Hotel:
Dave Smith: The Leo's
Jay Star: Fat City China Camp
Summer Breeze: Reuben E. Lee
Summer Wine: Black Angus/El
Capitan
Tablazo: La Hacienda Cantina
The Third Degree: Mexican Village

We Three: Vacation Village Hotel
Lee Whittington: Jack's Grill
Wildflower: Hotel Del Coronado
Wild Hair: Moby's Deck
Sunny Day:
Sam Hinton: Old Time Cafe
Walt Hodge: Drusky Maggie's
Paco Jimenez: Moby's Deck
Lightyear: Drusky Maggie's
Jim McCann: The Parrot's Game
Minnie: Calum's Continental
Café:
Mosaic Flamenco Trio: (Kozai)
Playhouse
Dan Murphy: Drusky Maggie's
Sama Gail Celli Irish Band:
Drusky Maggie's
Terra: Moby's
Womansong: Old Time Cafe
Vida: Moby's
Richard Freeman: Drusky Maggie's

Phil Gmas: Drusky Maggie's
Doug Hewitt: King Field
Jim and Theresa Hinton: Blumery
Sunny Day:
Sam Hinton: Old Time Cafe
Walt Hodge: Drusky Maggie's
Paco Jimenez: Moby's Deck
Lightyear: Drusky Maggie's
Jim McCann: The Parrot's Game
Minnie: Calum's Continental
Café:
Mosaic Flamenco Trio: (Kozai)
Playhouse
Dan Murphy: Drusky Maggie's
Sama Gail Celli Irish Band:
Drusky Maggie's
Terra: Moby's
Womansong: Old Time Cafe
Vida: Moby's
Richard Freeman: Drusky Maggie's

Jazz / Blues
Clarence Bell and Charles Smith:
Fish House (Blue)
Lori Bell and Shep Meyers: Prophet
Voyagers Restaurant
Big City Blues Band: Spirit: La Chulet
Fro Brigham's Preservation Band:
Pat Lewis: Lumberjacks
Lila Brown: Triton: Blue Parrot
Del Byer: Big Band: Bombay
Big City Club
Bruce Cameron Ensemble:
Triton: San Diego, Blue Parrot
Birdie Carter Quartet: Chateau
Lounge
Jeanine and Jimmy Cheatham:
Sheraton Inn: Airport

The Chicago Six: Kelly Lip Tavern
Bill Coleman Jazz Quartet: Nook's
Blue Parrot
Jimmy Cosans Ensemble:
Clarence's Home City Jazz
Clarence Lovington: Moby's Deck
Duende: Harpoon Henry's
Sharmen Duran Quartet: Bombay
Big City Club
Durand-Begault Cooperative:
Bombay Bicycle Club, U.C.S.D.
Don Claser Trio: Blue Parrot
Bobby Hutcherson Quintet:
International Blend
Denise Jeter and Butch Lacy: Blue
Parrot
King Blacut Blues: Mandolin Wind
John Kitzmiller Big Band: Time
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SKY HIGH
Sat. Oct. 31
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PRIZES!
Live, Nov. 3
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AGES 17 AND UP
gives
Gary Myrick and the Figures
one night only - Thurs., Nov. 5
Tickets \$6 available the night of the show
MISSION & METCALF, ESCONDIDO
941-9393
Every Wednesday - Sunday 8:30 p.m. to 1:30 a.m.
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NEAT X-OFFENDERS N-E-ONE STIFFIES
OCTOBER 31 - OPENS 8 PM!
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LIVE ROCK & ROLL Thurs., Sat. & Mon.-Wed.
9:30-1:30 through November 3
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Saturday, October 31
HALLOWEEN COSTUME PARTY
CASH & PRIZES FOR BEST COSTUMES
Wednesday night
DANCE CONTEST—CASH PRIZES
Thursday night
LADIES' NIGHT DRINKS 1/2 PRICE
HAPPY HOUR 3-6 PM BEER 60¢
WELL DRINKS \$1.00
pool & games

TIME MACHINE
Thursday, October 29
HALLOWEEN PARTY NIGHT
\$300 cash
first prize for best costume
Sunday, November 1, 5-9 p.m.
JOHN KITZMILLER
Live Big Band Sounds
Monday nights 9pm. Free dance lessons
DANCE CONTEST 11pm.
All well drinks \$1.00 4pm-7:30pm.
Tuesday, November 3
HEROES
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Build your own tacos FREE
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Butch Lacy: Islandia Hotel, Blue Parrot
Keynn Lettau and Butch Lacy: Blue Parrot
Mandrell: International Blend
Mancanza: Elario's
Shep Meyers Trio: Blue Parrot
Don Miller and Friends: Blue Parrot
Jaime Moran: The Mexican Restaurant, Rancho Villa: El Capitan
Susan Mosher: Cosmos: Strictly Jazz
Gary Nieves Quartet: Cosmos
Tony Ortega: Fish House West
Marguerita Page: Cosmos
Victor Pantoja: International Blend
Hill
Ella Ruth Pledge: Fish House West
Chuck's Steak House
Karlene Reeves: Jack's Grill
Jon Sandoval: W.T.R. Steak Ranch
Ron Satterfield Quartet: Elario's
Jack Sheldon Quartet: Blue Parrot
The Smart Brothers: Overlook
Reverend: Bahia Hotel
Peter Sprague: Stratford Studio Theatre
Pete Stone: Café del Rey: Roy Stone's Thru: Sheraton Harbor Island
The Trio: Fish House West
Jaime Valle: International Blend
Wendy: Black Frog
James Zeller: Bombay Bicycle Club

ESCONDIDOS DISTILLERY EAST
AGES 17 AND UP
Thursday, October 29
ROCK & ROLL HALLOWEEN PARTY
with
Friday & Saturday
Rockin' Steady!
Sunday, November 1
Fine Line & Underground
PUNK NIGHT—3 BANDS
and special guest
No Age Limit
Testament of Fate
Coming next Thursday
November 5
Gary Myrick
and the Figures with Heat
Mission & Metcalf, Escondido
741-9393
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Ages 17-25
Further concert information: 741-9394

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Rick Pagan: easy listening, The Ranch
Eddie Gold: variety, The Press Room Saloon
Don Omet: classical guitar, Prophet Vegetarian Restaurant
Paul Grogg: piano bar, Lookins David Hollibaugh: variety, The Press Room Saloon
Gary Jarrett: piano bar, Our Favorite Place
The Jackstraws Quintet: Café del Rey, Morn, Drusky Maggie's
John Kelley: melodic music, Mulhenny's
Pat Kerber: light classical, King Road Hillcrest
The Russ Kirkpatrick Band: Southern soul and artistry, Jolly Roger/Sageport Village
Annie Lavelle: easy listening, variety, Drusky Maggie's
Bob MacLennan: piano bar, Bahia Hotel
Tom Maloy: piano bar, Tuen and Country Hotel
The Magic: variety, Sheraton Harbor Island
Mike Marple: folk rock, La Hacienda Cantina
Oli Ridge: contemporary and comedy, Monterey Jack's, Doc Masters
The Orion Guitar Duo: light classical, Prophet Vegetarian Restaurant
Tony Senead Trio: oldies through contemporary, Jolly Roger/Sageport Village
The Spool Brothers: music of the 60s, 70s and 80s, Boat House
Tony Senead family musical entertainment and variety, Organ Power Plaza
Tony Tann: variety, The Press Room Saloon
Jonathan Von Brana and Thunderbolt: Blue Imperator, Bahia Hotel
Bob Ward: light classical, King Road Hillcrest
Gil Warner: piano bar, Eric's Rib Place
West Coast: soft rock, Café del Rey, Morn
Jonah Williams: easy listening, Haggan Works

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Costumes, Drinks, Word
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Thursday, October 29
Shake
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Dirk Debonaire and the Boat People
Halloween Party
Saturday Night
Tuesday & Wednesday, November 3 & 4
Mark Lessman
Comedy
Restaurant Open 2001 (near Hill, Lumber) 454-9131

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THE LONGSHOT SALOON
Thurs.
ONYX Rock & Roll
TALL COTTON
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Halloween Party
Costumes—\$50 First Prize—Apple Bobbing
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Featuring homemade pizza & fine Italian food.
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All well drinks \$1.00 and Kamikaze night 75¢
Sat. Oct. 31
Halloween Costume Party
with the
Forks
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Happy Hour 3-6 p.m. beer 60¢
Well drinks \$1.00
Pool & games 722-4721

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announces
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Free nachos, 50¢ shooters, giveaways, best costume prizes, live entertainment.
Sat., Oct. 31—9 p.m.
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297 3931

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STRIPES (R)

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (R)

PRIEST OF LOVE

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (R)

ROCK AND FANDANGO

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (R)

PATERNITY (PG)

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

PRINCE OF THE CITY

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

SHOCKY BITES THE DUST

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

FRANKENSTEIN

Starts Friday 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

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TICKETS ON SALE AT 11:00 P.M.

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An epic fantasy of peace and magic.

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PHANTASM

for Roger Moore's (in making as James Bond). After the usual space exploration of outer space, it not only goes to a "deserted island" in an outer space. The plot is not far from the classic. And there is an all most would have been about three of the bad guys being plainly identified as Russian, Cuban, and East German. Too late, though, and too late. These modest attempts, at a return only show into good taste the in creating preoccupation with gadgets and stunts. And the appalling SATURDAY NIGHT LIVE-level caricature of Margaret Thatcher in her kitchen, juggling away her half-wit husband's hands from her culinary preparations, demonstrates how completely out of touch this movie is with either the politics or the taste of the eastern blocs. Cameo Shogun, directed by John Lee, 1981. (Cineplex & UJA Cinema 2, from 10:30; University Towne Centre)

The Four Seasons—American version of a Claude Lorrain movie, centering on three middle-class couples who are always finding excuses, all around the calendar, to take off on trips together (when two of the couples visit their daughters in college). The couple that doesn't have a daughter in college (the only one) There are four distinct acts. Each is associated with a different season each is introduced by the appropriate nature shots and the appropriate excerpts from Livius, and each is starring with a different cast. Cameo Shogun, directed by John Lee, 1981. (Cineplex & UJA Cinema 2, from 10:30; University Towne Centre)

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OPENS TOMORROW

THE FINE ARTS

1818 Garnet Ave. 274-0000

to be founded on mutual hatefulness and neediness of foot. With the long-delayed arrival of the Giallo cultist, things finally pick up. The plan of weaving these cinematic events into a single, coherent piece of work, however, has inspired director Peter Wer to become tragically obsessed and overzealous, and results in a highly watchable last couple of acts. With Mark Lee, Mel Gibson, and Bill Hunter, 1981.

The French Lieutenant's Woman—John Fowles' novel of Victorian romance, adapted for the screen by scriptwriter Harold Pinter and director Karel Reisz, with Meryl Streep and Jeremy Irons. (Cineplex & UJA Cinema 2, from 10:30)

The Front—An extremely complex sequel to the blacklisted in New York television, circa 1953—is brought up, briefly, and set aside harshly, by two victims, director Martin Ritt, and scriptwriter Walter Bernstein, who should be able to tell us a good deal about it. They do not attempt to gloss over the political persuasions of the blacklisted victims, but neither do they dwell on the matter. Rather, they rest on the convenient supposition, twenty years after the fact, that all the communists were martyrs and saints while all the red-baiters were tyrants and fanatics (the latter group can be recognized in the movie by their abhorrence from sitting). And they have centered their story on an untalented, apolitical schemer who is used as a stand-in by three banished writers. In effect, Ritt and Bernstein have elected to engage through the narrow straits between enemy camps, with one engaging either side in battle. On this steadily mission they ride the narrow shoulders of Woody Allen. With him in the lead role, they seem quite content to harvest laughs from his familiar persona—alternately bluffing and blushing—without making any particular point. A surprisingly light, retiring movie. With Zero Mostel, Herschel Bernardi, Michael Murphy, 1976. (Kien, 11:4)

Gallop—If BREAKER MORANT is the Australian PATHS OF GLORY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making us feel the loss is the rather unconvincing one of forcing us to become quite close, over a leisurely and meandering hour and a quarter, to two bright lads whose friendship would appear

to be founded on mutual hatefulness and neediness of foot. With the long-delayed arrival of the Giallo cultist, things finally pick up. The plan of weaving these cinematic events into a single, coherent piece of work, however, has inspired director Peter Wer to become tragically obsessed and overzealous, and results in a highly watchable last couple of acts. With Mark Lee, Mel Gibson, and Bill Hunter, 1981.

OCTOBER 22 through NOVEMBER 1, 1981

4TH ANNUAL SAN DIEGO INTERNATIONAL FILM FESTIVAL

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

Eleven days of contemporary feature films from around the world — each a San Diego premiere.
Festival Number: 454-9400



Information

- Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.
- Tickets for all programs are available through the small beginning October 2, and at the auditorium ticket office, La Jolla Museum of Contemporary Art, beginning October 10, 10:30 a.m. to 4:30 p.m. During the festival, beginning October 22, Ticket Office hours are 10:30 a.m. to 9:30 p.m., weekdays; and 12:30 to 9:30 p.m., Saturdays and Sundays.
- Mail orders received after October 19 will be held at the Ticket Office in your name.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.
- Programs subject to change.

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

(29A) **NEWS FROM HOME** 10/29, 7:00pm (Japan) Tale of the supernatural set in a rural village. Directed by Masahiro Shinoda (*Double Suicide*).

(29B) **CELESTE** 10/29, 9:30pm (Germany, Federal Republic) The final years of Marcel Prost as seen through the eyes of his faithful housekeeper. U.S. Premiere. In person: director Percy Adlon.

(30A) **A BAD SON** 10/30, 7:00pm (France) An ex-drug trafficker returns home after a prison term to re-establish his relationship with his father. Directed by Claude Sautet (*Made, A Simple Story*).

(30B) **THE HAUNTING OF M.** 10/30, 9:30pm (USA) Atmospheric turn-of-the-century ghost story in the Jamaican manner.

(31M) **NEWS FROM HOME** 10/31, 1:00pm (Belgium/France) Structuralist evocation of the loneliness and isolation of a young Belgian emigre in Manhattan. Directed by Chantal Akerman (*L'Entre-Du-Du*). The *Meetings of Anna*. (NOTE: Rescheduled from 10/29; replacement for *La Font du Nord* and *La Femme de L'Avicteur*).

(31A) **OLIVIA** 10/31, 7:00pm (USA) Psycho-thriller by transplanted German movie-maker Ulli Lommel (*Adolf and Marlene, The Boogymen*). In person: Ulli Lommel, star Suzanne Love. World Premiere.

(31B) **MADAME WANG'S** 10/31, 9:30pm (USA) Eccentric comedy by Warhol protégé Paul Morrissey (*The House of the Baskervilles*) about lost souls and marginal types in Long Beach. U.S. Premiere.

(1M) **CADENA PERPETUA** 11/1, 1:00pm (Mexico) Arturo Ripstein (*The Place With Out Limits, The Holy Office*) charts the fortunes of an ex-convict who can't escape his past. In Spanish without English subtitles. U.S. Premiere. In person: Arturo Ripstein.

PROGRAM ADDITION

(1MM) **DEPRISA, DEPRISA** 11/1, 4:00pm (Spain) Latest film by Carlos Saura (*Ciel, Elise Vida Mia*) studies a gang of delinquent youths in the slums of Madrid. Winner of the Golden Bear (Best Picture) at the 1981 Berlin Film Festival.

(1A) **ALL LAUGHED** 11/1, 7:00pm (USA) Peter Bogdanovich's first film since *Soyuzdetfilm*: a comedy-mystery about two private eyes (Ben Gazzara, John Ritter) and 17 women they encounter in their professional lives. With Audrey Hepburn, Dorothy Stratten. West Coast Premiere. In person: Peter Bogdanovich. Wine and cheese reception to follow.

(1R) **OUT** 10:30pm Repeat showing of *They All Laughed*.



	1:00 p.m.	4:00 p.m.	7:00 p.m.	9:30 p.m.
Thursday, October 29			SOLD OUT <i>News From Home</i> (29A)	<i>Celeste</i> (29B)
Friday, October 30			<i>A Bad Son</i> (30A)	<i>The Haunting of M.</i> (30B)
Saturday, October 31	<i>News From Home</i> (31M)		<i>Olivia</i> (31A)	<i>Madame Wang's</i> (31B)
Sunday, November 1	<i>Cadena Perpetua</i> (1M)	<i>Depresa, Depresa</i> (1MM)	SOLD OUT <i>They All Laughed</i> (1A)	SOLD OUT <i>They All Laughed</i> (1R)

CURRENT MOVIES

playing along with passing down. Director Michael Ritchie makes the most of the comic possibilities, subtle touches that make the movie and the relationship of the characters and the quality of acting. With Patrick Swayze, Susan Blumenthal, and Christopher Penn, the movie is a wonderfully witty portrait, very on the sort of dandy, elegant, and the Howard Hawks used to guarantee and better yet, a full-scale production, an American pleasure scheme, with a canny shot, gripping look, and a classic, charming in a one-man, counterattack, by a young, young, male, who has learned his Bruce Lee lessons all the while, down to the last, ending with a companion. (Dated: 1981) With Michael Caine, David Warner, and Dudley Sutton. 1981. (Baboo: Vogue from 10-30)

Looker — Suspense film written and directed by Michael Crichton, starring Albert Finney, James Caan, Susan Dey, and Leigh Taylor Young. (Cinema: 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 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1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 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1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 219

CURRENT MOVIES

THE 400 BLOWS (R) — A masterpiece of American cinema, this film is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused.

THE GODFATHER (R) — A masterpiece of American cinema, this film is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused.

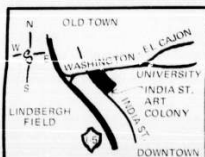
THE GODFATHER (R) — A masterpiece of American cinema, this film is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused. The film is a masterpiece of American cinema, and it is a study in the life of a young boy, who is sent to a boarding school where he is mistreated and abused.

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Reggae imports \$6.88 & \$6.88 Salsa LPs \$5.49

5¢ HAMBURGER!

Buy one fabulous burger at the regular price and get the second one for only 5¢

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Thanks, San Diego, for the success of our grand opening!

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Ladies' Apparel and Equipment for the 80s

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Two stages for the best in live drama
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Approximately 6" thick, the Futon mattress provides excellent spine support and restful sleep. Use it on the floor, platform bed or standard bed frame. Folds as a floor couch, rolls up for storage or moving. All cotton comfort!

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Shipped for \$15 to \$33.25 freight
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HALLOWEEN SPIRITS PLAY DUNGEONS & DRAGONS!

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Custom designs and remounting your old jewelry

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Mission Valley Center West next to Alcom. 399-2930

THE SELECTION OF JUNE LYNN
The Selection of June Lynn is a new album of country music. It is a collection of 12 songs, including "The Selection of June Lynn" and "The Selection of June Lynn".

Seven Boudles
The Seven Boudles is a new album of country music. It is a collection of 12 songs, including "The Seven Boudles" and "The Seven Boudles".

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Guitar Trader's Bewitching Deals!!

We've got magic prices and service all year round!

Specials of the Week!!!

Electric Guitars and Basses

Les Paul Custom	\$1899	\$ 629
National "P" Bass	299	149
Custom 5-1 Jackson guitar	409	349
Hercules Pro II Bass	359	169
Black Home Special - double cutaway	489	499
Custom Motely Maker (same reason)	569	329

Acoustics and Classics

Guild D-124	\$1111	259
Yamaha FG-305	245	159
Gibson M-10	359	249
Montage 1-15 Acoustic	159	89

Amps, Cabs and PA's

QSC 400 Power Amp (1000 watts)	159	699
Holand 500 555 Chorus Echo	1150	699
Custom 280 PA Cabs w/ 15" + horn	550	389
Acoustic 800 w/ 12" PA Cabs	125	199
Acoustic 800 w/ 12" PA Cabs	125	199

Misc.

Univox Compaz 2 Piano	665	479
Shure PE 515 High Top Microphone	35	45
LODD PTP Phasing	25	15
Holand LM 100 Delay Machine	425	279
EV M 100A Microphone	125	49

Our Everyday Low Prices!!!

Electric Guitars and Basses

Les Paul Copier	245	139
Hercules Telecaster	429	299
Hercules Telecaster	429	299
Custom 5-1 Bass	125	45
Custom 5-1 Bass	125	45
Custom 5-1 Bass	125	45
Custom 5-1 Bass	125	45
Custom 5-1 Bass	125	45

Acoustics and Classics

Epiphone 410 Copier	165	119
Shure PE 515 High Top Microphone	35	45
Epiphone 410 Copier	165	119
Epiphone 410 Copier	165	119
Epiphone 410 Copier	165	119
Epiphone 410 Copier	165	119

Amps, Cabs and PA's

Epiphone 410 Copier	165	119
Shure PE 515 High Top Microphone	35	45
Epiphone 410 Copier	165	119
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Misc.

Epiphone 410 Copier	165	119
Shure PE 515 High Top Microphone	35	45
Epiphone 410 Copier	165	119
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Epiphone 410 Copier	165	119
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All Strings 3-for-1
(with the exception of 100's Sound, Sweeney & Aronson)
Buy 1 set at manufacturer's list & receive 2 sets free.
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Micro Systems, DBX Cassette Decks, Pro Type Turntables, innovative
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SPORTS ARENA: 727 N.W.
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The Technics truckload factory clearance this Friday, Saturday and Sunday will be the sales event in San Diego.

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REGENERATOR 100 watts good. Needs about 1000-2000 volts to machine.

CONVERT YOUR DEXTRA wastebait to money! Buy 1000 lbs. of DEXTRA for \$1000.00. Convert all your DEXTRA to money!

WANT A GOOD selection of end tables of various sizes? Call 1-800-368-2222. We have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00.

COOK TELEVISION is a video products, film to stock company. We have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00.

ADVERTISING IN HOUSING: Living News Network is a national television network. We have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00.

CHIEF OF CHIEFS, how do you want to be a chief? Call 1-800-368-2222. We have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00. We also have a large stock of 1000 lbs. of DEXTRA for \$1000.00.

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Served with German potato salad, vegetable, bread &
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DUCKLING \$8.50
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Served with house or salad, choice of your own wine or
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Enjoy our own Apple Strudel, California's best!

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**SAVE 70¢
OFF A GYROS
NOW \$1.99**

(Reg. \$2.69)

Limit 6 per customer.
Good through November 5.

Specializing in Gyros, Souvlaki, Shish-Kabab, Falafel,
Hummus, Greek Salads, Greek Spanach Pie, and assorted
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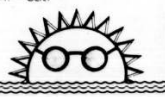
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**will be closed
till November 23
See you then!**

1478 Garnet, Pacific Beach
272-6041
9:30—5:30 pm Mon.—Sat.



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- A small map showing the intersection of State and Wabash streets. A location is marked with a pin and labeled 'Wabash'. The University is also indicated nearby.

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BUS UP TO '72 **\$35.28**

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411 & 412	\$50.28
RABBIT, DASHER, SCIROCCO	\$53.78
PORSCHE 914	\$70.28

Call now for appt. **281-0053** Parts **281-3139**

HAMMOND ORGANVASE consists organ, Leslie, drawbars, 24 solo presets, 5 organ presets, percussion, 1 finger chord, 64 automatic rhythm & chord patterns, varying how tempo, strings, more, almost new. \$6250. 755-4411.

STIFF COMPETITION RECORDS in Pacific Beach features the cream of local and new music. New stuff, used, stuff imports, pattern, mugs, etc. 1146 Gaither, 272-8209.

YOURSELF is fluid and guitar at its most refreshingly different and reasonable. Treat yourself to yourself. 453-5628.

REEL TO REEL Tapes 7 inch B&B. 1B 291-0858 days or 425-4871 evenings.

FENDER SUPER AMP vintage 50s most convenient condition, arena class, 1200 or 274-1019 or 226-1661.

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HILLCREST NEAR 411. 1 bedroom unfurnished, just off highway, no major traffic, 1300 sq. ft. monthly. 1100.00. Manager 295-1412.

PUERTO VALLARTA 7 studio condos for rent. 2-1/2 to 3-1/2 bdrms and 2-1/2 to 3-1/2 bdrms. A. Maid service. Fully equipped kitchen. On beach. 90 a day. 224-4747 to 224-3687.

PACIFIC BEACH new 2 bedroom, 1 bath, air conditioning, modern kitchen, full bathroom, fireplace, 1500 month. Service at 400 Grand Avenue. 270-7881. 578-4750.

SKI VACATION condo for rent with 4 bdrms, 4 1/2 baths, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

ROOM TO RENT in home located near UCSD and big dog. 1225 per month, utilities included. 435-2287.

ROOM AND BOARD: 1400 month. 764-6653.

FURNISHED APARTMENT: Pacific Beach. Fully equipped 2 bedroom, 1-1/2 bath. 1600 month. 244-4747 to 224-3687.

ROOM IN FAMILY home: 1 bdr to La Jolla beach. 1200 sq. ft. monthly. 295-1412.

ROOM AVAILABLE in home 4 bedroom, 2 bath home. Family room, fireplace, garage. Country atmosphere. Good location. 1775, utilities included. 295-1412.

WANTED: 1-2 bedroom house with fenced yard, Pacific Beach area. Excellent, responsible tenant with references and medium sized well earned dog. 272-4036.

ROOM WITH BALCONY: new condo available November 1. Master person to share with male roommate. 1225 plus utilities. 295-1412.

KALIN: 2 bedroom, 2 bath, ocean front, view, condominium at Pacific Terrace, pool, living or short term rental. 462-6622 or 435-3957.

2 BEDROOM unfurnished apartment, close to highway, carpets, shades, washer/dryer, central air, new kitchen and appliances. Adults only. No pets. 1200 month. 297-1597.

MIRA MESA large kitchen, 2000 sq. ft., 4 bedroom, 2 1/2 baths, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

SOLOMANOVICH 2 bdr home, 2 bedrooms, 2 bath, air conditioning, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

OCEANVIEW: MISION BEACH 2 bedroom unfurnished, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

1500 MONTHLY: 1 bedroom, 1 bath, San Diego, near Landa and Van Dyke. 1500 month. 1500.00. Manager 295-1412.

ROOM FOR RENT in large Carmichael home, near Mesa College, UCSD. 1185 monthly, includes all utilities. 295-1412.

PACIFIC BEACH studio, furnished, 1 bdr to ocean, adults, no pets. 1000 month. 295-1412.

VACATION IN MISION: Hawaii studio, 1 bdr, 1 bath, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

NEED TO RENT: apartment or house in Point Loma area, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

1200 MONTHLY: SEPARATE studio house, includes kitchen, refrigerator, air conditioning, 1500 month. 1500.00. Manager 295-1412.

1500 LARGE 2 BEDROOM apartment in older building near school, shopping, bus. Large refrigerator, stove, cupboards, shades, central air, new kitchen and appliances. Adults only. No pets. 1200 month. 297-1597.

MISSION HILLS STUDIO: 4 months only, November 7 through March 7. 1215 includes utilities. 295-1412.

COTTAGE/APARTMENT: House needed in La Jolla area for 2 gentlemen, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

RESTORED 2 BEDROOM house, 2 bdr, 1 bath, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

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SOLOMANOVICH 2 bdr home, 2 bedrooms, 2 bath, air conditioning, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

GET THIS \$15 ATHLETIC BAG FREE WITH ANY MEMBERSHIP Yearly Membership Rates

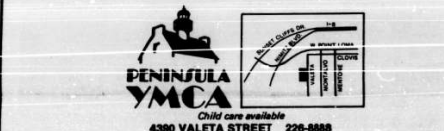
\$60/year. . . . Adults
\$76/year. . . . Single Parent Family
\$80/year. . . . Married Couple
\$100/year. . . Family

Athletic bag offer and yearly membership rates good through November 12.



Jazz and Aerobic Classes - 21 classes only \$10
Classes available in aerobic swimming, water polo, scuba, coached team workouts—all in our 83 degree heated pool. Also instruction in karate, jujitsu, tennis, and gymnastics. All classes start November 2.

FREE fitness programs. . . morning, noon and evening classes. Fitness testing and personal consultation only \$10.



LOVELY 1 BEDROOM condo: 1 mile to State St. 1500 month. 1500.00. Manager 295-1412.

BEAUTIFUL 3 BEDROOM 7 bdr home in Mira Mesa. Available November 10. 1800. 2 car garage. 295-1412.

DOWNSTAIRS: 1 bedroom apartment in 2-story Victorian house near 30th & La. 1200 month. 1200.00. Manager 295-1412.

ATTORNEY TO SHARE: beautiful office in Gaslamp. 1500 month. 1500.00. Manager 295-1412.

HILLCREST 1 BEDROOM apartment in garden setting. Outstanding location on the Avenue. Available November 15. 1275. 462-6622.

FOR RENT: South San Diego. 1400. 1500 month. 1500.00. Manager 295-1412.

WELL SAVED 1100 rent for month with 3 bdr house. 3 bedroom, 1-1/2 bath, pool & garage. 1400 month. 1400.00. Manager 295-1412.

FREE ENCHILADAS: La Costa/Mission Viejo. 1500 month. 1500.00. Manager 295-1412.

ROOM WITH BALCONY: new condo available November 1. Master person to share with male roommate. 1225 plus utilities. 295-1412.

SOLOMANOVICH 2 bdr home, 2 bedrooms, 2 bath, air conditioning, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

ROOM WITH BALCONY: new condo available November 1. Master person to share with male roommate. 1225 plus utilities. 295-1412.

SOLOMANOVICH 2 bdr home, 2 bedrooms, 2 bath, air conditioning, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

SOLOMANOVICH 2 bdr home, 2 bedrooms, 2 bath, air conditioning, 1500 sq. ft. monthly. 1500.00. Manager 295-1412.

8075 MONTHLY: NO qualifying, take over 8-1/4% rate. Specialize 3 bedrooms, 2-1/2 bath, insured on canyon rim, splendid sunset, just beautifully landscaped. Broker 271-8800.

OWN A VACATION condo for 16000 plus only a free inspection trip. Low down. Call for details. 295-1412.

ATTENTION VET: Full price 150.000. Payments of 1375 monthly. Interest rate of 8.99% financing. Great 1 bedroom condo. Call now! Broker 566-6160.

17700 DOWN TIME over existing lot, no sec. on no many financing. Full price only 160,000 on the great 2 bedroom. Seller Now Broker 566-6160.

BEACH FRONT CONDO: Fantastic 2 bedroom unit, just on the water's edge. Owner facing foreclosure and has reduced price to 178,000. Owner will help with creative financing. Bring offer. Broker 566-6160.

LOW DOWN: CONDO: Must sell! And will cooperate with creative financing. Bring offer. Broker 566-6160.

DURLEX 179196 corner lot 2 bedroom, garage, 1000 sq. ft. monthly. 1000.00. Manager 295-1412.

NO MORE: FLUX, washed, again, electronically, unattached box by Fantasy eliminates flying ceiling, pests, and check of money on the spot. 179196. 179196 plus 4.8% fee. Free postage.

PARTNER WANTED for half interest in 2 bedroom condo in Mission Valley. 1500 month. 1500.00. Manager 295-1412.

NO OUPPING: 2 bedroom, 2 bath, over 2000 sq. ft. 2 car garage. Owner calls. 423-9947.

NEAR STANBURY: 560,000. 3 bedroom house. Near Ocean. 1500 month. 1500.00. Manager 295-1412.

TRACER: 411. 1 bedroom for condo in Pacific Beach. 1500 month. 1500.00. Manager 295-1412.

LAKE SHASTA area 20 acres, 120,000. Available 1/28. 1500 month. 1500.00. Manager 295-1412.

BEAUTIFUL 1 bedroom mobile home, 1262, in El Cajon family park. 1500 month. 1500.00. Manager 295-1412.

UNIVERSITY CITY: 1500 month. 1500.00. Manager 295-1412.

DISTRESS SALE by owner: 2 bedroom, 2 bath Mission Valley condo. 1500 month. 1500.00. Manager 295-1412.

N. BONITA 3 bedroom, 2 bath, 1500 month. 1500.00. Manager 295-1412.

ASSUME 9-1/2% loan with low down: 2 bedroom, 1500 month. 1500.00. Manager 295-1412.

CAV. CORNER: 1500 month. 1500.00. Manager 295-1412.

MISSION BEACH: 2 bedroom, 1 bath, 1500 month. 1500.00. Manager 295-1412.

ASSUME 10% VA, East El Cajon, 1/2 acre, 3 bedroom, 2 bath, 1500 month. 1500.00. Manager 295-1412.

PARTNER WANTED: Take over 1/2 interest in 1500 month. 1500.00. Manager 295-1412.

TRACER: 411. 1 bedroom for condo in Pacific Beach. 1500 month. 1500.00. Manager 295-1412.

CHOICE: 2 bedroom, 2 bath, 1500 month. 1500.00. Manager 295-1412.

PRIME 11.6 acre with water and Agave. 1500 month. 1500.00. Manager 295-1412.

VACANT LOT: 50 x 120 on the high side of the street in Del Mar. 1500 month. 1500.00. Manager 295-1412.

CROSSMOUNT AREA: 1500 month. 1500.00. Manager 295-1412.

LOOKING FOR A home with unfurnished, 1500 month. 1500.00. Manager 295-1412.

2 BEDROOM: 1 bath, 1500 month. 1500.00. Manager 295-1412.

RESIDENTIAL: 1500 month. 1500.00. Manager 295-1412.

LA MESA: 1500 month. 1500.00. Manager 295-1412.

CREATED: 1500 month. 1500.00. Manager 295-1412.

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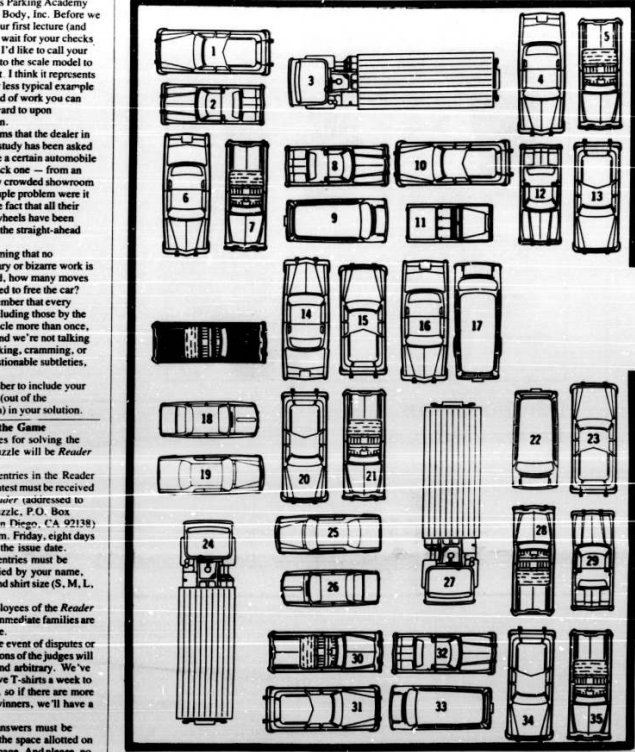
CREATED: 1500 month. 1500.00. Manager 295-1412.

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CREATED: 1500 month. 1500.00. Manager 295-1412.

THE READER PUZZLE

No. 180 Show Room



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Winners of and Answers to Reader Puzzle #178, Snag Judgment.

The correct expense settings, according to Kodak, were:

- 1) 1/125 sec., f/16
- 2) 1/250 sec., f/22
- 3) 1/250 sec., f/8
- 4) 1/60 sec., f/4
- 5) 1/125 sec., f/5.6

Only sixteen of the eighty-six of you who entered really got the picture. The T-shirt winners are:

- 1. Andy Caffrey, Solana Beach
- 2. Bart Bailey, La Jolla
- 3. Franklin Borkat, La Mesa
- 4. M.L. Smith, San Diego
- 5. John Gray III, San Diego

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Spanish Canyon: 2 bedroom, 1 bath, 2nd floor, excellent condition, 1500 month. 1500.00. Manager 295-1412.

SPANISH CANYON: 2 bedroom, 1 bath, 2nd floor, excellent condition, 1500 month. 1500.00. Manager 295-1412.

SPANISH CANYON: 2 bedroom, 1 bath, 2nd floor, excellent condition, 1500 month. 1500.00. Manager 295-1412.

