

City Lights

Food Chain May Throw Up Another Outlet

Why would the Frisch's supermarket in chain wait to build a new store on the parking lot of the former Sports Arena FoodMart? Ralphs already has a handsome wood-and-glass market in the Midway Towne Center, just a half mile west at Midway Drive and West Point Loma Boulevard. It's got 30,000 square feet of shopping space and has been open a year; the store also has very little nearby competition — there is a Windmill Farms across the street on West Point Loma, and a Vons at Midway and Rosecrans. Since Ralphs has only two other stores in San Diego County (Escondido and La Jolla), conventional wisdom would have the company expanding into the different outposts — Scripps Ranch, Poway, Poway, maybe Del Mar.

But conventional wisdom doesn't hold in Point Loma. "The Point Loma area has the people to shop and the people have money," says one experienced grocery executive. "Every supermarket chain is looking for a place to build out there, and the [Sports Arena] area is the only opening." Developers of the Midway Towne Center figure that's what Ralphs is doing — jumping at the opportunity to open a second store in the lucrative neighborhood and capture more business. But the Midway Towne Center developers want to stop those expansion plans — they're using Ralphs for five million dollars, claiming they would be undercut if Ralphs expanded so nearby, since a second store would reduce sales, and thus, trim a rental bonus that's written into the Midway Towne Center lease contract. The shopping center's attorney calls it "cannibalizing" — opening a second store to split the business and avoid paying the rental bonus.

Ralphs won't comment on the dispute, but other retailers have a different idea about why Ralphs signed a lease for the FoodMart parking lot land. Competition for space in the Point Loma-Loma Portal area is so tough, they argue, that Ralphs may have taken out a lease on the FoodMart parcel only to prevent another supermarket from building there. Ralphs, they speculate, has no intention of even building a second store, and wants to shortcut the expansion plans of ambitious chains such as Vons and Food Basket. "This kind of action — the defensive real estate move — is common," says one executive. Other sources say such land tie-ups have occurred on the prime property along Interstate 5 near Del Mar and Solana Beach, where retailers have bought two or more corner properties at the same intersection to block competition. More likely, says one lawyer



selecting a random sample and sending out summonses. The success rate, measured by the number of people able to report for jury duty when they were supposed to, was between twelve and fourteen percent. The going rate for the voter registration list is between fifteen and twenty-five percent. Therefore, many more summonses will have to be sent out in order to get the same number of people in the jury pool.

— N.M.

Wenzell For The Defense

Lewis Wenzell resigned his municipal court judgeship rather than face a recall vote next month, but he's back practicing law in San Diego. With his conviction on charges of soliciting prostitution overturned, Wenzell has spent the past month as a "panel lawyer" for the local office of the state public defender. He was given the appointment by Charles Sevilla, the chief deputy in the defender's office, who set Wenzell to work on an appeal involving a jail sentence handed down to a convicted robber. Wenzell has completed opening arguments in his attempt to have this jail sentence reduced, and he recently started researching his second case — also a robbery appeal.

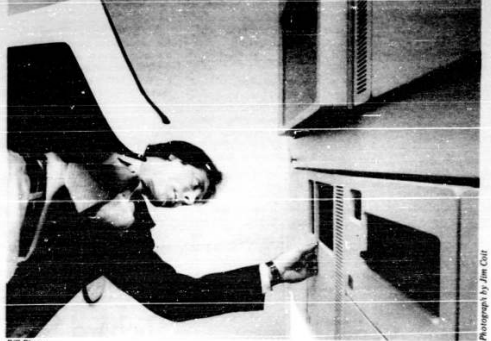
As with other panel lawyers, Wenzell works on his own and does not keep a desk in the defender's office. His briefs and arguments are reviewed by a staff lawyer and Wenzell is paid for his work after the cases are completed. His fees are determined by a State Court of Appeals judge and are paid from the appeals court budget. Such panel work pays about twenty to thirty dollars per hour, but chief deputy Sevilla claims he's heard "some real and horror stories" about panel lawyers who have been awarded fees of ten dollars per hour or less. "We've had some

identification-card holders. Extensive duplication between the two lists is expected, and the job has suddenly gotten so complex (the DMV list numbers almost two million) that a new computer had to be purchased and prepped for service. It cost the county \$123,000 for the machine, including terminals for the telephone operators handling the 10,000 monthly summonses, and \$2400 to lease the computer program. It's taken a year to get the new system ready, and now Pierce is trying his best and waiting to see if the work load will quadruple, as it did when Los Angeles merged its lists.

It's not that more juries are needed now; the problem is that the DMV list contains a lot of bad information. Many of the addresses are out of date, plenty of convicted felons drive cars (but can't serve on juries), and whoever notifies the DMV when somebody dies? Pierce ran a study on the DMV list by

DMV Sends Drivers Into Pool

Until this week, citizens summoned for jury service in San Diego County were randomly selected from the list of registered voters, which as of last Thursday numbered exactly 937,463. Because certain groups, including blacks, Hispanics, and the young, have proven less likely to be registered voters than Caucasians, persons of higher income, higher education, and higher age, critical questions have persisted about the cross section of people in the jury pool. So the San Diego County jury commissioner has merged the list of voters with another list provided by the Department of Motor Vehicles. Jury commissioner Bill Pierce says the DMV list includes licensed drivers, registered vehicle owners, and



Bill Pierce

Photograph by Jim Cut



Rev. David Funnell

when the hourly rate worked out to less than the minimum wage," says Sevilla.

Because of the low pay, panel work usually goes to young, unestablished attorneys hungry for cases; the panel program was organized in part to introduce younger lawyers to some appellate court procedures. Sevilla notes, though, that his list of panel lawyers "includes a couple of veterans who do the work to keep up with the laws." Sevilla has known Wenzell for about ten years (the two worked together at Federal Defenders here), and says he has "absolutely no reservations" about choosing Wenzell for the trial work, noting that "he's an excellent attorney. . . . We like him because he knows how to write an appeal, so we save [administrative] time and money, and the [defendants] who get him are lucky, too, since he knows what he's doing." Sevilla says he pondered the political repercussions of giving Wenzell the work and knew "there'd be some very small people who think [it was wrong]. . . . people so petty that they're not satisfied with having driven him from office and are now going to bound him out of the work he knows best and make his employment impossible." But Sevilla seems confident his office can withstand the criticisms. "Let those mean-spirited people come forward and yell their heads off," he says. "I don't

think they'll get anywhere." Wenzell is still being pressed by the district attorney's office, which wants him to plead guilty to a conviction on the prostitution charges.

Deputy D.A. Hugh McManus says this work was granted a reprieve in the Wenzell case (scheduled to begin October 21 in Newport Beach), says he's treating it "just like any other," but there is also a point of personal pride and ego — it's the first case McManus has had reversed on appeal in twelve years. McManus and his fellow deputies also talk darkly about the possibility that if they don't get a conviction, Governor Jerry Brown might reappoint Wenzell to a judgeship. Even Wenzell's detractors, though, doubt Brown would make such a move.

— P.K.

Vacancy In The House Of Lord

Three Sundays back the 100 souls in the Metropolitan Community Church held the first service in their new quarters just across the street from the Aztec Bowl bowling alley on Thirteenth Street near El

Cajon Boulevard in North Park. The congregation had simply moved its original church on Thirteenth Street east of El Cajon Park, and after the \$145,000 down payment was closed (full price is \$250,000), the new church was ready to move and the old church went on the block. That was seven months ago. And the old church is still for sale.

In this real estate turnaround, seven months without selling may not be such an unusual lag time, even if the \$200,000 asking price for the brown success building is more than fair. But the fact that the outgoing Christian congregation is predominantly homosexual has helped. In fact, that sexual orientation is one of the main reasons that other worshippers, from small, fundamentalist churches, have spent their hand-to-hand money elsewhere.

"We don't agree with their philosophy," says Rev. Raymond West, pastor of the North Park Apostolic Church, which was recently church hunting. "Theologically, we didn't want to align ourselves with them." Rev. West's congregation of about 120 had been leading the North Park church that the Metropolitan Community Church just purchased. When he looked at the Metropolitan property the day after it went up for sale, Rev. West was "extremely

impressed" according to the Rev. West, who had been a member of the church for about 15 years. But after the pastor met with his church elders, that enthusiasm disappeared. Rev. West told Metropolitan pastor David Funnell that he didn't like the neighborhood. North Park Apostolic has since gone into escrow with the Church of the Nazarene at Forty-first and University, which is selling for about \$500,000. Rev. West says the Metropolitan church would have been too small anyway, but "I'd be apprehensive to buy it because of the connotations. I'd rather go into a nightclub and redo it than go into one of those places."

The broker handling the sale, Fred Haddad, says Rev. West's attitude isn't unique. Haddad has shown the church to a lot of people, and he doesn't make it a point to tell them about the sexual preferences of the previous congregation. Those who don't already know usually discover it by looking at the gay literature in a meeting hall display case. "Several times a minister's wife has looked into that case, turned red, and the atmosphere has suddenly changed," says Haddad. "One woman said, 'I don't think we should do business with people who aren't really Christians.'"

— N.M.

Campus Won't Miss Pats

Ronald Gervais, an associate professor of English and comparative literature at San Diego State University, insists he doesn't have anything against mopeps. He didn't, until one afternoon a year ago when one of the little mounted bicycles clipped him in the knee as he was rounding a corner of the school's library. Since then, he's noted the increased use of mopeps on campus, despite a school regulation prohibiting their use on the sidewalks and pedestrian areas of the campus. That regulation was passed in the fall of 1980, when mopeps first began showing up on campus, but had never really been enforced.

Shortly before the start of summer vacation last May, and after he had been involved in several more near-misses with mopeps, Gervais drafted a hand-lettered petition calling for campus security to enforce the ban on mopeps. Gervais says he never really circulated the petition; it mostly hung on a bulletin board in the Arts and Humanities Building, where his office is located. Nevertheless, by the end of September, fifty faculty and staff members had signed it and two weeks ago he presented it to John Carpenter, the school's director of public safety.

Carpenter says his office had already been deluged by dozens of complaints and reports of near-misses, along with two actual accidents.

reports, since the current semester began in late August, and the petition provided the impetus for his department to begin enforcing the ban on mopeps. Last semester, two mopeps "ranped around" began working one area of the campus at a time for a period of thirty minutes to an hour, leaving citations, and by the following Friday twenty-three violators had been cited (the fine is ten dollars). Many of the mopep riders claimed ignorance of the regulation, Carpenter says, but it is outlined in registration materials given to incoming students. And within the next few weeks, signs will be posted at various points on campus, informing students of the ban. Carpenter says the number of mopeps on campus has been increasing steadily every semester since they first began showing up two years ago this fall; he estimates there are currently about 200 mopeps in use. Their growing popularity among students, he says, can be attributed to the fact that they are cheaper to buy than most cars (new mopeps range in price from \$440 to \$650) and are more economical to operate (up to 120 miles in the gallon). And their slow cruising speed — thirty miles per hour or less — makes them ideal for putting around campus.

— T.K.A.

Paul Krueger, Neal Matthews, and Thomas K. Arnold



Ronald Gervais

Photograph by Craig Carlson



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at the End of the Hall

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Spunk You Letter

As a creative, right-brained person who had to survive eight years of Catholic school and then four years of a yet worse fate, public high school, I had ambivalent feelings about Jeanette DeWitt's story "Teach Your Children," October 7.

It is true that a grade school I became very bored and depressed with the high-pressure school system. In Catholic school, you had to do well in the three R's (reading, 'riting, and 'rithmetic) or you were considered a failure. Creativity was nonexistent; you got an hour a week on Friday (if you had been good all week long). There was a lot of pressure on those who resisted the system; punishments with the public or face slappings (compliments of a frustrated principal), and two hours of homework every night, which I did not want to a window where I could see all the public school kids playing homework-free.

All these special classes in English, math, and speed reading have really come in handy, though, as much as I hate to admit it. The system, it seems, has helped me become a success in a creative business that I love.

Not too long ago I taught dancing to the daughter of a family that doesn't send its children to school. The nine-year-old daughter had to have her mother's help to get to school. I see the daughter and son out riding their bikes all the time. I doubt if they are getting any school at home because the mother seems to have trouble controlling them.

There must be a happy medium. Schools should hire teachers not so much for knowledge as for their charismatic personalities, energy, and abilities to captivate their leaving audience. If that doesn't work, then there should be some of a check on parents who do decide to teach their own children — to see that they are progressing in some sort of direction.

Carol Reynolds
Point Loma

Letters

In your article you indicated we dispatched our staff to the airport parking lot. This is not the case. We have men, we will or dispatch tasks without the required airport sticker. Should airport rates go up again, we will challenge the necessity of increasing our rates, but we will always operate within the law.

Robert P. Delikat, manager
Co-Op Cab

Shots

Regarding the "Off the Cuff" in your October 7 issue, John Marks may be related to Thomas Jefferson but he's also the definite descendant of the cave man. I no have read the U.S. Constitution and while I don't find the phrase "right to bear arms," I also find the qualification "in order to maintain a militia." We hardly won our freedom with guns (other

we were frequently defeated in battle), but rather with the determination to outlast our adversary, something the British lacked.

To Mike B., who thinks that men are "looking at [her] waist," justifying off and everything, the old saw that if women ruled the world then war would end exists, not only exists but should exist, since after Margaret Thatcher's election into the world.

To C. R. Smith, that the cab of the dispatch tasks without the required airport sticker. Should airport rates go up again, we will challenge the necessity of increasing our rates, but we will always operate within the law.

Robert P. Delikat, manager
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Sticker For Detail

Thank you for bringing to the attention of San Diego readers the situation which exists at Lushburgh Field relative to the required rate of fare charged by our city taxicabs ("City Lights," October 7).

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"Lino's adds delicious spice to the pasta menu."

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My friend, a seafood lover, chose the Linguini with Shrimp Sauce, a hearty tomato sauce loaded with tender shrimp on a mound of linguini, cooked to perfection. I finally selected the Shrimp and Spaghetti Diplo. To my taste, the combination of sherry mustard sauce with tender shrimp and this spaghetti is an unusual taste delight.

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If you crave something unusually delicious, visit Lino's at Bazaar del Mondo, in Old Town San Diego State Historic Park. My friends agreed, "Chef Lino has done it again."

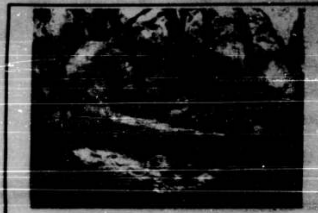
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Warning Signs—Don't Ignore!

1. Recurring Headaches
2. Neck, Shoulder & Arm Pain
3. Pain between Shoulders
4. Numbness in Hands & Arms
5. Loss of Sleep
6. Painful Joints
7. Low Back & Leg Pain
8. Numbness in Legs or Feet
9. Scoliosis (Spinal Curvature)



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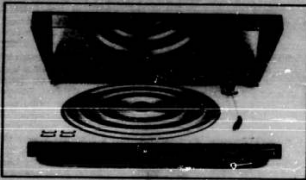
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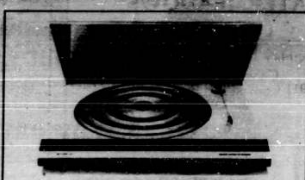
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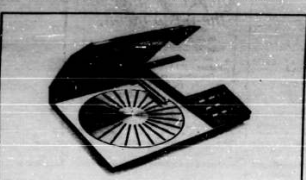
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OCTOBER 14, 1992 7

THE INSIDE STORY

BY PAUL KRUEGER

THE PAST TWO WEEKS HAVE NOT BEEN GOOD for Bob Filner's public image. First came the September 30 announcement that Filner, president of the San Diego school board, will discontinue monthly, "closed door" sessions of the five-member board. There was criticism of the private meetings, so Filner admitted he "made a mistake" and said he "didn't want it to appear that this board is making major decisions in secret." Then came an October 1 San Diego Union story that the school board had gone \$10,000 over its \$32,000 budget to pay consultants who had sought out candidates for the job of district superintendent. Responding to disclosures that the district spent \$1000 per day for two advisers, Filner said lamely that "all consultants charge too much."

But the bad press has been a minor discomfort for a man who has in three years engineered a major shift in power from the school district bureaucracy to the school board and who has alienated many district administrators in doing so. The first Filner casualty was former superintendent Tom Goodman, who was bought out of his contract in February. Goodman had kept his power intact by working the weak spots of the board members, he catered to their needs, gave them credit for new policies generated by the administration, and sometimes just stroked their egos.

Filner and former board president Yvonne Larsen wanted none of Goodman's pandering. They negotiated Goodman's buy-out, though the superintendent's departure did leave an aftertaste. There

was the cost of the contract buy-out (\$122,000) and replacement search (\$42,000), and substantial ill will. As the Filner-Goodman relationship worsened, Goodman would rent middle-level administrators that he was cutting down on their influence by taking over decision making. When Filner would speak at school board meetings, he recalls that Goodman's public affairs aides, who sat at the press table, would sometimes mutter aloud, "There goes Filner shooting off his big mouth." And when Filner requested a crew of carpenters to remodel and expand the board members' offices, "at their leisure" the word circulated that Filner wanted the work done "immediately." Filner learned that "there's no better way to spread the bad word about somebody than through the janitors and carpenters."

The board president says, "There's still a little poison left that's a little hard to sweep away," so he continues a methodical campaign to improve his image. Last year he spent \$500 of his own money to print and mail a "newsletter," updating his accomplishments on the school board. It was sent to supporters of his 1979 campaign, as well as to the district administrators. In August Filner spent another \$1000 to send out 5000 copies of a second mailing "to tell everyone what I'm doing." While a request for donations on the second letter recouped the expenditure, he spent another thousand dollars to mail 5000 extra copies. (He did hear some grumblings from administrators that he was pressuring them to donate money to the newsletter.) Filner has continued to increase the board's influence, instead of utilizing the



Bob Filner

district's personnel office for advice in finding candidates for the superintendent's job, the board brought in an out-of-state consulting firm (which, to the added aggravation of administrators, did not specialize in educational talent searches). The district's public information office was shut out of the process; the board handled contacts with the press. And the school board left open four top posts in the district bureaucracy so the new superintendent, Thomas Payzant, can pick colleagues of his choice. Filner tries to control information by using two part-time aides to handle research and issues — he pays their \$1200 monthly salary from his own pocket.

And along with publishing the newsletter, he hosts a series of "town hall" meetings at local schools and sessions with PTA presidents. (He buys the coffee.) Filner has been careful not to provide his detractors with any ammunition. The district did spend \$6000 to remodel and expand the board members' office space from a single cubicle with two desks to a small suite of modest, individual offices (Filner's, with a file cabinet and three desks, is the largest), but the board's staff is small and its

current budget of \$164,000 is \$2000 under the budget for 1979, Filner's first year on the job. He has cut his class and consulting firm (which, to the added aggravation of administrators, did not specialize in educational talent searches). The district's public information office was shut out of the process; the board handled contacts with the press. And the school board left open four top posts in the district bureaucracy so the new superintendent, Thomas Payzant, can pick colleagues of his choice. Filner tries to control information by using two part-time aides to handle research and issues — he pays their \$1200 monthly salary from his own pocket.

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president's friends note why that "Bob's not doing this for altruistic reasons. . . He's running for office." Filner doesn't deny his interest in city government and says a vacant city council seat in his State College-area district would be "something I'd look at." He is a Democrat, but he has been careful and successful in distancing himself from the politics of his wife, Barbara, a long-time associate of Tom Hayden who currently works as an organizer for the United Domestic Workers. Filner supported John Tunney over Hayden when the two ran for U.S. Senate — that, and Filner's careful cultivation of the press, helped him neutralize his opponent's 1979 attempt to tag him a "Haydenite" and "CEDer." He has also shown his interest in politics by reaching outside of purely educational issues; this summer he shook up the Centre City Development Corporation by demanding that city schools get a share of tax revenue generated by downtown redevelopment, and he recently appeared alongside Democratic state assembly candidate Richard Roe at a press conference to publicize Roe's plan for leasing school property to increase revenue.

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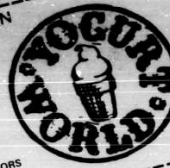
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A Small Room at the End of the Hall

(continued from p. 1) and sometimes I asked, "Who stays there? What's it like inside?"

My Room

My room at the Y was on the top floor, the sixth, room #643. It was a small and clean room, about ten feet by ten feet, I think. I walked it off once by counting one foot in front of the other. The room had a linoleum floor and walls which were covered by a thick coat of paint. It was as if the paint was on the walls not so much for decoration but rather for the maintenance of the room, to protect the room as well as to cover up what had been there before. The surface of the walls underneath the paint was cement, the roughness, the valleys of cracks and spackled patches — all these were visible, yet when I'd look at the walls, or touch them, I couldn't help but feel that the cement of the walls was far below the layers of hard enamel. This enamel of the walls reflected any light that fell on them. I can't seem to remember what color the walls were. I'm sure that they were not a bright white, they could have been an off-white or maybe even a light gray. I remember almost everything else about that room. The ceiling was gray in color, that I'm sure of, and at least a couple of shades lighter than the walls. The paint on the ceiling was continued down on each wall to form a margin three to five inches wide. There was a margin along the floor of each wall as well. It was about the same width, and was painted a dark black enamel. There was a light in the center of the ceiling and the fixture was covered by a glass cover that was fastened by a turn screw in the center. The fixture had two sockets but only one light bulb.

The bed was to the left as you went through the door. The bed ran more than half the length of the left side wall; the small wooden headboard was against the wall that contained the door. There was a picture on the wall above the side of the bed, a still-life scene from an old country kitchen, complete with a ceramic bowl, a jug, and a tin watering can. It hung in a wooden frame with a glass cover. The bed, too, was in a wooden frame, with rollers, and you had to be careful when you sat on it or it would roll against the wall. The bed itself was small but comfortable and, before I slept in it my first night, had been tightly and well made. The sheets were a hard white color, covered by a dark, warm, rough cotton blanket and a heavy bedspread. The pillow never lost its full shape no matter how much I reclined on it. I don't mean to say that it was uncomfortable, but just that it was firm.

The third wall, the wall directly

across from the door, was the wall that received most of my attention. This wall was the one that had my window. Windows have an importance, a prominence in any room; more so in a small room. From the window hung a pair of drapes that had the same heavy texture as the bedspread. The window had a wooden sill, and glass which could be raised and opened to the outside — a view of downtown and Broadway below.

Through the window, just above the floor, was a steam heater consisting of a dozen coils painted over with a heavy, silver-colored enamel. A long silver pipe ran up the length of the wall in the right-hand corner.

The wall across from and parallel to the bed stood behind the rest of the room's furniture. At the end, toward the back wall and near the steam heater, was a bureau made of green sheet metal. It contained a small closet with a shelf and a few hangers, and a dresser that had a flat area on top, a mirror, and several drawers below. Next to the bureau was a small desk about waist high and maybe three feet long. It had stainless steel legs and a table top made of a urethane-covered top of plywood. A single shallow drawer was directly below the top. The chair that accompanied the desk was a hard plastic shell, orange in color. Its shape was one continuous piece. A flat back, a flat bottom, curved under along the edges, and curved where the bottom and back met. Its simple shape suggested that the four legs could just as well have been attached to its back, with the same end result. The night I first entered my room there were several items that had been set on the desk. The Gideon's Bible, a small clear glass ashtray, and a thin pink bar of soap that had been placed in the ashtray. The ashtray sat atop a tissue for shining shoes.

A white towel always hung on the slim steel rod that was attached to the back of the wooden door. The round doorknob seemed to be as old as the door, and was made of black metal with a slender shaft. The knob was polished and smoothed from other hands. Below the doorknob was a skeleton-key lock that no longer worked. Above the doorknob was a dead bolt. Above the dead bolt, a sliding chain. The door was opened and closed not so much by turning the doorknob, but instead by locking or unlocking the dead bolt.

Just to the right side of the chain lock, on the wall and above the bed, was a small square metal box that housed two electrical outlets and the light switch. The whole unit was covered with the same enamel as the walls. I wish I could remember the color of the walls.

I spent quite a bit of time in my room. To anyone who stays at the Y for more than a couple of days or so, their room must become very important and personal to them. Mine did. You share everything else. Towels are shared, though washed and cleaned first. A new one is given to you every two days or so. You share the sinks in the bathroom. You share views of each other on the toilets and in the showers. At the lunch counter downstairs, the plates and utensils are shared as well as the three jams — the marmalade, strawberry, and the apple butter, which are passed between the diners sitting at the counter.

In the two lounge rooms set aside for watching television, the newspapers, magazines, cigarettes, and the television itself are all shared. For a price your room is your own. A maid may come in every other day. She'll change

the sheets, empty the wastebasket, leave a new towel and a bar of soap. But she doesn't seem to touch or rearrange any item that you may have placed in the room, whether it be shoes, books, playing cards, papers, or a suitcase. All are found in the same position in which they were left, and the character of the room remains the same. If the room was left messy enough, she wouldn't come in at all.

The hours spent in my room were never hours spent isolated from the rest of the building. I didn't want them to be. The sounds and voices of both the street below and the rooms around me were never far away. The sirens, a bus, voices and radios on the sidewalk, a hammer hitting metal, these sounds were outside my window. There were other sounds just beyond my door and walls.

The television set two doors down, which stayed on most of the day. The footsteps and closing of doors outside my room. The almost silent click of the door across the hall, or the forceful slam from the room three doors down and on the right. The footsteps of the man who in the morning would walk down the hall, past my room, knock on his friend's door to wake him, and then tell him the time: 6:30. The man with the wrenching cough who walked late at night. A deep, thick type of cough that, when started, led to another, and another. The old man who some mornings would walk to the utility sink at the corner of the hall, walking in almost a shuffle, his feet seldom losing contact with the ground. At the sink, getting water in his wastebasket to do his laundry.

The room next to me gave off a different type of music every Friday night. Once jazz. Music from a small

room on a Friday evening; a young man, a young black man from the sound of his voice, singing. Perhaps that's a definition of jazz. Could he be just singing on his bed, singing with the radio. I hope so. I like to think that it was his first night in town and that he was getting ready to go out. He had chosen what to wear with almost no hesitation. There was a favorite set of clothes he wore for going out on a Friday night. The shoes, the pants, the shirt, maybe even a tie; they had all been worn together before and had been proven to work.

Looking back now, the singing would stop and the door would open and close, so maybe at that moment before, while he was still singing, maybe he was in front of his mirror adjusting his tie, or maybe he was checking his cigarettes, or if it was to be an important enough night, putting on some aftershave.

Another Friday night, classical music. The next Friday, country. A different music, a different person.

At night I would lie on my bed with my room dark. I could never go right to sleep. I didn't really mind, though.

Outside my window, down and over a couple of streets, was a bus station. At night the speaker would call out the departures and destinations of the buses. As I lay on my bed, I would follow the buses to each town. El Cajon, El Centro, Yuma, Tucson, Albuquerque, El Paso, St. Louis. From my bed, as I looked out through my window, I could see a large sign which sat atop a building. The sign was red neon at night. It almost seemed to float, not only above the building on which it stood, but it appeared to be much closer to my window than the building itself. This occurred only

when the sign was red neon. Lying on my pillow, looking out and slightly turning my head, the tops of the window would cut through different parts of the sign.

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SAN DIEGO

At night the steam heater below my window would start working. The silver coils would begin to heat my room while giving off a soft hissing noise. Sometimes water from the steam would gather at the valve, fall on the hot metal of the coils, and make a soft yet harsher noise. My room was very warm.

Fear

The first night in my room, the two locks on my door were the dearest objects in the world to me. As I lay on my bed with the lights off, listening to the voices and footsteps that passed in the hall and wondering to whom they belonged, those locks were my security. From what?

The next morning, after waiting for the hall outside to become quiet and for

(continued on page 12)

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A Small Room at the End of the Hall

(continued from page 11)

the footsteps to cease. I gathered my things and went to shower. I wore a pair of jeans, a T-shirt, and took my towel and soap. I was barefooted. When I reached the bathroom, down the hall and around the corner, an old man stood in the doorway. He had come from the room across the hall. It was the first time I had seen him, but the door to the room was open, the bed unmade, light shining through the window onto the sheets, and a small radio on his table. He wasn't blocking the entrance to the bathroom; he was leaning through the doorway, the door resting against the side of his body. He was getting a cup of water from the sink. The sink was just the other side of the door, on the corner to the left.

He wore only underwear, made of a thin yellow material styled after a pair of loose-fitting Bermuda shorts. The skin on his back was a pale white, the only hint of a darker pigment being a few moles and several red blotches. The skin on his body was loosely hung, the only exception being his head, which, when compared to the rest of his frame, seemed to be rather large. The skin was tighter but was not any darker, as if his head had not received any more light than the rest of his body.

As I tilted the door and slipped by him, he made every effort to keep from being seen. His body hugged tightly against the doorway, his face lowered against his chest. He rinsed his cup several times, at last filled it, then went across the hall to his room. As he hur-



ried, some of the water from his cup spilled on the floor.

The shower area was separated from the rest of the bathroom by a tiled wall, which went from ceiling to floor and had a single walk-through entrance. Inside the area there were three shower heads and three soap dishes, which were filled with the cold soapy water from previous showers. All the walls were tiled, a single glass-encased light on the ceiling and a drain on the floor. There were a few wooden pegs for hanging clothes and towels, on the

outside of the wall to the left of the entrance. A small wooden bench sat below. If you entered the bathroom within fifteen minutes or so of the last shower, the shower area would be filled with steam and it would be drifting out through the opening of the partition, and onto the mirrors and the rest of the bathroom.

The entire bathroom was clean and well kept, and it had a smell that reminded me of my grandfather and the bathroom at his house, a combination of cleanser, aftershave, and standing water or mildew. The bathroom had three large windows that, when

opened, gave a clear view of the harbor. You could look out and watch the airplanes landing at Lindbergh Field.

The bathroom was empty now and I started to undress. I folded my pants and laid them on the wooden bench. My shirt and towel I placed on the wooden pegs. I walked through the partition and into the shower area. I turned on the water and it quickly became hot; then the steam began to fill the room.

As I washed, then rinsed my hair, I kept my eyes tightly shut and they began to hurt. I showered very fast. As my eyes were closed I felt the water



running over my face, my heart beating, and myself feeling that I wished I were stronger. Physically stronger. My chest threw out a bit, my shoulders slid back, I stood a little straighter. A picture began to form in my mind. I saw myself standing under the shower and opening my eyes. In my mind, as I looked toward the entrance to the showers, I saw a man standing naked with a smile on his face. Not a friendly smile, but a smile that scared me.

The whole time I was at the Y I never had another person walk in and use the shower alongside me. By the time I left the Y, I was even taking

enough time to rinse all the soap off and to dry the center of my back.

One Friday night someone killed himself. I heard about it the next morning while I was having breakfast in the canteen downstairs. They said that it had happened early in the morning, before dawn. He had been a young law student who had checked in just that night. He jumped from the window of his room on the sixth floor. My room was on the sixth floor, and I never heard a thing. While I was sleeping, somebody down the hall was jumping

floor and a half higher. But if you did that, you'd have to think about it on your way up there and you might change your mind. It'd lose its spontaneity, its impulse. That'd be my problem, I'd think about it too much. I wonder what he thought about. While he was opening the window, while he climbed through the window, or maybe he just ran and jumped through it. That way you wouldn't have to look down to the street below. You'd be committed. I wonder what he thought of as he was falling. Was he smiling, was he at last peaceful? I hope so. I hate to think that he had changed his mind. How long did it take? Could he see the ground rushing toward him? Were the lights of downtown flashing by him in a blur? The street lights, the headlights, a light in a room on the fourth floor. When he hit the ground, could he feel that? Is that when it all stopped? Or were death and the fall not quite synchronized — and he had to lie on the sidewalk a couple of minutes to let death catch up. Maybe you just jump out a window and die.

People

People upstairs and people downstairs. People in the halls, people in the bathrooms. People playing pool and people watching television. There were people out on the street, not just on the street, but a part of the street, and people in the canteen. There are people who stay at the Y for only one night, and people who call it home. The Y is open twenty-four hours and has never closed its doors in more than forty years. There wouldn't be a YMCA on Broadway without people. Therefore, it is about people.

At the Y there is a beauty, and I'll even say that there is a type of magic. For when two strangers meet over the roof, that would put you about another

(continued on page 14)

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A Small Room at the End of the Hall

(continued from page 12)
cup of coffee on a game of pool, and talk and share their ideas and even dreams, then that's close enough to magic for me.

Something made me feel good about meeting people at the Y. They were strangers, but I got there, and met strangers to me still. There are a few people I think about quite often and would be glad to meet again some other time. I would shake their hand

strongly and would want to hear how they were, where they had been, and what they had seen. This is a feeling that does not grow out of a long friendship, but one that forms from being strangers, talking and sharing a few things. It is as dear as many friendships. These people told me of places and events I had neither seen nor heard. They made me think and wonder, and I feel better for having had the chance to have met them.

I didn't talk to every person I saw. Probably just as well. Some people you simply nod your head to, say hello, and go on. Maybe you do it once

or twice a day. That's good enough. You both have made sure that the other person is alive and at least aware. It's better than walking around in a trance with your eyes focused on the ground.

"Hey, you wanna shoot a game of pool?" It's a Saturday night, you've got a Navy uniform on, and your face has no smile. You don't look twenty-one, so you can't go to a bar. What are you thinking about? A girl? Your mom? Or your car back home that your younger brother is driving now. Spent all summer working just to buy that car. Then all of a sudden it was the first

September in your life that you didn't have to go back to school. A couple of high school buddies had enlisted in the Army, even though you had sworn a few years before that you'd never be caught dead in the military. Mom and dad kept asking what you were going to do with your life; Navy pays good, and here you are.

I heard you ask someone for a cigarette earlier; sounds like you're from the South. I've never been there — maybe you'll tell me about it. About the people, the smells, the hot steam that'd come off the yards after a summer rain. Tell me about how you'd

wash your girlfriend's hair after you had gone swimming in the pool. What color was her hair?

Besides, I've spent seventy-five cents, buying the last three quarters' worth of balls in by myself. Grab a cue. I don't give a damn who wins. I've had enough coffee already and pool beats the hell out of television.

"What's your name?"

"Have you got a quarter, maybe forty cents that I could borrow? You see I . . ." You don't need to tell me the story. It most likely isn't true anyway. I'd give you a quarter without the

story. I'd give you the money even if I listened to your story and afterward you told me it was a lie.

You see, I can't imagine what it would be like for me to be you, to have to ask a stranger for a quarter. I just can't picture it. I don't want to change it. I always seem to have more change than I know what to do with. Quarters and dimes aren't so bad — it's those pennies and nickels that drive me crazy. But that's a privilege, isn't it? I've always had enough, more than enough. Who knows, though, maybe some day I'll end up where you are. If you need to ask, I'll give it to you. If

you ask me again tomorrow, I'll give you a quarter, too. The day after that also. That's when I draw the line, though. After that it is going to cost you. I'll give you the quarter but you'll have to sit and spend some time with me. You'll have to talk to me for a while. You'll tell me where you stay each night and what you eat. You must eat something because there's food caught in your teeth and stains on the front of your shirt. You'll tell me about the places you've seen and if there was once a wife and children I don't think you're a drunk. I just think that things didn't work out quite the way you

planned. You don't know this, but I'm getting the best of this deal. What you will tell me is priceless. I wouldn't dare put a price on it. "Sure. Here's fifty cents."

"Would you like to share an order of French fries with me? I'll buy. Maybe we'll get some chocolate ice cream afterward." You see it's my eighty-second birthday today and, well, you seem to be a nice enough young man. We've had a few conversations at this lunch counter. Some over breakfast, some over dinner. You

(continued on page 16)

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A Small Room at the End of the Hall

(continued from page 15)

almost always have that camera with you, too. I've watched you. You'll be sitting, eating, then all of a sudden you get up, walk over with your camera, and take a picture of a guy and a gal over by the jukebox. Makes me smile every time. Looks like fun. You don't just listen, but you talk. You help me remember the past, when I was young; and you help me forget about the future.

I've only taken you back as far as when I was in the Navy. I was a lieutenant on a Naval LST. A real fine ship. I married while I was in the Navy, and when I got out my wife and I opened and operated a small drugstore in the Midwest. I put in a soda fountain and everything. I worked real hard in that store — 12th day and night. I worked hard as hell. Not so much to make money and be rich; but I was just real proud of that little place. It was my own, and I figured what little extra I did make I could keep around for my retirement. Well, I didn't make too much extra. My wife died and I moved in with my younger sister. We shared a little house up until about a year ago. Then she started to get a little senile, and she just up and decided to go move in with her son and his family. I feel sorry for her son. Myself, I couldn't afford the rent of the house on just my own Social Security, so here I am. It isn't so bad. It's a real nice place. Rooms are nice. Food is good. People are friendly. Especially down here in the coffee shop. That one cook, for example. Oh, I know he wears an earring and he acts a little funny, you



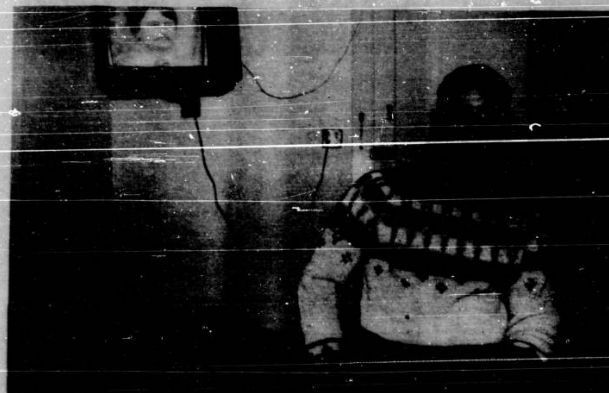
know, but I think he's getting better. You've probably noticed that I only have one change of clothes. My dark suit here, dark-blue sweater underneath. A shirt and my tie, too. My sweater has some stains down the front of it. That's because I drool sometimes when I eat. Oh, I know you've seen me do it. It's due to my dentures. The y don't fit quite right. Sometimes I'll be chewing and the food and spit will just fall out. Sometimes on my sweater, sometimes on the floor. Yeah, I'm — you've seen it. But it doesn't seem to bother you like it does the others. I thank you for that. It wasn't always

like this. When I was younger, maybe twenty-five or so and looking forward to getting older. I never thought I'd be living at a YMCA. I guess I never really expected to make it to eighty-two, either. But here I am. "Here, you eat the large fries and I'll eat the small ones. These dentures are hurting a little today."

Photography

"Excuse me, would you mind if I took your picture?"
"Of course not."
"I'll know the answer to that. I swear I'd tell you. But I don't, so I'll just sit

and see and to look. To see what places are like. These places in my head, that I haven't seen before. This camera is just an excuse to walk up to you, to get close enough so that you have to acknowledge me; close enough so that I can smell you and see the lines in your eyes. If I just walked up and told you all that, you'd think I was crazy, and I probably wouldn't argue it. But it's a good enough excuse for me so I want to take a picture of you. A picture of a guy in his room. A picture of somebody. Because, you see, I just want to see what's out there. And taking pictures gives me an excuse to go out



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your face, the way you move. What are you doing here? Don't you know that everything in your life has led you right to here?

If you say no, I'll just turn around and never ask you again. What right do I have to ask you, anyway? You've got your own world. Why should I come busting in on it? It's my problem, not yours. You know it's mine. It's mine. times I can't even take pictures of the people I know. There's a bond there when strangers start to become close — you're here and I'm here, let's talk, show each other that we're still alive — but don't get too close, don't ask too much, because we're each gonna go our own ways, life gets rough enough at times, let alone trying to carry a load of memories. "I've been afraid too long — I'm trying to make my life as easy as I can. So please, don't ask to take my picture. Just talk."

So either say yes or no. Better yet, don't say anything right now. Just nod your head or something. Don't ask me who I am or what I'm doing. Right now I don't know. I'm just here because I wondered what it was like inside the Y and wanted to see for myself. You don't know how important it is for me to see things for myself. Don't ask me what kind of camera it is or what film I use. This is the only camera I own and the only film I've ever used. And please, stay as still as you can, because right now my hands are shaking and my heart is trying to get through to my fingers. I just want to hide behind my camera and look at you for a second. It makes me feel so alive. And you don't know it, but you've never been more alive than when I take your picture. So stay still. I'll forget what I saw as soon as I push the shutter. I always do.

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Lobster

Journalism 101

There was little he could do in the time remaining in his term. He promised to recommend action in their behalf to the next governor and suggested to the fishermen that they would have a greater chance of success if they had a larger union. Even though the federal government was pushing land reform just then, Maldonado believed that the union would need to exist at least thirteen families before it could seriously hope to be granted some land by state officials.

Shortly after the fishermen returned from Mexico, Ortega began finding anonymous notes that had been slipped under his door during the night. "Some of the notes said that if I did not abandon the fight I would be killed," he says. "Others would offer me \$2000 to let everything be. I never paid attention to these messages, nor did I ever involve anybody else. I ignored them and played it safe." Ortega's main problem, as he saw it, was in finding more fishermen for the union. "I went to find other fishermen, but nobody wanted to join. They didn't want to compete with don Pancho because he was very powerful." To succeed, Ortega had to take a few liberties with the law. "I wrote down the names of some farmers," he says, "and in this way we got thirteen families."

About this time, Guadalupe Renteria, a union organizer and political activist from Tijuana, joined the fight. She came to Puerto Nuevo at the urging of policeman Esteban Lozano, who believed that her organizational skills and political contacts would prove helpful to the fishermen there. "Puerto Nuevo," she remembers, "was just another patch of misery like parts of Tijuana. Families lived in cardboard boxes with cracks and holes through which the wind and cold rushed in. They were living like animals, surviving there on the ocean. I saw the need and the poverty. I asked myself, why? With all this empty land around them, why? I knew the government could give them land."

Lupita Renteria, based to the day she was born to defend the poor. We sell her our sorrows, and then our hearts are calmed because she solves our problems. Renteria soon learned how to gain future favors by lending her power and prestige to aspiring political candidates. Each successful campaign gave her additional leverage she used to secure help for the poor. She often encountered obstacles

in her work, especially from other women in the party, who would attempt to embarrass her with comments about female roles and the duties of motherhood. "A woman back then was not supposed to do the things that men had always done," she says. "But I wanted to demonstrate that women could accomplish things of great value."

After her visit to Puerto Nuevo, Renteria went back to Tijuana and spoke to the municipal president of the PRI. She told him of her wish to have the fishermen's union officially recognized with the government and invited him to Puerto Nuevo to see the conditions under which the people lived. The president came on the agreed date, along with the delegate from Renteria and some other government officials. Each fisherman had contributed a dozen lobsters, and Renteria had hired a mariachi band. As a consequence of this visit, the government agreed to recognize the union, and from that day the real struggle began.

Renteria started making frequent trips to Mexicali to talk to Governor Maldonado. She provided him with a census of all the inhabitants of Puerto Nuevo, a listing that included each fisherman, his wife and children, their ages, and their places of birth. She also had a lawyer for the party draw up the formal petition for the land grant. The state government began its investigation and soon agreed that an expropriation should be considered. But by the time Maldonado left office, not much progress had been made. Renteria continued with her frequent trips to Mexicali, each time reminding the new governor, Eligio Quiroga, of the promises that had been made and asking what progress his people were making.

One day in 1960, months later, two tall Americans accompanied by a Mexican came to Renteria's house in Tijuana's Zona Norte. She only realized that the Mexican was Francisco Galvan when one of the Americans called him "Pancho." "I had never seen him before," she says. "That was the first time. I asked them to sit down. They didn't even introduce them-

selves, but started in immediately. One of the Americans said, 'We've come to propose an agreement with you. If you abandon your insistence of expropriation of the land for the fishermen, we'll give you \$20,000. When will you ever have \$20,000?' I was in a fury that these people had come here to buy me. I was so mad I spilled my coffee. I told them that I'd never sell myself for money. I said, 'Listen, whoever you are, I help people in exchange for nothing. This business is in my hands and in those of the government. I will not sell for that much money, nor for money. I will not turn my back on the people who have treated me.' They left very mad. Several weeks later I was driving through Tijuana when I was shot at — three times. The shots hit along the left bottom side. I only saw that it was a blue truck. I wasn't hurt. I never found out who they were or why they wanted to hurt me, but I imagine that it had something to do with the business of Puerto Nuevo. Maybe they just wanted to scare me."

A year and some months after Guadalupe Renteria's first visit to Mexicali, the government lawyers and engineers finished their work. Governor Esquivel told Renteria that he would come to Puerto Nuevo on December 20, 1961 to pass out the land titles, and asked her to assemble all those who were involved. Each fisherman who was the head of a family was to be given a 3300-square-foot plot of land; Galvan was misinformed about \$2000 for the expropriated land. On the appointed day, the women of Puerto Nuevo decorated the camp with palm fronds and flowers and prepared lobster, tortillas, and rice. The governor and his secretary headed out the titles, and then a celebration began to take place, and a celebration began to take place, and a celebration began to take place.

Having won the security of land ownership, the fishing families at Puerto Nuevo abandoned their squatters' quarters on the edge of a canyon and began to build their own substantial houses on the land reserved for them by the government. The government then took the land earlier occupied by the huts and

erected "Narciso Mendoza," a two-room prefabricated school of the type then being distributed throughout all of Mexico. In what would prove to be the town's most important development, the families of Francisco Galvan and of the Placerencia brothers established the first formal restaurants. Though their menus offered other items, the main attraction and specialty of each restaurant was fresh lobster. All of the restaurants cooked their lobsters in a way originated a few years before by Susana Diaz, the wife of José Placerencia. She had announced one day to some customers that she was tired of merely simmering the lobster in the usual way. She took the lobsters from her pot, split them in half, and grilled the halves lightly over the

fire. The tourists in her home that day much preferred having their lobsters cooked in this new way, and it became the standard Puerto Nuevo method. Every restaurant at Puerto Nuevo to this day cooks its lobsters using Susana Diaz's method. The first restaurants were crude and uncomfortable and had only a few tables each. During the busy times, customers were forced to stand out in the sun and wait their turns to be served, something they did willingly since the restaurants offered good lobster dinners at low prices. As more and more tourists discovered Puerto Nuevo and spent money there, the early restaurants were remodeled and expanded. Other families, lured by the success of their neighbors, responded to the seeming-

ly insatiable tourist appetite for lobster by building restaurants of their own. In this way, Puerto Nuevo began its transformation from a fishing camp. According to a 1978 report prepared by Eduardo Talaya for the State Secretary of Tourism of Baja California, Puerto Nuevo then had eleven restaurants in operation. Now there are more than twice as many. During this period, visitors have increased from about 90,000 per year to almost a quarter of a million. The restaurants now at Puerto Nuevo are, for the most part, spacious and modern, far removed from the old side operations once run out of the kitchens of the fishermen's wives. Indeed, it is clear that the main business of Puerto Nuevo has changed from fishing to business itself.

The sale of raw fish, once the main source of income for the residents, now accounts for less than ten percent of their revenue. Another once important source of revenue has been virtually abandoned, though Juan Ortega says tourists can still come and fish in the kelp beds offshore, he confesses to not knowing anyone interested in acting as a guide.

As owners of three restaurants and associates in a fourth, the Ortegas have to be considered one of the most successful merchant families in Puerto Nuevo. Strangely enough, the family did not build its first restaurant until just seven years ago. For a long time Juan Ortega remained a fisherman, selling lobsters and fish and

(continued on page 22)

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Lobster

putting his money aside for the day when he would have enough to open his own restaurant. "Then went," he says, "a lot of people, including Americans, who wanted to help us with the money. But we did not accept — to preserve the friendship. A man from Rosario wanted to go into business with me, half and half, be my associate. He would build the restaurant. But I did not want to. I thought it better to do it alone as best we could." By 1975 enough money had been accumulated to open "Ortega's Place." Business had barely gotten underway when thieves came in the night and delivered a terrible blow to the enterprise by stealing a thousand dollars' worth of lobster. The loss stung all the more since the Ortigas, preoccupied with the building of their restaurant, had not caught this lobster in their own traps, but had obtained it on credit from other fishermen. Not without difficulty the Ortigas were able to overcome the loss of the lobster and to keep the doors of their restaurant open. Business soon bounced, and within two years sales at Ortega's Place were equal to the sales at any other restaurant in Puerto Nuevo. Steady earnings since then have enabled the Ortigas to build two new restaurants in the last two years. They have added the super-swanky Ortega's #2, owned and managed by Ortega's son David, and Ortega's #3, the conception of another son, Abel.

Neighbors and family will say that good fortune has also played its part in the success of the Ortigas, the best example being the fact that Ortega's Place, alone among the restaurants at Puerto Nuevo, has the permission to sell mixed drinks from the bar. That circumstance came about one day in 1978 when Roberto de la Madrid, the present governor of Baja California, came to Puerto Nuevo on a campaign trip and ate at Ortega's restaurant. He is said to have wanted to order wine, but Ortega had to refuse because at the

time he lacked even a beer and wine permit. De la Madrid, who was then secretary of tourism for Baja California, obviously saw the opportunity that the Ortigas were missing. "The governor was a bit sarcastic with me," says Ortega. "He said, 'You are silly not to have a permit.' I told him I would get one when I could afford it. Then he said that he himself was going to sell me a permit. Not the ordinary one, but a license for hard liquor. 'Look here,' he said, 'if a customer were to come in with a bottle of whiskey, and if the inspector saw it, he might say that you had sold him one bottle, not that the customer brought it in himself.' Even so, the Ortigas did not want to buy the much more costly liquor license, especially since none of them knew anything about mixing drinks. But at de la Madrid's continued insistence, they finally agreed to buy the license to sell hard liquor. The cost was about \$4000, a sum that would have been impossible for the family to raise at once, but installment payments were arranged to make the purchase feasible. Events soon proved the value of the license, and now whenever the Ortigas sell about their initial reluctance to buy it, they shake their heads at their one-time inaction. Indeed, the permission to sell liquor has helped business at Ortega's Place so much that other restaurants have asked to be granted the same privilege. The Ortigas themselves have wanted to get a second license for one of their newer restaurants, but the government has refused every request, always arguing that the distribution of additional licenses would create an increased hazard on the highway. Tiring some time ago of the constant lobbying for more licenses, the government at last sent a petition to Puerto Nuevo, asking the people there if they would not rather agree to a cancellation of the license that had already been granted, a move that would take away the advantage enjoyed by Ortega's Place. Though many other restaurant owners at Puerto Nuevo openly covet Ortega's privilege, not one has ever signed the government's petition to take it away. In the meantime, several other restaurants have obtained licenses to

sell beer and wine — which are much less expensive than the liquor permit — and two of these restaurants now have partial liquor licenses that allow them to serve hard liquor, but only with food.

Given their common naming, the Ortega restaurants at times seem even more ubiquitous than franchises in a fast-food chain. The Ortigas, coincidentally, follow many of the same business practices invented by the chains, a fact that might help explain the family's success. Like Ray Kroc, the founder of the highly successful McDonald's chain, Ortega believes most customers prefer cleanliness and comfort. To that end, the Ortigas have shown an uncommon zeal for plowing their profits back into remodeling and modernization. Some of their neighbors have followed this lead. Others, at least in the past, have been skeptical about the need for spending money on constant improvements, arguing that most customers would prefer the old, accustomed atmosphere of crudeness and rusticity. But their beliefs have not been borne out, and the more primitive restaurants are not as profitable as they once were. Constrained by their reduced earnings, the laggards in modernization have been finding it difficult to catch up again with the restaurants that first invested in comfortable accommodations.

This disagreement among the residents regarding improvements in their restaurant has importance and consequences of its own, but the conflict actually mirrors an issue of much greater magnitude. Ortega and his followers have sensed some of their neighbors by pressing hard for minimal improvements to improve the public facilities at Puerto Nuevo. The self-governing council of the town earlier accepted a proposal to pave a few streets, erect street lights, and improve the sewage system. Now Ortega wants to pave the remaining streets, build a walkway down to the beach, and put up an arch over the entrance road to the town. "Some people agree with me in this," he says, "and others say that it's too expensive. They don't want to fix up the town. They say that people will

come here whether it is fixed up or not. 'Why should we fix it up?' they say. 'I don't understand why some people don't like progress.'"

It can't be said that Grand Shupe Renteria makes progress, but she opposes the new assessments being asked to pay for new paving. Though she lives in the Zona Norte section of Tijuana, Renteria owns a lot at Puerto Nuevo that was awarded to her for her role in pushing forward the expropriation and land grant. To her mind, only the prosperous of Puerto Nuevo can — or should — be expected to finance better public facilities. "Some at Puerto Nuevo have much," she says, "and others have very little. And now some want the roads to be paved again, demanding that each owner pay 8000 pesos per lot. But many do not have the money. I don't have that kind of money."

It so happens that the property Renteria owns at Puerto Nuevo sits right next to Ortega's Place. Ortega knows that this land, a choice corner lot, could easily be developed into the first business on the street. He has often tried to buy the land, but Renteria has vowed that she'll sooner give it away than sell to Ortega. At the urging of officials from Mexico, Ortega has on occasion forced the lot to keep it clear, but vendors have always undone his work. A champion of cleanliness and order, Ortega finds it mortifying that he must tolerate next to his own property a lot that has come to be filled with waste, trash, and broken glass. Staring out at an abandoned automobile that has been added recently to the debris next door, Ortega says, "I hope that before I die I will be able to see this town beautiful and clean — everywhere." If Ortega suspects at times that he will not live to see even this modest dream accomplished, he nevertheless allows himself still grander visions. "I hope," he says, "that this town will become an important piece in the big picture and in Mexico — a representative before the whole world as a tourist center. But unfortunately," he adds, "many of Puerto Nuevo's citizens with differently."

(Continued on page 24)

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Lobster

(Continued from page 12)

Since the last grand twenty years ago, a generation has passed, and most of the individuals who figured in the early development of Puerto Nuevo are gone now. Pancho Lopez and Rufino Perez died long ago, and their families moved away. A car accident killed one of the Plascencia brothers, explains, "I have already worked my share. Now my children and grandchildren work. I only eat." Sciana Diaz and Maria Conzuela, widows of the Plascencia brothers, concern themselves chiefly with their families. "We live on memories now," says Diaz. "We see our

still serving his term as governor. Francisco Galvan is dead, too. His restaurant at Puerto Nuevo was abandoned in 1964 and it now serves only as a billboard to announce the location of the thriving businesses owned by the families who once struggled against him and won. Of the men and women still around from the old times, almost all have stepped aside and allowed a new generation to assume control. Rosario, a sister of the Plascencia brothers, explains, "I have already worked my share. Now my children and grandchildren work. I only eat." Sciana Diaz and Maria Conzuela, widows of the Plascencia brothers, concern themselves chiefly with their families. "We live on memories now," says Diaz. "We see our

daughters pregnant and bearing children, and we remember how it was for us." One of Maria Conzuela's sons, Jesus, now serves as president of the fishermen's union even though he is an architect by profession and lives in Tijuana. The fishermen respect him because he is "a man who has studied." Guadalupe Renteria lives in a pink and green house in Tijuana, her capacity for struggle reduced by diabetes and stomach trouble. It pleases her that the entrance road to Puerto Nuevo now bears her name, but she otherwise feels forgotten. Juan Ortega works every day in the restaurant he founded, and still serves on the council that governs the town's approximately 175 residents, but he has turned over the ownership and management of Ortega's Place to his son David.

A welcome of change. Juan Ortega grows wistful only when he considers how the restless progress experienced by Puerto Nuevo has tended to obscure even its recent past. "Many people who live here," he says, "especially the ones who came later and grabbed a piece of land, believe that everything fell from the sky. They see that things are good now, but they don't realize that there was a lot of work and sacrifice involved. A lot of sacrifice. Don Maurelio Paredes, one of our neighbors, once asked me, 'What have you done?' He lives here, he has a house and land, but he knew nothing about the struggle behind Puerto Nuevo."

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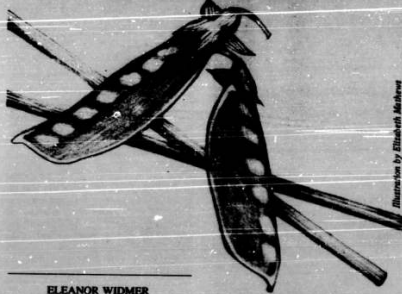
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I'm not as astonished as some to meet women who have arrived here from foreign shores and who have opened restaurants though they can barely speak our language, let alone know how to maneuver in our economic system. My model for this behavior was my grandmother, who was widowed at the age of twenty-one and who, despite having two infants to care for, went from door to door on the crowded streets of New York seeking work. The time was the turn of the century and my grandmother spoke not a word of English. Later on, when I asked her how she had developed such courage and unflinching

courage in the face of discouraging odds, she winked at me ironically and answered "Necessity breaks iron." In recent months I have written about several women who have tempered the iron of adversity with their fortitude. Keosue, the Vietnamese-Laoian woman who opened a restaurant by that name on Linda Vista Road, and the two Japanese women, Linda and her mother, who operate the Noodle House on Conway Street, would be two examples of determination in the face of unfavorable odds. These are not the test of times for any restaurant, let alone those run by women from foreign lands, and both are in locations that I would hardly call promising. To this list I must now add the two charming women who own and operate Hideyoshi, a Japanese restaurant that is tucked away in a remote corner of San Diego, out on Claremont Mesa Boulevard. These two women simply seem to run out — you are confronted by blue messes in the distance, and you have the feeling that you've come to the edge of the city, that if you're not careful you'll lose your way and be incapable of finding the

road back. To add to the almost forlorn feeling, the shopping center in which the restaurant is located is called Hazard Village and the name of the restaurant contains the English word "hide." On both occasions that I visited Hideyoshi, the shopping center was deserted and traffic had ceased at that end of the boulevard. I marveled that anyone could discover such a restaurant unless specifically instructed to look for it — it's virtually at the end of a series of shops and is not visible from the street. These minor limitations should not deter you from trying Hideyoshi. The room is small but divided into two dining areas to assure privacy, every object is immaculate, and the food is served with beautiful touches for which the Japanese are justly renowned. The feast for the eye is as great as that for the palate.

Since the pursuit of sushi bars has now become a status preoccupation and constitutes the sort of trivia one hears at cocktail parties, I have to say straight out that Hideyoshi does not boast such a bar nor does it offer sushi on the menu. It does have sashimi (raw fish) of fine and fresh quality, including marinated fish and eel. The spelling of the various fish dishes may vary from those with which you may be familiar, so be sure to ask for translations. On the first night I attended, there were fewer than six people in the restaurant, two of whom may have been friends of the owners. Still, one of the women who waited on us, a partner in the business, assured me that she would give the restaurant three years to catch on and that she was in the process of lowering the prices. The new menu with the lowered prices will be available by October 15, but even the higher prices did not act as a deterrent to my enjoyment.

I can make a meal of Japanese appetizers, and this night I ordered three: sashimi, gyozu (dumplings), and shrimp rolls. The raw fish consisted of tuna and yellowtail and was splendid. The presentation of the gyozu was one I had never encountered: the dumplings were served on a bed of lettuce and accompanied by a hot potato salad and steamed green vegetables. When I remarked that I didn't know that the Japanese made potato salad, the owner laughed and assured me that her mother made great potato salad, as she herself did. This gyozu appetizer was a miniature meal because the half dozen dumplings were surrounded by so many vegetables. My favorite among the appetizers was the shrimp roll, served Vietnamese style, that is, the crisp, narrow roll was supposed to be wrapped in the accompanying fresh lettuce. It was delightful.

My friend and I shared a combination plate of tempura and sashimi. Simply stated, the tempura was among the best I've ever had. The batter is imported from Japan and each slice of vegetable and each divinely long shrimp is dipped in a batter that, when cooked, crinkles in the mouth. The sashimi was not prepared at the table but was served over a ceramic "hot stone." The dish was beautiful, contained a great many vegetables including bamboo shoots and green onions, the broth was tasty, but the most immersed in broth was somewhat flat. One tried of the sashimi easily.

Still, on leaving I was determined to return soon because the owner had told me of the special dinner for two, served at a fixed price. I phoned on a Saturday and arranged it, dinner for two at ten dollars each. For our ten dollars we each had raw white fish, shrimp rolls, and very fine miso soup. After we had rested a bit a platter was set before us. This contained breaded sashimi and breaded pork, both on skewers, an elegant mountain of the crunchy tempura, teriyaki steak and teriyaki chicken, sliced beef identical to that used in the sashimi, and one of the best items in the plate, chicken tata, a chicken in batter with a mildly sweet sauce that is sprinkled with sesame seeds. The platter was gorgeous to behold. The carrots were cut to resemble butterflies (I took one home to show to my son), orange peel resembled harps, peeled tomatoes were small birds, and limes were fans. The one false aesthetic note showed up in the maraschino cherries atop the salad.

Of the dishes presented on this very large platter the two least successful were the deep-fried scallops and the fried pork — both were too dry. The sliced beef was also too dry. The rest — the tempura, the chicken and beef teriyaki, the chicken tata — was of high quality, seductive in taste, appealing at every level. The owner told me that this same platter, possibly a bit smaller in size, will be prepared for two at approximately \$7.95 per person. I hope that the women who operate Hideyoshi will not have to wait three years for success. They deserve it right now. The new menu will offer many more side dishes, lower prices, both sashimi and yellowtail teriyaki, as well as noodle and rice dishes. My own inclination would be to eat my way down the entire appetizer list, which includes nine items. On Saturday night both women were charming kittens; during the week they affected western dress. Don't let the deserted shopping center depress you. A great deal of life and vitality exists within Hideyoshi. □

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JONATHAN SAYTILE

That music arouses emotions has occasionally been denied, but only by quirky theorists or by Igor Stravinsky showing off his force of paradox. Most working musicians have always been in no doubt on the matter. How, then, can it be, however, is a question that has not been satisfactorily answered, though many ingenious attempts have been made. Why does a certain tune -- or a certain chord, or even a certain instrumental timbre (the flute, say) -- make us feel a certain way? Can it make us feel happy or sad? How can a subtle alteration of harmonies or of rhythm affect our entire mood? No one really knows. But for some 2500 years performing artists have recognized that the emotional content of music is a vital part of its meaning.

Opera composers differ in the kinds of emotion they seek to evoke and in the musical and theatrical means they use to move the audience's feelings. High on the list of composers who have been successful are those of Giacomo Puccini (1858-1924), where both drama and music make an appeal to the emotions much more direct and more powerful than the composers depend in many of this century's great vocal concertos. In Bellini, Verdi, or Wagner, the feelings—however strong—are kept in a certain reserve from us. The characters are not so much as we are. In Puccini's *Madama Butterfly*, *La Traviata*, *Manon*, *Maestro*, a Druid priestess, the King of the Gods). The situations are extreme and unusual (a gypsy takes revenge on her mother's murderer, a man mistakenly kills his wife, a woman is seduced by her uncle's fiancé). The music is composed according to formal patterns that have as independent structural interest as the lyrics, and as they may convey (aria and cabaletta) the feelings of the development). In some of these operas it is possible to enter fully into the lives on stage and to experience the events as

[illegible]

Puccini's music, similarly, aims at bringing out all the emotional potential of each moment in the drama. Before condemning this aesthetic procedure, we should remember that Puccini has no dog-given rules against extreme pathos in works of art (think of Euripides, or Webster, or El Cid, or Delacroix), and also that Puccini's technical mastery in the use of emotional pathos has never been surpassed. It is this quality, as complete as it is convincing, in its own way as anything we find in Verdi, Wagner, Strauss, or even Mozart. The wonderful profusion of touching and dramatically appropriate moods; the uncanny human music sense, which can break the audience's heart; the perfect use of the orchestra, flaggingly expressive and over-the-top in its unprecedented sensitivity to the emotional power of tone colors and of the voicing of chords (in this respect Puccini is the equal of Debussy and Stravinsky); the

It is therefore legitimate to judge a performance of a Puccini opera — such as the San Diego Opera's current production of *Madama Butterfly* — by the extent to which it touches the audience's feelings. The quality of the staging and singing is secondary to be measured by the quantity of tears we shed. On the basis of this criterion, and speaking for myself, I must say that I found the San Diego *Madama Butterfly* disappointing. I was sorry for it good cry, but I did not cry myself throughout.

Much in the production, it should be noted, tends in the opposite direction. There were excellent singing from three of the

There is a grace and a sharpness to her phrasing that enable her, without any histrionic excess, to convey convincingly the devotion of the young man of Burry's devoted servant. The American soprano Sharpless is beautifully sung by baritone Frederick Burchinal, a singer endowed with a dark, powerful voice and a subtly shaded lyrical line; this is a characterization full of somber warmth, particularly effective in the scene when the young man painfully tries to tell the stubbornly hopeful Cio-cio-san that Pinkerton will never come back to her. The *compromisario* roles — especially the quavering marriage broker of Josephine Romagnano and the resonant and somewhat over-the-top *compramisero* of realistically characterized — are sung with suitable vocal mannerisms.

In her stage direction, too, Rhoda Levine has sought for, and frequently found, a realism of character and situation that enhances the emotional impact of the drama. She is particularly successful with Mr. Evans, who in his acting shows us a Fienberg more complicated — and more sympathetic — than we have previously known. Tall, good-looking, and good-natured, Mr. Evans manages the devil-may-care swagger of the confident naval officer with aplomb, but he is equally convincing (both as an actor and vocally) when Fienberg expresses his real passion for the girl who is to become his bride for the time being. Miss Levine has invented a great deal of expressive stage business which effectively fleshes out Fienberg's character and makes us feel as if we are there — the crowd, the streets and the boyish student — are always present in his: there is an especially lovely bit when

Some of Miss Levine's other inventions are less useful. In the first act, there is a quite superfluous, overplayed drunk who irritably keeps drawing attention to his own existence in order to our misfortune on more relevant facts. The marriage broker Goro does the same thing in the second, fussily examining Cio-cio-san's two-a-bree in the background and distracting us from the quicksilver play of the girl's feelings in her conversation with the girl's father. In the third act, Miss Levine's part (manic of detail could to strengthen the dramatic action, not diffuse it), but far more deleterious is the way she willfully undermines the emotional power of the suicide scene in the last act. The music, too, is a little overdone, and the music, too, is a little overdone, and the music, too, is a little overdone.

demand — is the heightened, focused emotions of melodrama: the giving of the American flag to the little boy, who remains playing on stage throughout the mother's tragic death; the shocking ritual suicide itself, whether in full view of the audience or behind a dramatically concealing screen; even (as in the last San Diego production) the *suicidio* (the ritual suicide scene moving and powerful than this one) the sudden collapse of the screen to reveal the stricken body; or — the acme of the melodramatic — the mortally wounded Cio-cio-san dragging herself across the stage to the uncomprehending child reaching out to him, and dying with a shudder before his very eyes. Miss Levine — presumably to emphasize the tone of ordinary, realistic tragedy, or to make the audience aware of the artificiality of the melodramatic "conventions" — named all these traditions. Butterfly simply turned her back on the audience, sinks to

Alas, the chief defect of this production of *Madama Butterfly*—the defect that makes it a disappointment to no longer be the Butterfly herself, soprano Marina Arroyo. There are a few good things one may say for Miss Arroyo. Her vocal instrument is strong and beautiful, and she floats freely, and the live flows smoothly like an unimpeded river of beautiful sound. Her vocal virtuosity is somewhat impaired by Miss Arroyo's habit, within the line, of scooping up too much. But scooping is a minor flaw compared to the more serious one of not being able to differentiate. She is certainly positive to say that Miss Arroyo is a major singer, if one does not consider pitch very important. If one does, then she may be said to be indifferent to it. Always just a bit under pitch, she has a tendency to drag down passing notes (particularly in the first act), and to sing in a monotony or more. The most extreme is a present instance of Miss Arroyo's ruinous voice tone is the Butterfly Suzuki during her first entrance. The intervals between intervals between Miss *Lena's* notes (right on the button) and Miss Arroyo's (right on the button) are not on the same scale, neither up nor down.

It might even be possible to overlook the painful failure of technique, if Miss Arroyo's singing were more dramatic. Since it is enormous Puccini is aiming at, an emotionally true and moving performance is not the least important, but with pitch seen less important. No chance: it is not merely that Miss Arroyo is a big, hefty woman with a round, me-

[illegible]

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All Smiles



Gregory's Girl

DUNCAN SHEPHERD

Many parents of teenagers might gladly be willing to trade places, or at least trade teenagers, with the parents in *Gregory's Girl*. The parents therein, it should be noted, are unobtrusive to the point of invisibility, with the exception of a brief appearance by a bald driving instructor who, after a client of his has nearly run down his only son, must set up a definite appointment with the boy—eighty-dirty, Thursday morning, family kitchen—if he is to have any hopes of engaging him in verbal intercourse. (One of the reasons why the boy, Gregory, is so difficult to pin down is made plain in a scene where he, with juggle's dexterity, manages to get three noisy, labor-saving electrical devices buzzing simultaneously on his way out the door.) Many parents, once more, will need in recognition of that problem, but against all other possible problems it may seem a small price to pay for a boy as otherwise sweet as Gregory.

The comic euphemism for the real, recognizable fact of life—quite a nice change from the comic vulgarity so prevalent on the screen—is the essence of the movie's style, and the euphemism is oftentimes so thick, and the effect so cheerful and wholesome, as to suggest a kinship with TV sitcoms. Any such family tie is clearly severed, however, as a result of *Gregory's Girl* not setting sights solely (or ever, really) on the Himalayan-sized laugh, nor taking the shortest, straightest path to its attainment. What it attempts to do instead is to build up, through no single gag but through a gradual accumulation of them, a confidence in the filmmaker's judgment, a

deepening spirit of goodwill, a kind of balm atmosphere in which the fixed smile might eventually bubble over into a full case of the giggles. It succeeds in this very well, and the deceptive modesty of the goal ought not diminish the skill involved, and particularly not the difficulty of keeping always close, but never too close for comfort, to the realities of life.

Another example of the latter, from an almost unending succession, would not be over the top. The scene of the mid-teen boy, Gregory, tongue-lashing the ten-year-old sister to Gregory's younger sister ("You'll run out of vices before you're twelve if you don't watch out") is very funny and not at all easy in the wording, certainly more funny and less nasty than the average mid-teenager (Bill Forsyth is the author of the script, as well as the director), but at the same time Gregory's eruption seems perfectly in character for someone who is having trouble himself getting up his nerve for an amorous overture, whose feelings of jealousy are bound to be inflamed by a sexual rival a third younger than he, and whose feelings of guilt are similarly flammable on seeing his own sister targeted. Of course, the patience and passivity of the ten-year-old, who is at an age where tongue-lashings are part of the daily routine and are to be borne like a Christian martyr, are a great help here in keeping nastiness at bay.

Gregory's situation is laid out in some detail. A five-inch growth in the past year has left him as unsure on his own legs as on a new pair of stilts, and has jeopardized his career as a striker on the school soccer team. (The physique of the protagonist is as important a source of humor here as in *Arbuckle*, *Keaton*, or *Tati*.) This is not



Tent of Miracles

terribly upsetting to Gregory, whose aspirations as a soccer star are as evanescent as his aspirations as a rock star, an earlier adolescent phase to which a set of drums and gallery of wall posters in his bedroom bear witness. His devotion to music, in order to make room on the squad for the first-ever female soccer player, recalls such battle-of-the-sexes sports films as *The Bad News Bears* and *Buller*, but the contrivance is made easy to swallow here by the actress's evident grace with a soccer ball, and even more so by the unconventional reactions of the boys. Leaving aside some obligatory grumbles from those still on the bench ("If women were there to play football, they'd have their tits somewhere else"), the boys are all for it, even including the opposing team, who are only too happy, since the girl has rammed home a goal, to eliminate compulsory puns in all the traditional places. Her biggest fan, of course, is Gregory himself, entering a brand-new adolescent phase with brand-new priorities.

Agree from him, none of the other characters is seen in the round, but rather from an odd angle or two, in curiously subjective glances. And while this approach rules out any depth or nuance in the secondary characters, it doesn't destroy, or at least not completely, a respect for people's quirky individualities: the redoubtable headmaster who betrays a sweet tooth for pastries and who, head bobbing stop his shoulders, seems transported to an imaginary supper club when seated at a harmonium keyboard; the boyish soccer coach who strives for a manner image through the slow and spotty growth of a mustache; the school chum of Gregory's whose gripping passion in life, and no

mere adolescent phase, is to become a pastry chef; another chum who is a fount of wisdom data about the velocity of a soccer, the volume of corn flakes shipped daily along the main commercial thoroughfare, the ratio of men to women in Caracas, Venezuela, and (a sure appetite-bitter) the throat-slitting technique used to transform baby coves into road cutters. Girls, in keeping with the restricted, subjective view of the characters and the total immersion in Gregory's problems, seem to be in perfect control of their own destinies and anyone else's they deem to take a hand in. The musical Scottish lilt with which all these people talk—the movie is located in the outskirts of Glasgow, and is the first Scots production I know of to circulate in America—can scarcely be seen as incidental to the movie's artistic merit, but qualifies nonetheless as a bonus claim impossible to discount. *Gregory's Girl* is at the Guild for at least another week.

Speaking, as I just was, of inelegant charm, I might turn a spotlight on the ongoing Brazilian series at the Ken. I can hardly be sure anymore whether I initially took my study of the Portuguese language because of my interest in Brazilian films or whether I developed an instant in Brazilian films because of my study of the Portuguese language or whether in some previous existence I happened to have been a connoisseur. In any event, the language (made to order for a student like me who has tried Spanish and French, has found that his mouth is too lazy for the one and his thespian talents too limited for the other, and who has a natural inclination, anyway, to whine and moan) has just changed, but the films surely have, since the late Sixties and early Seventies when

Claudio Nervo became a passing critical fancy sandwiched between the Czech New Wave and the New German Cinema. Or rather, the few Brazilian films available to be seen since then have changed. Availability may be the key, and this has been conspicuously on the upswing, post-*Dona Flor and Her Two Husbands*. If, however, my interest in the recent upswing has not repeated the earlier level, the reason would have something to do with the heavy concentration on racism, carnality, and the apothecaries of Santa Braga as a sex god.

There it, or was, more to Brazilian films than that. My earlier interest, to be sure, was never such as to embrace all Brazilian films alike, and the great, unwritten Claudio Nervo manifesto—to throw off all European and American stylistic inflections, to invent a film language uniquely Brazilian, to draw subject matter from indigenous folklore and social conditions so as to touch on the Brazilian masses—always seemed to me to contain a large proportion of hot air. It is easy enough to close a film off from the outside world (and neither very irritating nor very intriguing to the outsider) by creating it as an historical-mythological-sociological reference, and it is easy enough, too, to count on critical indifference or hostility by accusing the critic of being a prisoner of Hollywood aesthetics. The claim to have set up a vital nationalistic cinema, of course, would carry more weight if the films of Claudio Nervo had ever been received as enthusiastically at home as at international film festivals or by cosmopolitan film critics who liked the sound of it, and didn't mind parroting, the anti-imperialist Third World rhetoric.

Be that as it may, the Thursday-night series at the Ken takes several intriguing and encouraging steps toward transcending the present view of Brazilian cinema. *Clara*, in all, five films that have already had local commercial releases (including I think to say, *Black Orpheus*), and several others that have not. Of the new ones yet to come, I have seen three. The one I've shown tonight, *Conquistador*, I remember liking when I saw it (half of it, actually) a couple of years ago at the Cannes Film Festival, but I can't trust my memory to say much about it beyond that, even as to what it is basically about. To leave the director, Joaquim Pedro de Andrade, tell it, what it is basically about: "domestic bondage, native kings, various vices, open doors, aristocraticism, smells lust, slaps, delirium of Gervasio, a bed with torch, macabre vapourism, interior decoration, sexual doubts, authentic bronchitis, and the final victory of prostitution over old age." De Andrade has a sense of humor, as he showed also in *Macumba*. I can't trust to memory, either, about *Son of Roses* (Oct. 21) or *Tent of Miracles* (Nov. 4), which I saw, respectively, at the

1979 San Diego Film Festival and at the 1977 Los Angeles Filmfest, but having written something about them at the time, I am able to trust to the Reader archives. "Ana Carolina's Son of Roses," I wrote, "offers a broad, jolly, Brazilian brand of surrealism, including a do-it-yourself surrealist practical joke that calls for a razor blade to be inserted below the surface of a bar of soap. The lead actress, Norma Bengell, has subjected herself to a number of times in the past for her work in such Brazilian films as *The Married House*, *The Gods and the Dead*, and *The Empty Night* (slightly mislabeled in its American version as *Erros - Perils of the Night*), as well as in a couple of Italian films more widely accessible to American audiences, *Planet of the Vampires* and *The Hellbenders*. She delivers a deliciously ironic conclusion of her character's same here, 'Felicidad,' when she is required to introduce herself to a loopy dentist near the end of a long, hard day, in the course of which she has shaved her head with a razor blade and left him for dead, been stabbed in the neck herself with a lamp and then had her dress set afire by her beauty little daughter, and finally been knocked down by a bus. More in that line of experiences comes along before day is done. The novella director, a classical musician by training, does some extremely irritating but artfully cacophonous orchestration of voices in bringing the cast-member's scene to life."

And Nelson Pereira dos Santos's *Tent of Miracles* I sized up as "a witty satire on the rediscovery and official canonization of a forgotten Brazilian misanthrope who whose work in his own lifetime got him nowhere but into jail... a closer companion piece to the director's colorful and comical *The Alchemist* and *How Tasty Was That Little Frenchman* than to his black-and-white and utterly bleak *Barren Lives and Hunger for Love*." In blend of irony, lower humanism, irony, qualitates, and realistic depiction, *Tent of Miracles* is a political action. "Well, I don't know how about the accuracy of the allusion to Anatole France. I recognize this as a rather rudimentary critical play; to put in a gratuitous play like a favorite wine and so write him to run interference for another. In this sense, the accuracy of the remark is that Pereira dos Santos has always been my dear favorite among the Brazilians, has shown far more narrative savvy than most, and if I were to single out one film in this series as not to be missed, this would be it. The scheduling principle behind the Brazilian series, whereby each double bill is composed of a lesser known movie and a more established one, is something I have long favored, at times rather perfunctory, as a means of expanding the Ken's repertory and, into the bargain, their clientele's cinematic horizons. And I should like to say (continued on page 30)

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All Smiles

(continued from page 29)

opportunity to enlarge the compliment, as is long overdue, by saying that the person or persons in charge of booking the Ken Cinema seem to be showing a good deal more ingenuity of late, not just in such weekly series as the Thursday-night Brazilian one and the rather haphazard Monday-night one of Great Ladies of the Silver Screen, nor in the increased quota of first-runs (*Heaven! The Atomic Cafe*, *Union City*, *London*, *Taxi Zone*, *Elo*, *The Man with Bogart's Face*, the last-named slipped in inconspicuously as a bolster to *Dead Men Don't Wear Plaid*).

There is still a surfeit of movies that seem to be bonded together like Siamese twins (*King of Hearts* and *Hurricane* and *Moulin Rouge* and the *Brasserie* and *Cheer*, *Steppenwolf* and *Siddhartha*). But it is of one or two made-for-TV movies, so peaceful in tone that their union ought to be resisted on general principles (*Ordinary People* and *Kramer vs. Kramer*). But it would be hard to deny the educational value of uniting on one program the two little-seen Fred Schepisi movies (*The Devil's Playground* and *The Choir of Young Believers*), or encompassing in a single evening 1981's entire war-movie cycle (*The Howling*, *Wolfen*, and *An American Werewolf in London*), or putting side by side Woody Allen's most blatant Bergman

imitation (*Interiors*) and the authentic Bergman it most closely resembles (*Autumn Sonata*), or, for dedicated observers of Susan York's nude scenes, bringing conveniently together *The Shout* and *Images*.

An educational goal is served, too, by unearthing a six-year-old mediocrity called *Conduct Unbecoming* to go with *Breaker Morant*. If only to disabuse some people of the notion that the latter is anything more than a formulaic polemic. A similar purpose is served, even more forcefully, by pairing *Shoreline's Ten Days That Shook the World* with *Beauty's Red*. Some sort of positive lesson would seem to be at work in the match-up of *CPac* and *Quest for Fire* or *Ipigones*

and *Dream of Passion*. But then again, a graspable intelligence comes into view in the match-ups of *True Confessions* and *Chinatown*, *Platoon* and *The Warriors*, *Ticket to Heaven* and *Asylum*, *She Dances Alone* and *Nijinsky*, *Deran Uola* and *White Daze*, *The French Lieutenant's Woman* and *Time After Time* (especially there). Sometimes it is necessary to pause for two seconds to figure out the connection: *Thief and Sorrower* (connection: musical score by Tanguito Drenth) or *Atlantic City* and *The King of Marvin Gardens* (connection: the Atlantic City locale). The next eleven weeks' schedule ought to be out soon, and I am looking forward to it with an eagerness I am having to grow accustomed to. □



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Christine Spring
Age 7
Future Policeman

For one, I'd cut inflation. I'd lower the prices of milk, cheese, rocky road ice cream, celery, lettuce, and salad dressing.

No shooting animals of any kind. Stop all wars now so nobody would get killed or hurt. It would be a law. I'd burn the weapons that we could burn and the metal weapons like tanks and airplanes and bombs. I'd take them apart. It's a big job. It would help the economy. I'd hire a lot of people and put them back to work helping me. If I had the money I'd pay them a hundred dollars a month.

Kids would be allowed to play outside more unless it was raining.



Christine Schuck
Age 7
Future Nurse

All cars must be off the freeway by 2:30 a.m. to cut down on noise and pollution — that goes for out-of-towners, too. Groups of volunteers would gather at this time to sweep the freeways.

Cities would have to install street walls. One side for cars and the other side for people. It would be safer for both.

There would have to be alarms everywhere, night and day, underground, under streets. They would only be sensitive to burglars and not to regular people. I think it could work. Burglars are always heavier because they're carrying stolen things on their backs.

Sick kids and people would have to stay home and not go out to school and work and trouble other people.



Becky Sals
Age 8
Future Waitress

It would be against the law for kids to steal anything — candy, soda, or bread. Right now only adults really get into trouble and bad kids don't.

Grown-ups would be allowed to help kids when they were hurt without suspicion. I was riding my bike uphill trying to hold two ice-cream cones and three bottles of Coke. I fell down and broke my collarbone, and a total stranger helped me.

Smoking would be illegal 'cause it kills people. No fights of any kind would be permitted.

No party-poppers — you know, like you're having a party and someone comes along and says, "Och, your party is stinky." or, "Your friends are ugly." It starts arguments.



Michael Rodger
Age 7 1/2
Future President

All policemen will have to be real tall. I think if they were taller they'd be walking the streets protecting people instead of just driving around in their cars.

Kids who didn't obey the street-crossing patrols would be put on probation if they got reported twelve times. Then they'd have to have their parents walk them across the street.

My mom's very nice — put that down — but I'd make a law that all kids would have their own telephones, so if parents were mean they could run into their room, call the police, the police would come, surround the house, put the parents in jail, and the child could go to a foster home and be treated better. I had a friend whose mother was very mean. He moved and I worry about what happened to him.



Becky Elders
Age 6 1/2
Future Gymnastics Teacher

People would be allowed to live in parks. You could wake up in the morning and you'd already be there to play or do whatever you wanted to do.

If anyone is caught writing on picnic tables, walls, and doors, they would have to clean it up before they could go home. I wouldn't put them in jail or anything because it might be your friends who are doing it.

If you needed a job, you'd just go to the job you wanted and if you like the take-home price they'd have to hire you that day. You wouldn't have to wait for them to call you back because you know they never will.

— Lin Jakary



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ence, Hillcrest. Reservations: 291-7454.

"Indian Re-Evolution" will be addressed by architect Piero Sansone, organizer and conceptualizer of the Indian design exhibit currently on display at the La Jolla Museum of Contemporary Art. Tuesday, October 19, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Art of the Mandala," a morning

lecture presented by San Diego Museum of Art associate curator William Chandler in conjunction with an exhibit at the museum, will be presented Wednesday, October 20, 3 p.m., building HH-221, SDSU. Free. 265-6524.

"Surreal Issues in the Workplace" will be the topic of a discussion led by psychologist Gloria Harris. Wednesday, October 20, noon, room 2000, city administration building, 202 C Street, downtown. 237-7601.

"New Views of Women," a lecture series, continues with "The Quiver of Life," an episode telling the story of early music through the traditions of the first great civilizations and recent discoveries of prehistoric instruments. Friday, October 15, 9 p.m., repeat Sunday, October 17, noon, Channel 15.

"Alternative Ways to Health," a lecture series, continues with Bernard Gendler discussing "Human Energy: Visible, Invisible, Indivisible." Wednesday, October 20, 7:30 p.m., Casa Real room, Amec Center, SDSU. Free. 265-5523.

"Greg and His Cultural Surroundings," a lecture about Alban Berg will be presented by his nephew, Erich Alban Berg, next Thursday, October 21, noon, room B210, Mandeville Center, UCSD. 452-3229.

"Who Governs San Diego? Power, Politics, and the Economy in America's Finest City," a five-part lecture series, continues with city councilmembers Bill Cleaver and Mike Cochran, next Thursday, October 21, 2:30 p.m., conference room 111A, administrative complex, UCSD. 452-3120.

Radio TV

"Watching Wildlife," where, when, and how to find and watch wildlife in their natural habitat, will be the focus of the debut episode of a ten-part series about American wildlife entitled "Wild America." Thursday, October 14, 8:30 p.m., Channel 15.

"The World of Stephen Leacock," except from works by Canadian humorist Stephen Leacock will be read by actor John Dantine. Friday, October 15, 7:30 p.m., KTBS-FM 89.

"The Music of Man," an eight-part series exploring the role of

music in human society, begins with "The Quiver of Life," an episode telling the story of early music through the traditions of the first great civilizations and recent discoveries of prehistoric instruments. Friday, October 15, 9 p.m., repeat Sunday, October 17, noon, Channel 15.

"The Miracle Worker," the 1962 drama based on the life of Helen Keller, starring Patty Duke and Anne Bancroft, will be broadcast Saturday, October 16, 9 p.m., Channel 6.

"Beverly Hills in Concert," featuring Sills as the guest artist in a concert with the Indianapolis Symphony Orchestra, will be broadcast Sunday, October 17, 1 p.m., Channel 15, simulcast in stereo on KPBS-FM 89.

"The Fragile Mountains," a documentary about the crumbling mountains of Nepal and the people who live among them, will be aired Tuesday, October 19, 8 p.m., Channel 15.

"The Nun's Story," a 1959 movie about a nun who serves in the Belgian Congo and later leaves the convent, based on the book by Kathryn Hulme, and starring Audrey Hepburn, will be broadcast Wednesday, October 20, 11 p.m., Channel 15.

"Hiroshima/Nagasaki, August 1945," a Japanese film withheld from the American public for twenty years, shows the absolute destruction of nuclear war. Wednesday, October 20, 11 p.m., Channel 15.

Galleries

Sculpture by Michael Johnson will open with a reception Friday, October 15, 6 to 10 p.m., and remain on view through November 13, In-

stallation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Night Studies," an exhibition of works by Don Suggs, will be on view through November 6, a reception for the artist will be held Friday, October 15, 7 to 9 p.m., Quail Gallery, 7221 La Jolla Village Road, La Jolla. 454-1952.

"Suburbia," an exhibition of photographs by Bill Olson documenting the American Dream as a lived and felt by suburban residents of Livermore, California, first shown around the country in 1972, will open with a reception Friday, October 15, 8 to 10 p.m., and remain on view through November 6, Gallery Graphics, 3047 Fifth Avenue, Hillcrest. 755-5238.

Drawings and Sculpture by Barry Reid and Patricia Chapp, respectively, will be on view through November 6, a reception for the artist will be held Saturday, October 16, 2 to 7 p.m., Spectrum Gallery, 716 Seventh Avenue, downtown. 237-9743.

"Edward S. Curtis: The Indian Years," an exhibition drawn from Edward Curtis's photographic study of America's native civilizations, will be on view through October 21, Founders Gallery, USD. 291-6480.

"Contemporary Photo Imagery," a joint exhibition of photography, will be on view through October 21, Maple Creek Gallery, 2400 Ketterer Boulevard, San Diego. 234-2151.

"Primarily On Paper," an exhibition of works by San Diego and Los Angeles artists, will be on view October 19 to October 27, Multicultural Arts Institute, 415 Market Street, downtown. 236-1521.

Photo Etchings and Photography by Hertha Bauer will be on view

TO LOCAL EVENTS

through October 29, Cypress Gallery, 6560 Ninth Avenue, downtown. 234-0846.

"Henry Moore in La Jolla," an exhibition of sculpture and drawings by Henry Moore will be on display through October 30, Torrance Gallery, 420 Prospect Street, La Jolla. 454-3691.

"Indian Re-Evolution: Design in Indian Society in the Eighties," a major exhibition of Indian design from 1945 through 1980, will be on view through October 31, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Drawings by Painters," an exhibit featuring works on paper by fifty-two artists who maintain studios in California, will remain on view through October 31, Mandeville Art Gallery, UCSD. 452-3120.

Southwestern Artist Guillermo Acevedo's work will be on view through October 31, Solar Gallery, 410 Fifth Avenue, downtown. 295-0384.

"Portraits for the Community," an exhibit of silhouettes by Nancy Hunt, will remain on view through October 31, Green Room Cultural Center, 1947 Thirteenth Street, Golden Hill. 232-5009.

Imagines and Lithographs by Rico Lebrun will be on view through October 31, San Diego Press Club, 320 G Street, downtown. 232-4884.

"Alibon," an exhibit of paintings by Vera Simons, will remain

on view through November 3, Deane Art Gallery, 1724 Prospect Street, La Jolla. 454-1555.

"Encaustics," an exhibit of contemporary craft media in nontraditional formats by thirteen Los Angeles artists, including Victor Cirra, Tadao Hamami, and Monica Grimmer, will be on view through November 6, University Gallery, SDSU. 265-5171.

"Under Exposure," the underwater photography of David Doubilet, will be on view through November 21, Natural History Museum, Balboa Park. 232-3621.

"Inside," an installation by Roy McKinn, will remain on view through December 4, Michael Dundard Gallery, 828 G Street, downtown. 232-3860.

Bound

(continued from page 1)

San Diego Bookellers Association, and is held biennially. This will probably be the biggest event for bibliophiles in San Diego for the next two years.

The fair will be held Saturday, October 16, from noon to 6:00 p.m. and Sunday, October 17, from noon to 5:00 p.m., at the Al Bahr exhibit hall at 5440 Kearny Mesa Road, which is near the intersection of

Chaparral Mesa Boulevard and Highway 163. For more

information, call the bookellers association at 454-4443.

—Kathryn Phillips

Steel Drumming

(continued from page 1)

It is also a fluid pianist, a player of a conventional drum set, and a composer—a real musician, in other words, one who does not play by numbers and who can write intricate charts for traditional Irish jigs and Brazilian moderne sambas. The drum retains its happy, celebratory metallic tone, but Narell adapts it deftly to more

musical, darker music as well. The three-year-old quartet is completed by multi-instrumentalist Kenneth Nash, electric and acoustic guitarist Steve Ensigns, and Rick Girard on electric bass. All these people have separately toured with long lists of the very great names in jazz. Together, they have produced two albums, both of consistently high quality. The first, *Hidden Treasures*, on Inner City, won Narell a New York City Jazz Critics award and a place on the *Downbeat* critics poll. The latter *Sickman* was both a *Billboard* "top pick" and a *Cash Box* "choice."

The sound is modern and electric, neither avant-garde,

(continued on page 6, col. 1)

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RAM DASS

A Friday Evening with Ram Dass
7:30 - 11 p.m., Fri., Oct. 22
The Fox Theatre,
720 "B" St., downtown San Diego
Tickets: \$5.00

A Sunday Workshop with Ram Dass

10 a.m. - 5 p.m., Sun., Oct. 24
La Palma Theatre,
471 First St., Encinitas
Tickets: \$35.00

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Purcell Quartet
Pieces by Mozart, Dvorak & Brahms
October 23, Saturday

Vermeer Quartet
Pieces by Haydn,
Schumann & Beethoven
November 13, Saturday

Juilliard String Quartet
Pieces by Mozart,
Schumann & Beethoven
January 29, Saturday

Guarneri String Quartet
All Beethoven program
April 23, Saturday

Series Tickets:
Orchestra: 5th Row, Main Floor: \$45.00
Single Tickets:
\$12.00 (not available until October 1st)
UCSD Box Office: 952-4559



les ballets jazz de montreal
October 24, Sunday, 8 p.m.
UCSD Stu. \$6, Fac/Staff/other Stu. \$7, G.A. \$8



HARRY
November 3, Wednesday, 8 p.m.
UCSD Stu. \$5, Fac/Staff/other Stu. \$6, G.A. \$7

All programs (except as noted) at
8:00 p.m. in Mandeville Auditorium

For more information
and a descriptive brochure
call 452-4090 or 452-4559

READER'S GUIDE TO LOCAL EVENTS

(continued from page 1)
free, not mainstream. At its best, the quartet produces upbeat, full-spirited dance music — the kind you'd like to dance to out of sight of all but your best friends, abandoned porch, and driven by strong, basic melodies and polyrhythms.

The group inaugurates this year's concern sponsored by the Center for World Music, the SDSU music department's

ethnomusicological division that will later present Balinese gamelan, Cambodian dance, Mexican harp, and Indian music in subsequent concerts. The music begins at 8:00 p.m. in the South Rectory Hall of San Diego State's music building. Narell is expected between sets to explain briefly how the drum is made and played. For more information, call the Center for

World Music at 265-4243.
—Bob Dorn

We Danced

(continued from page 1)

briefly. The bride rode by on a horse, bowing her white-veiled head in modesty, surrounded by female attendants. Then the groom and his guests rode by to fetch the bride. They came back together and distributed the dowry and gave gifts of towels to the groom's friends. There was dancing in the square until a thunderstorm and hailstorm moved in.

The grand finale was the weeklong Zagreb festival, which began with a three-hour parade of participants, who came from all over Yugoslavia and represented every regional style. Simultaneous concerts occurred several times daily outdoors in parks and squares and inside the concert hall. Twice I saw Ivanova, from Pančevo, near

Hungary — women dressed like huge velvet pin cushions, wearing five white petticoats each. It was hard, at the end, to leave.

The summer is over, but there will still be Yugoslavian folk dancing. A fifty-member touring group from the Jedinasti Folk Ensemble from Split are on their way here. The ensemble, which was formed in 1919 and numbers

500, has performed widely at home and abroad, but this is their first North American tour. They will bring regional songs and dances from all six republics of Yugoslavia to San Diego on Wednesday, October 20, at 8:00 p.m., in the Fox Theatre, 120 B Street, downtown. Tickets are available at the box office and through Ticketron. For further information, call 235-4203.
—Amy Chu

October Arts Festival '82

DOWNTOWN CULTURAL ARTS CENTER
526 5TH AVENUE - GASLAMP QUARTER
Wed., Oct. 13, afternoon only, free-11 a.m.-1 p.m.

Full Fashion Show

Fri., Oct. 15

The Mural Art Show

The international contemporary Mural Art movement multi-media presentation and exhibits by Gary Gharrett, Centro Cultural de la Raza, Michael Saloner, Mario Torres, and other artists

West Coast Video Film Arts Festival

Award-winning video & film works from San Francisco, Los Angeles & San Diego shown on a large video screen, plus special Art Photo exhibit, 5:20-7:00-11:00 pm

New Art Addict's Quintet

featuring SENNY FORTUNE on sax, Walter Booker on bass, Larry Willis on piano, Jimmy Copps on drums, plus Barry Joyce New Tuxedo Jazz Band. Plus special painting & sculpture exhibition of Michael Wagners, \$6.50 advanced \$8.00 door. Two shows 5:00 & 10:00 p.m., at the EL CORTEZ HOTEL, 7th and A St.

TICKETS: Available at Lovers Lane (P.R.) - Chardonnay Boulevard (India St., 295-3707), Prophet Restaurant (East S.D., 283-7448), Green Room (East S.D., 334-3400), Fisher-Crusher Theater (Loma, 394-3947), Solart (downtown, 295-0364), Brightlight (downtown, 235-4200). Proceeds minus expenses fund SOLART Art Mural Program.

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ALL WORK GUARANTEED

FREEDOM CHURCH presents Dynamic weekly messages by ALLIANCE at the Old Town Opera House, 4000 Friar St., San Diego
Offer valid 9-10pm Sundays only.

Stuck For A Wedding Gift?

NATURAL HISTORY MUSEUM Parking Lot Sale
Saturday, October 16
10:00 am to 2:00 pm
We're clearing out the Museum's attic! Nostalgia, technical books, one-of-a-kind items, household items, conversation pieces, plants, records, furniture and natural history finds. In the small lot behind the Museum, just off Park Blvd.

Let us permanently preserve the memories in glowing letters mounted on a handsome velvet plaque. Make a gift that is unique and lasts a lifetime. \$39 to \$30 depending on size.
We also faithfully duplicate in metal, aluminum, leather cards, birth announcements, announcements, marriage licenses, or official anything printed. Call for information.
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FIFTH ANNUAL KPRI HALLOWEEN



BALL

Saturday, October 30, 1982, 8 p.m. to 2 a.m., Sea World Pavilion.
Your original costume could win one of 10 prizes from a Toyota truck to a wide-screen TV. Danuta, co-host of Channel 8's "Sun Up San Diego," will be master of ceremonies, assisted by a panel of celebrity judges. Continuous entertainment including Dallas Collins, Tweed Sneakers and more! Music and judging will begin at 9 pm.

Tickets \$10 at Ticketron, Second Sea, World and KPRI before Oct. 30; \$12.50 the day of the event. Proceeds to the Save the Coaster Committee. You must be 21 to attend.

SAVE THE COASTER 1982

READER'S GUIDE TO THE THEATER

Thriller ratings are compiled by Jeff Smith, commentary by Jonathan Saville and Jeff Smith. Information is accurate according to material given us. But it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

LOVELESS: THE WAY YOU LIKE IT

If reaching an elderly man presents a nightmare (pulling off his clothes and revealing a less unbecomingly to your idea of a fun time, then the Gaudy Quarter Theatre's production of the genre of loveless may be your cup of tea. But if rather sexual stimulation, old jokes delivered at a slow tempo, and a production that can't seem to make up its mind whether it should recognize the audience of boulevard or perform an outright parody of the old form — if these don't sound promising, then you may want to look elsewhere for entertainment. The Gaudy is a production that has some interesting moments, mostly in the second half of the evening, but these occur when the show is more of a musical revue than unapologetic TGA having intended for viewers of dubious discrimination. The highlights, which are to include pianist David Haskins's updated (and funny) version of "Let's Do It," the ensemble numbers in the second act, and the overall work of James A. Strat and Donna Torrey, who provide the show's few readings toward mean, consistent sense, and characterization. The rest, especially "Top Banana" Eddie Lee's tedious monologues and "Just Like," make the production resemble a time capsule, from a bygone era, that is best left unopened. (Sm.)

Gaudy Quarter Theatre, through October 30, Wednesday through Saturday at 8:00 p.m., Sunday at 3:00 p.m.

production of the Martin's "send-up of male of audience." Set in an exclusive men's club in 1953, the play presents four wealthy members, accompanied by their top-dressing servants and the maestro at the piano. But there's a twist. All of the "servants" are played by women. Included in this spoof of male fiction are authentic period songs, gags, and dance numbers. Guest director of the production is Fred Taylor, an original member of the New York cast. The set is designed by Charles McCull, the costumes, set by David Lutz Haskins, and the lighting is by John Curcio. Cast members are Patricia Wiskart.

Gloria Mann, Last Palmer, Lynn Henderson, the Cary, Barbara Harcourt, Todd, and Maria Zekan-Cranks. The choreographer is Ed Perez. (Sm.)
San Diego Repertory Theatre, Sixth Avenue Playhouse, open-ended run beginning Tuesday, October 18, Tuesday through Sunday at 8:00 p.m. through Sunday at 2:00 p.m.

DIAGNOSIS
The Old Town Opera House presents the dramatic adaptation, by Deane and Edithson, of the Brian Stiller novel about the famed Court Dispute. Directed by Michael S. Connolly.

members of the cast include William Kent, Lynn Chapman, Nicholas Gennep, Frederick Edmund, Christopher Redd, and Charles Jackson. The set and lighting designs are by Steve Ogden, and the costumes are by Peter Tabbot. A number of musical cues, directed by Susan Sheppard, will follow the show. (Sm.)
Old Town Opera House, Thursday, October 14 through November 14, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

THE Lyric DINNER THEATRE
7576 El Cajon Blvd., La Mesa

CESAR ROMERO
STARTING IN
THE MAX FACTOR
A COMEDY BY MICKEY ROSENBERG & LARRY DUBIN

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Sat. Oct. 16 12-5pm at the Clocktower

Bratwurst Sausage & Beergarden 12-5pm

The Bavarian Boys German Band and Gesundheit Dancers 12-4pm

Halloween Costume Contest for Merchant Prizes 4pm
Judged by "Big Bird"

See Big Bird 2:30-4:30pm

CLAIREMONT SQUARE

The Right Place — The Right Price

READER'S GUIDE TO THE THEATER

p.m., curtain at 8:00 p.m.

EMSTEIN: THE MAN BEHIND THE GENIUS
Congregation Beth El offers actor Steve Polinsky a one-man show that pays tribute to the "tumble scientific genius who changed the way we look at the universe." The play, which takes a personal, humorous look at Einstein, was written by William S. Davis, is directed by Glenn Benes. The production is the first in a monthly series of events, at Congregation Beth El, presented by the Study for Life group. (Sm.) Congregation Beth El, 8860 Gilman

AN ENEMY OF THE PEOPLE
The Play is a Thing, a nonprofit theatrical producing organization established by Caceres new play by developing writers, presents a new version of the classic drama by Henrik Ibsen. The drama, recorded by Tom Robinson, is about the social and political issues of Ibsen's day. Robinson has modernized the script to include similar issues raised by the present day. Ron Shapiro heads the cast as Doctor Stockman. Other cast

members are Sandra Egan, Lisa Olin, John Thomas, Sarah Givens, Ron Neel, Ralph Cano, Jeff Thompson, and Pat Lee. (Sm.) Bowers Theater, Thursday, October 14 through Friday, October 15, 8:00 p.m. Native Saturday, October 16 and Sunday, October 17 at 2:00 p.m. For information call 284-8453 or 284-5015.

ENTER LAUGHING
The San Diego Little Theater opens its twenty-fifth season with the farce, adapted from the novel by Carl Hiaasen, about a stage-struck youth who fancies himself a first-rate actor—as

well as something of a Luddite. Allen Di Rosa, who also designed the sets, directs the production. Cast members include Scott Bannister, Jack Pritchard, Tracy Berrington, Pat O'Brien, and Charles Lazzaro. The costumes are by Donna Eiman, the properties are by Tiffany White, and the lighting is by Roberto Lince. (Sm.) San Diego Little Theater, through October 23, Thursday through Sunday at 8:00 p.m.

FORTY CARATS
The Pines Dinner Theatre is staging the comedy by Jay Allen about a forty-year-old divorcee who falls for a

twenty-two-year-old lady—only he has eyes for her seventeen-year-old daughter. Frank Wayne directs the production. Members of the cast include The White, Cameron Cunningham, T. Ashbrook, Ross, Joan Snyder, Howard Staudt, William Roemer, Erin Donica, Kathryn Faulconer, and Peter King. The set design is by Robert Earl. (Sm.) Pines Dinner Theatre, Wednesday, October 20 through Thursday, 26, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 2:30 p.m., curtain at 2:15 p.m. Matinee Wednesday and Sunday, buffet at noon, curtain at 1:30 p.m.

JETS, and the lighting is by Robert Shawford. (Sm.) Main Stage of the Dramatic Arts Building, SDSU, through October 17.

MEET OF HEARTS
The Grossmont College drama department presents the comedy by Jean Kerr and Eleanor Brooks about the correspondence of Larry Lark, the self-inflicted creator of a comic strip with claims toward social significance. When Lark is called to serve as the secretary, the ghost cartoonist hired to draw the strip tells Gary, an over-the-hill housewife, to convince her that she is making a big mistake. James W. Baker, a member of the faculty of the Grossmont College Department of Drama, directs the production. (Sm.) Grossmont College, Campus Theatre, through October 17, Thursday through Saturday at 8:00 p.m. Matinee Sunday, October 17 at 2:30 p.m.

THE MAX FACTOR
The Lyric Dinner Theatre is staging the comedy by Henry Madsen and Sandy Spring, about Fredrick Howard, an actor whose agent named Max dies, leaving Howard to fend for himself until the inevitable. Members of the cast include Oscar Brown, Howard, and Matt Lili. The set is designed by Tom Denton, and the lighting is designed by Jerry Lippert. (Sm.) Lyric Dinner Theatre, through October 24, Thursday through Sunday, dinner at 6:15 p.m., curtain at 8:00 p.m.

MYSTIC NIGHT
The Imperial Beach Players present the world premiere of a new comedy by Cane Johnson, whose adaptation of *Dracula* ran for a year on Broadway. The story unfolds when an estate model is about to be sold on television in a small town. But the leading lady of the film, made years earlier, is now considered one of the P.T.A. and the chairman of the town's church. Directed by Cane Johnson, members of the cast include Lisa Marie Carroll, Willie Brown, Lori Corbett, Jack Wymer, Caroline Wynn, Lisa Smith, David Brown, Bob Furst, and Scott Hester. Suzanne Orin is the choreographer. Juvenile

Martha Graham Dance Company



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A choice of either
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May 26-29 & June 1-4
Moon on a Rainbow Shovel
May 26-29 & June 1-4

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*Student Senior discount

OWLS AND ROLLS
The Pines Dinner Theatre is presenting a good but at times uneven production of the great "musical table" by Frank Loesser, Alan Burman, and Jo Swelling. Director Frank Wayne has assembled a quality cast with one or two exceptions, and has staged the production musical well. But within the confines of the relatively small stage at the Pines, Wayne has had to restrict his efforts to a fair treatment of the musical's wonderful numbers at the expense of the play's many impulses to burst at the seams. Thus the choreography has been laid to a minimum. Robert Earl's set design is sparse, and the cast has been reduced in size. While the Pines is a period-drama production occasionally reminiscent of a stage in a bottle, it is nonetheless an energetic and enjoyable re-creation of the original. One key reason—made from a musical score with songs that, like old friends, come back to you as if they had never been sung—is in the cast. Of the four leads, only Michele Della Fave falls short. Here, misnamed then assistant, Della Fave is no match for Scott Chermakoff (Sky Masterson), Nanci Hester (Mollie), and Art Koussik (Nathan Detroit). The numbers for the production, written as a two-act play, are appropriately adaptations of high-class, well-known songs, especially David Schwartz, whose buoyant version of "Sit Down, You're Rocking the Boat" steals the show. (Sm.)

ENTER LAUGHING
The San Diego Little Theater opens its twenty-fifth season with the farce, adapted from the novel by Carl Hiaasen, about a stage-struck youth who fancies himself a first-rate actor—as well as something of a Luddite. Allen Di Rosa, who also designed the sets, directs the production. Cast members include Scott Bannister, Jack Pritchard, Tracy Berrington, Pat O'Brien, and Charles Lazzaro. The costumes are by Donna Eiman, the properties are by Tiffany White, and the lighting is by Roberto Lince. (Sm.) San Diego Little Theater, through October 23, Thursday through Sunday at 8:00 p.m.

IMPROMPTUOUS COMEDY
Don Victor and his cast of improvisational comedians offer an evening of comedy every Sunday night. Along with a comedy "showcase," beginning at 8:30 p.m., there is a segment for open improvisation, a pre-show workshop in which people from the audience can perform on stage for the street joy of being there! Admission is free. Grossmont College Center, 1947 Grossmont Blvd., San Diego, Sunday at 8:30 p.m. For information call 232-3428.

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TICKETS: \$9.75 - \$8.50 - \$6.75

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GOOD SEATS STILL AVAILABLE

JEDINSTVO
Yugoslavian Dance Troupe and Folk Ensemble—Company of 50
Direct from Split, Yugoslavia Formed 1919

One Performance Only
WEDNESDAY, OCTOBER 20th • 8 p.m.
Fox Theatre • 7th Ave. & B Street

TICKETS: \$11.50-\$9.50-\$7.50

AVAILABLE NOW at Fox Theatre Box Office, Sears, and all Ticketron Outlets.
Phone: 235-4203 for charge tickets and information.

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LASERPERIUM

October 14, Thurs. 8 & 9:45 p.m.
October 15, Fri., 7:30, 9:15, & 10:45 p.m.
Mandeville Auditorium
Students \$3.50 G.A. \$4.50
Call at Ticketron Events Box Office 452-4551
or at the University Events Office

The Second San Diego

Antiquarian Book Fair

Saturday, October 16, 1982 noon-6 p.m.
Sunday, October 17, 1982 noon-5 p.m.

Over 50 dealers from California, Arizona & New Mexico displaying old and rare books, autographs, prints, photographs, maps & paper ephemera for sale

Al Bahr exhibit hall, 5440 Kearny Mesa Road, San Diego
Clairemont Mesa Boulevard at Freeway 163

Donation at door: \$3.00 for pass good both days
SAN DIEGO BOOKSELLERS ASSOCIATION (714) 454-4441

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"What wonderful music, so well performed!" Reader

THE CLUB
A musical revue by Eve Meriam

san diego repertory theatre

Low priced preview, Monday, October 18, 8 p.m. \$5
Opens Tuesday, October 19, 1620 Sixth Avenue 238-8025 Tickets \$7-\$9

READER'S GUIDE TO THE MUSIC

Music commentary is by John D'Agnafino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

There is a dark side to the British psyche that effectively, if somewhat puzzlingly, counterbalances that peoples' legendary pluck and good nature. An explanation for the fact that the indefatigable British spirit casts a shadow of perhaps a deeper shade of black than that of another national group is better left to historians and sociologists. Nevertheless, I would presume that having been the doormat for every randy, bicep-flexing horde of adventurers during Europe's formative years has bequeathed to modern Britons a legacy of brooding fatalism at least as pronounced as their cheer at having survived past traumas so handsomely. It is arguable, at best, that the Dark Ages were any darker in Merry Old England than elsewhere, but it is no revelation that life in Medieval England was brutal for most, and that Britons of that and subsequent eras sought cathartic relief in superstition (including the cruel superstition of that age's formal religion). Death, spent (including bear-baiting), vituperative justice (public floggings, hangings, and the like), and



RICHARD THOMPSON

song. Of the last, a typical example is the traditional English *hulaula*, an arcane, frequently lengthy form of musical oral history. Rendered in somber modalities, the traditional ballad celebrated rebellious folk heroes, recorded regional myths and superstitions, mourned lovers presumed killed in battle or lost at sea, and spoke, in often defensively veiled terms, of the harshness of life under an oligarchy.

This form of traditional English folk music might have remained as dead and forgotten as the corpse in Westminster Abbey were it not for a handful of British rock groups that emerged in the late Sixties to

jolt that ancient form back to life with the aid of electric guitars and amplifiers. One of the first and foremost of the bands to wed traditional English folk to a rock format was Fairport Convention, one of whose co-founders, guitarist Richard Thompson, will perform in San Diego this week.


When Thompson and fellow guitarist Simon Nicol formed Fairport Convention in 1967, it was in response to the folk-rock boom in America that had brought artists such as the Byrds, Bob Dylan, and the Lovin' Spoonful to prominence.

At first, the British band's repertoire was an even mixture of traditional songs, originals, and covers of tunes by

Americans such as Dylan and Joni Mitchell. However, with the addition of the late vocalist Sandy Denny (who had been singing with another seminal British folk-rock group, the Strawbs) a year later, Fairport Convention's course was set for more traditional waters, and more often than not, tracks on the band's albums were affixed with the credit, "Traditional. Arranged by Fairport Convention." By 1971, both Denny and Thompson had left the group to pursue personal projects, and while the remaining members continued gamely—releasing some fine albums in the process—the duo's talents were sorely missed.

(continued on page 17)

MARC BERMAN CONCERTS PROUDLY ANNOUNCES AVALON ATTRACTIONS



Olivia Newton-John

THIS SATURDAY

WITH SPECIAL GUEST
TOM SCOTT


SPORTS ARENA

Saturday ~ Oct 16 ~ 8 PM

tickets reserved \$14.50 & \$12.50 at SPORTS ARENA BOX OFFICE, MAD JACKS, 32nd ST. NAVAL AZTEC CENTER BOX OFFICE and all ARENA OUTLETS. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE.

Marc Berman CONCERTS **Avalon** **ATTRACTIONS**

PRODUCED BY



THE WHO

WED., OCTOBER 27 • 5 PM • SAN DIEGO JACK MURPHY STADIUM

Reserved and general admission seats \$16.25 including service charge, available at Aztec Center, Sears, 32nd St. Naval Station, Bill Gamble's, all Ticketron and Select-A-Seat Outlets. Charge line 565-2865. No cans, bottles, alcohol, drugs, weapons, cameras or tape recorders.

SCHLITZ—THE TASTE THAT ROCKS AMERICA

Falm & Silva presents **Dezline**

PRODUCED BY

LAST TOUR EVER
OF THE U.S.A.
WITH SPECIAL GUESTS
LOVERBOY
AND
JOHN COUGAR

Distillery East in Economidale.
Friday night's concerts include a strange lineup of Bretonne "Glamme Little Signs" Wood, the Crests, the Shomdells, Dan Johnson, Richard Berry, and the Whitecaps at the El Cortez; the Can Club and The and the Horseheads at SDSU's Backdoor; and ex-Poppy Randy Mettner in a rescheduled gig with Beachy and the Beachcomers and Foreign Affairs at the Distillery East.

On Saturday, Gill Seti-Silva will be at the Backdoor; on Sunday afternoon, Charlie's Goodtime Band will play its last free concert of Distintel Jams at the Harbor House in Seaport Village; and on Wednesday, Jack Mack and the Heart Attack (they opened for David Lindley last week) will join Burns Country and the Black Slacks Band at the Belly Up Tavern.

POSTER EMPORIUM
★ **TICKET SERVICE** ★

Emmylou Harris Oct. 15
Olivia Newton-John Oct. 16
Fleetwood Mac & **Tom Petty**, **Indies**, Oct. 18
Who San Diego Stadium, Oct. 27
Judas Priest Nov. 27
Mammoth Ski Trip Nov. 28

Connect us for all of your travel and tour needs!

Reserve now for these upcoming San Diego shows:
Suzanne Lerner, Oct. 17
The J. Geils Band, Oct. 18
If you don't see it, call, call, call us!

8000 Mission Rd., San Diego area to Muller/Grand
Prize Sports (708) 331 West Broadway
Prize Sports (708) 331 West Broadway
(San Diego)

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(after hours special line)

Sunday Rock Revival

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THE
LONDON BROS.

THE DAY BROS. IN
TRINIDAD

THE *Siren Bros.*

OCTOBER 17, 8:00 - 1:30

PRESENTED BY

Wind rose

IN ASSOCIATION WITH

Telavisions

LET THE SPIRIT OF ROCK MOVE YOU

THE *Siren Bros.*

SUNDAY &
MONDAY,
OCTOBER 17 & 18

Rock Bottom

THURSDAY - SATURDAY,
OCTOBER 14-16

MAC GAG PRESENTS
**JOSEPH THE MAGNIFICENT
MAGICIAN**
TUESDAYS, 6-10 p.m.
IN THE DINING ROOM

Dallas Collins

TUESDAY -
SATURDAY,
OCTOBER 19-23

Wind rose

"Dine with a Spectacular Waterfront View"

1935 Quilley Way, San Diego on Mission Bay Phone: 233-2335
We welcome your American Express card.
Don't leave home without it.
Picture ID required. No cover with minimum food purchase of \$5 per person, except Fridays & Saturdays. SUNDAY CHAMPAGNE BRUNCH served 10 am to 2 pm. HAPPY HOUR: 4-7 pm. Live entertainment & dancing 7 nights a week.



Nick Lowe with Paul Carrack and
Noise to Go: Bachanal, tonight,
Thursday, 9 p.m., 8022 Clairemont
Mesa Boulevard, 560-8069.

Carla Olson and the Tuxedos, the
X-Offenders, and the Tigers:
Distillery East, tonight, Thursday, 9
p.m., Mission and Metcalf,
Escondido, 741-8394.

Brenton Wood, the Crests, the
Shondells, Don Johnson, Richard
Berry, and the Roadies: El Cortes,
Friday, October 15, 8 p.m., Seventh
and Ash streets, downtown.

224-2401.

The Gun Club and Tex and the
Harborside: SOSU's Backdoor,
Friday, October 15, 9 p.m.,
265-6562.

Randy Nelson, Randy and the
Beachcats, and Foreign Affairs:
Distillery East, Friday, October 15, 9
p.m., Mission and Metcalf,
Escondido, 741-8394.

Second Annual Italian Fiesta
Under the Stars featuring the
Belle Boys plus guests: County
Administration Building grounds,
Saturday, October 16, 9 p.m., 3600
Pacific Coast Highway, 275-1294.

Officia Newton-John and Tom
Scott: Sports Arena, Saturday,
October 16, 8 p.m., Sports Arena
Boulevard, 224-4175.

Gil Scott-Heron: Bachanal,
Saturday, October 16, 9 p.m., 8022
Clairemont Mesa Boulevard,
283-1566 or 233-4271.

Charlie's Goodtime Band: Harbor
House, Sunday, October 17, 4 p.m.,
Seaport Village, 234-1062.

Jack Mack and the Heart Attack and
Barrie Cunningham and the Black
Sharks Band: Betty's Tavern,
Wednesday, October 20, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022.

Canned Heat: Bachanal, Friday,
October 22, call for time, 8022
Clairemont Mesa Boulevard,
560-8069.

Jon and the Night Riders: SOSU's
Backdoor, Friday, October 22, 9
p.m., 265-6562.

The New Nat Addley Quintet: (size
to be announced), Friday and
Saturday, October 22 and 23, 8 and
10 p.m., 295-0384.

Las Dudas: Bachanal, Saturday,
October 23, 9 p.m., 8022
Clairemont Mesa Boulevard,
560-8069.

Warren Zevon: Humphrey's,
Tuesday, October 26, 7 and 9 p.m.,
2303 Shelter Island Drive, 224-3411.

The Who, Loverboy, and John
Caugher: San Diego Stadium,
Wednesday, October 27, 5 p.m.,
Mission Valley.

The Johnny Otto Show and the
Black Slacks Band: Betty's Up
Tavern, Wednesday, October 27, 9
p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

The Mooners: Distillery East,
Thursday, October 28, call for time,
Mission at Metcalf, Escondido,
741-8394.

Olga Bolog: UCSB Gym, Friday,
October 29, 8 p.m.

The Blasters, the Paladins, and the
Red Devils: Adams Avenue Theatre,
Saturday, October 30, 9 p.m., 3325
Adams Avenue, 281-3657.

Club listings are compiled by Linda
Naris. If you wish to be included,
please call 224-3588 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

Across The Tracks, 1145 South
Tremont, Oceanside, 722-5964: The
Saracents, rock and roll, Friday and
Saturday.

The Anchorage, 3145 Carlsbad
Boulevard, Carlsbad, 729-3170:
Darryl Lopez, contemporary
Monday through Saturday; live
music, Sunday, club for
information.

Bar-X Beach House, 119 East
Broadway, Vista, 724-6516: Lady
and the Tramps, country and
contemporary, Thursday through
Saturday.

Billy Up Town, 143 South Cedros
Avenue, Solana Beach, 481-9022:
The Byes, rock and roll, Thursday;
the Rebel Ruckers, rock and reggae,
Friday; the James Herman Band.

rhythm and blues, Saturday; live rock
and roll, Sunday, call club for
information; the Frodo, rock and
roll, Monday; the Johnny Almost
Rhythm Revue, rock and blues,
Tuesday; the Black Slacks Band,
rockabilly, Jack Mack and the Heart
Attack, rock and rhythm and blues,
Wednesday. Afternoon Concerts:
The Red Lane Band, country honky
tonk, Wednesday; Stone's Throw,
vintage jazz, blues, and swing,
Thursday; the Chicago Six,
Unleashed, Friday; the Bob Long
Band, pop, boogie, and jazz,
Sunday.

Bobby's, 675 First Street,
Escondido, 436-7397: Brown, rock
and roll, Thursday through
Saturday; Planet, rock and roll,
Sunday through Tuesday; the Pop
Boys, rock and roll, Wednesday.

Carmel Valley Inn, Carmel Valley
Road at Via Cortina, Del Mar,
725-1383: Dehesa, country,
Thursday through Saturday; polka
music and dancing, Sunday
afternoon.

Charlie's Nightclub, San Marcos
Boulevard at Highway 78, San
Marcos, 744-4125: The Black Slacks
Band, rockabilly, the Saracents,
rock and roll, Thursday; dance to
recorded music with Ruckers Steve
W., Friday and Saturday; Robyn
Barr, rock and roll, Sunday;
Majesty, rock and roll, Wednesday.

The Cheeping Black, 1740 East
Vista Way, Vista, 726-8776: The
Vista.

The Poseidon
A Del Mar Tradition
to the MOVIES
Friday & Saturday, October 15 & 16

Join us for a dining experience 7 nights a week. Watch the waves roll in while you eat.

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HANDLING TEL. 438-1171
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THE SUNSET LOUNGE

Coming Attractions
Nov. 2nd-Dec. 11th
Jesse Davis
Dec. 14th-Jan. 29th
Signed,
Sealed
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till Oct. 30th
"Oh Ridge"
Plan now for Gala
Halloween Party
On closing night.
Specializing in
Businessmen's Lunches.
Res: 232-6338

Lunch 11:30-4:30
Dinner 4:30-10:30
Entertainment from
9:00 PM, Tues. thru Sat.

CONCERTS
UCSD Pop Events 91X FM
welcome
OINGO BOINGO

plus special guests
Friday, October 29-8pm
UCSD Gym - La Jolla
Tickets \$7.50 Students, \$8.75 G.A.
Tickets available at Ticketron and UCSD Box Office.

produced by **Mark Barham**

CONCERTS
EMMYLOU HARRIS
TOMORROW NIGHT
Good seats
still available

Q105 FM
Special guest
Joel Edselstein

Friday, October 15 8 p.m.
FOX THEATRE
Tickets available
at the Fox Theatre Box office

7888 OTHELLO ST. 277-9869
Thursday, October 14
ROM
50+ KARMAZES - NO COVER
Friday & Saturday, October 15 & 16
Powerhouse rock 'n' roll returns to the Zone
with
JERRY RANEY & THE SHAMES
Opening the show both nights
WHITE DWARF
Happy hour prices until 10:00 pm both nights
Tuesday & Wednesday, October 19 & 20
THE NEW AUTOMATS
Tuesday-60c Miller all night
Wednesday-\$1.00 Margaritas
No cover charge either night
Sunday-4-EVR
Monday-free pool-champ drinks
Happy Hour 11:00 am-8:00 pm Mon.-Fri.
Pitchers of Miller \$1.99 4-7, Mon.-Fri.
The Zone is proud to feature the finest live entertainment
nightly. As you know, drink prices are only as good as the
drinks. At the Loading Zone you get the best of both worlds.

THEIR GREENHOUSE
TONIGHT-THURSDAY Oct. 14
AND EVERY THURSDAY
KGB NIGHT with Gabriel Wisdom
Drink Specials & Surprises from KGB Fresh Strawberry Daiquiris \$1.05

HEIRIOES
in the Cabaret

ROCKIN' WEEKEND
Friday & Saturday, Oct. 15 & 16
Dallas Collins
plus
HEIRIOES
TWO BANDS
TWO DANCE FLOORS \$3
THREE BARS

SUNDAY Oct. 17
KPRI FM106 presents
ROCKTOBER SUNDAY
with Gary Kelley \$1.05 Margaritas
produced by Robert Silver, Tony Nelson, Entertainment Group

TOYS
plus
Dallas Collins
HIT & RUN
FOUR BANDS TWO DANCE FLOORS
THREE BARS

TUESDAY - THURSDAY Oct. 19-21
THE SILENT BROS.
on the Cabaret

MONDAY'S - \$1 Karm
TUESDAY'S - Free T-Shirt to the first 25 people
WEDNESDAY'S - Free daiquiris for the price of single
THURSDAY'S - Margaritas \$1.05

Randall Underwood Band, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9732. The Diverse Wall Show, country and blues, Thursday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 737-4260. New Country, country rock, Wednesday through Sunday; the Lone Star Country Band, country, Monday and Tuesday.

Distillery East, 755 Metcalfe Street, Escondido, 741-9393. Randy Meisner, rock and roll, Beachie and

the Beachies, rock and rhythm and blues, Foreign Affairs, rock and roll, Friday; dance to recorded music, Friday and Saturday; live rock and roll, Sunday and Wednesday, call club for information.

Distillery Highway, 140 South Shore Boulevard, Solana Beach, 755-6733. Dick DeMarino, rock and roll, Thursday through Saturday; the Rockin' Band featuring Peter Beckett, rock and roll, Sunday; the Incredible Rockers, rock and roll, Tuesday and Wednesday.

Phonix Lounge, 439 West Washington, Escondido, 745-1591. Planet, rock and roll, Thursday

through Saturday; Off Limits, rock and roll, Tuesday and Wednesday.

Fish House West, 2625 South Highway 101, Cardiff, 753-6435. Bob Long Band, jazz, blues, and boogie, Thursday through Saturday.

Pagosa, 2828 Carlsbad Boulevard, Carlsbad, 753-3180. Remor, rock and roll, Thursday through Saturday; the Incredible Rockers, rock and roll, Monday; Flyer, rock and roll, Wednesday.

Shoggy Hunter, 1221 Via Vista, Oceanside, 433-3233. Mr. Post and the Wandering Boys, rock and roll, Tuesday through Saturday; the Fran

Lasko Trio, contemporary, Sunday and Monday.

Jelly Baggy, 1909 North Harbor Drive, Oceanside, 722-1833. The Boon Brothers, 5th and 9th rock, rhythm and blues, and country, Wednesday through Saturday.

La's, 1953 East Valley Parkway, Escondido, 746-7038. Donna Beckett and the Heartstrings, country rock, Monday and Tuesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernards, 566-2400. Steve Hudson, comedy and variety, Wednesday through Saturday.

Old Time Cafe, 1454 North Highway 101, Lucinda, 736-4030. The Battlefield Band, Scottish music, Thursday; Ed Lange and Enrique Rivera, South American music, Friday; Steven Carl Cell Band, traditional Irish music, Saturday; the Unstrung Harp, bluesgrass and country, Sunday; L. Time Host Nite, Tuesday; Jennifer Jellins, folk and topical songs, Wednesday.

Panorama Club, 12237 Panorama Road, Poway, 746-1135. Stagecoach, country rock, Wednesday through Saturday.

Pavilion, 1500 Coast Boulevard, Del Mar, 755-9345. The Movies, rock and roll, Friday and Saturday.

Pony Mile Company, 12237 Pony Road, Poway, 746-7296. 566-2070. The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Rancho Bernardo Inn, 12758 Bernardo Oaks Drive, Rancho Bernards, 687-8611, 277-3846. The Orian Duo, classical guitar, Tuesday through Saturday.

Red Dog Saloon/Bar/Club, 2825 Highway 101, San Marcos, 744-9732. Ray Sanders, country and pop, Friday and Saturday.

Roger Smith, 3020 Grand Mountain Road, Perris, 779-2144. The Diverse Wall Show, country and blues, Monday and Tuesday.

1-800-944-1000
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KAOS

"Their record release debut" a one night showing of the "Agent Killers" Invasion
featuring: AIRCRAFT & AVERAGE CITIZEN
SATURDAY OCT. 16 9:00 pm at 9:15


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91XFM
David Lindley
October 21
8:00 & 10:30 p.m.
Tickets \$6.00

All those who attended the October 7, 9:30 concert are invited to be guests of Marc Barman Concerts and 91X-FM. Please present your ticket stub at the Rodeo on October 21. For information call 233-5881 or 457-5590.



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PRESENTS
FRONT-LINE SURVIVAL MUSIC FOR THESE HERE TIMES



GIL SCOTT-HERON


with his 5-piece band
"AMNESIA EXPRESS" AKA Midnight Band
playing reggae, jazz, blues & poetry

SAT OCT 16 9:00 PM
THE BACCHANAL
8022 CLAIREMONT MESA BLVD.

\$7.50 ADVANCE \$9.75 DAY OF SHOW MUST BE 21 AND OVER
FOR INFO CALL 263-1566 OR 253-4271

Tickets available at: Lou's Records (Encinitas), Licorice Pizza (Pacific Beach), Off The Record, Chameleon Records, Sound Spectrum (Saguna Beach), Music Place (Old Square), Bernards and Prophet

TIM MAZE PRESENTS
THE BLASTERS



WITH SPECIAL GUESTS
THE PALADINS

SATURDAY, OCTOBER 30 8 P.M.
ADAMS AVENUE THEATRE
3325 ADAMS AVE. INFO 281-3957

ADVANCE TICKETS \$9.00 AT DOOR \$10.00

AVAILABLE AT:
OFF THE RECORD, S.D. 265-0507; LOU'S RECORDS, ENCINITAS 763-1382;
STIFF COMPETITION, P.B. 272-6299; LICORICE PIZZA, C.V. 425-0302;
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COMING NOVEMBER 24—IGGY POP

MOM'S SALOON

Through Oct. 17



THE BLITZ

Monday, Oct. 18

FLYER

Every Wed., 8:00-11:00

THE THIRD ANNUAL MISS LEGS OF AMERICA
National preliminary with
PAT MARTIN
Over \$60,000 in cash and prizes nationwide.
This is your chance to be part of the excitement. The winner of this preliminary receives a Windjammer Caribbean Cruise for two as well as advance to the National Finals.

Thursday & Friday, Oct. 28 & 29
The return of the incredible
SNOWMEN



Back where they started for a very special four-night engagement featuring blistering rock & roll from their recently released LP.

October 26, 27, 28, 29

METRO

Wednesday, Oct. 20

KGB'S 'WHO PARTY' WITH PAT MARTIN
Many "Who" ticket and album giveaways
"Join us for an awesome rock & roll party"

BIG SCREEN TV FOR ALL WORLD SERIES GAMES!
Every Tuesday:
26c well 8 pm-10 pm plus

WET T-SHIRT CONTEST \$150 Cash
Every Wednesday is...

KGB NIGHT with PAT MARTIN
Thursday...
Ladies' night \$1.05 Last Teas plus

WET JOCKEY SHORTS CONTEST \$100 Cash
Drink specials all night Monday-Thursday, Happy Hour doubles for singles prices, Sunday-Thursday 8-9 pm (Monday 8-10 pm)
Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday (8-9 p.m.)

LIVE ROCK & ROLL EVERY NIGHT
276-4653 845 Garnet P.S.

Bacchanal

PAUL CARRACK
NOISE TO GO
NICK LOWE
FOUR EYES

FOUR EYES
SUPER LADIES' NIGHT
ALL ADULTS ENTER AT 19+ ONLY

GIL SCOTT-HERON

BIG CITY BLUES BAND

CLOSED

I NIGHT
THE KINGS OF BOOGIE
CANNED HEAT

LES DUDEK
TONY KAMPMANN

OCTOBER 14, 1982



First Annual

MISSION BEACH AQUATIC FESTIVAL

Saturday, October 16 & Sunday, October 17

1st Annual Mission Beach Offshore Sailboard Regatta Over \$8500 in Prizes

Triangle Regatta

Open to all sailboards

Division A: Beginner/Novice Racers
Division B: Experienced Racers

RACE WILL BEGIN WITH A
LE MANS BEACH START

Prizes: 1st - 5th in each division

Fun Board Events*

*Wind and wave permitting

Open to any type of sailboard
No board or sail limitations or restrictions

I: Racing Race
La Mans start

II: Wave riding/jumping

Prizes: 1st - 3rd in each event

For more information call: 714/488-5050

Sailboard Regatta Donor List: Windsport Ltd., Hanel's Action Sports Center, 91X FM Radio, Aikman Surfbords, Beachstyx, Custom - California Designs, Gagne Sail, Golden Fin Award, High Wind Harness, Neill Adj. Boom, Neil Pryde Sail, Offshore (Kialoa), O'Neill, Promotion - Palotta, RAY, S.R.O. Mast, Stickers - Shortbreak, Menchum.

1st Annual Hanel's Surfing Open Over \$4000 in Prizes

Divisions:

Men's Women's Junior's Longboards

The deadline for entries is October 15th. A portion of the entry fee proceeds will go to the U.S. Olympic Windsurfing Team to be matched by major sponsors.

Free to spectators. View from boardwalk

For more information call: 714/488-5050

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Near Belmont Park

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Open until 3 a.m.

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Mission Beach
people know us
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Mexican food!

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challenge!
Prove it
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We'll make it easy for you!!

Second Dinner

Plate

50%
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valid 10/31/82
one coupon per customer

50%
OFF

HANEL'S Action Sports Center

Surfboard Sale

\$199⁹⁵

Wetsuit Sale

\$89⁹⁵

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- Beer
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Harry's Market

The Friendly Market

- Beer
- Wine
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Mexican Restaurant

Now serving
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Happy Hour & Hors d'oeuvres
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Dinner specials
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7UP only 5¢

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Use this coupon with up to 3 specials.
Not valid with any other coupon.

11 a.m. - midnight
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FREE FRIES
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of any
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Weekend
Breakfast
\$2⁵⁰

Includes Screwdriver
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Well drinks only 75¢

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"Chopstick Lickin' Good"

Teriyaki
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&
Sportswear
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756 CLUB

"Hair of the Dog"
Happy Hour daily

6:00 - 10:00 a.m.

Nightly food
specials

Live music

91X FM

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541; **The Longhorn Country**

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Mayhem, rock and roll, Thursday through Saturday; Automatics, rock and roll, Sunday; Hit 'n Run, rock and roll, Monday through

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

Banana Court, Macho's Restaurant,
2966 Midway Drive (at Rosecrans),
Loma Portal. 224-2401: Devocion,
contemporary, Thursday through
Saturday; Sunday Tardeada
featuring Latino performers and
mariachis; RV and the Shadows,
vintage rock and roll, Tuesday;
Melting Pot, rock and reggae,
Wednesday.

488-1061: The John Mallon Show
variety, Tuesday through Saturday

The Cafe, UCSD Revelle Campus
Torrey Pines Road, La Jolla.
Yourself, cosmicomic originals.
Tuesday lunchtime.

Chuck's Steak House, 1250
Prospect Street, La Jolla. 454-5322
The Bill Coleman Jazz Quartet

33

ground reveals, forerunner of the lights shoot out. 7:00 PM fixed, air conditioner out. Romeo's drummer asks me if I can make him some tea, where's Tim? Mrs. I descend onto roof to inspect. Mrs. repeated now and we can't fool around. In clothing, looking for that extra cash. our neighbor. Bbye and Thanks All!

Tickets available at Humphrey's and
all Select-A-Seat outlets.

702 Ash at 7th Avenue, downtown San Diego. Tickets - \$5.00
Available from participating A.S.B.s and colleges. For information
call 459-3686

 **DOC MASTERS**

at the Shelter Island Marina Inn.
Phone 223-2572

ROCK 'n' ROLL
Thursday, October 14

**TONY VEE
& THE CATS**
presents
'50s DANCE CONTEST
\$60 CASH PRIZE,
\$50 ORANGE CRUSHES

 **ROCK-A-ROLLY AT IT'S BEST!**

THIS MONTH AT THE

SALMON HOUSE

A WHOLE MAINE LOBSTER DINNER SPECIAL FOR \$9.95

WEDNESDAYS, THURSDAYS & SATURDAYS
IN THE RED DOG SALOON
ROCK & ROLL
WITH
R.V. & THE SHADOWS & THE NOMADS

WEDNESDAY THROUGH SATURDAY
IN THE KETCHIKAN LOUNGE
MICHAEL EDWARDS
SUNDAY THROUGH TUESDAY
TERRY SCHEIDT

FRIDAYS
DANCE TO THE SOUNDS OF THE PARTYING D.J.'S
TOMMY MAC & BENNY BRUTAL
AT
THE WAHOO DANCE CLUB
LADIES' NIGHT WITH \$1.00 DRINKS FOR LADIES

DAILY BUFFET LUNCHES \$5.95
SUNDAY BRUNCH \$8.95
HAPPY HOUR DAILY FROM 3 - 6 P.M.

BANQUET FACILITIES AVAILABLE

THE SALMON HOUSE
1970 QUIVIRA ROAD
223-2234

PESHAWAR
KETCHIKAN
QUIVIRA RD
MCWAY RD
OCEAN BRANCH

ground reveals, forerunner of the lights shoot out. 7:00 PM fixed, air conditioner out. Romeo's drummer asks me if I can make him some tea, where's Tim? Mrs. I descend onto roof to inspect. Mrs. repeated now and we can't fool around. In clothing, looking for that extra cash. our neighbor. Bbye and Thanks All!

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call 459-3686



Thursday-Saturday, October 14-16



Thursday, October 14:
Tonight Rodeo introduces

NRG



Thursday, October 14: Tonight
STRIKE MEETING 9PM

Guest MCing maker

HANK BAUER

and guest coorman

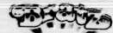
KELLEN WINSLOW

will be joined by all the striking members of a popular San Diego professional football team. Come meet your favorite players before they drink too many of Hank's concoctions.

Friday, October 15
THE SURFARS

'60s recording artists return by popular demand! Win a \$350 surfboard courtesy of Claremont Surf Shop, 6303 Balboa Avenue. Get this... The Rodeo is giving you The Surfars for no additional cover charge. Aren't we nice?

Sunday, Monday & Tuesday
October 17, 18 & 19



Coming events:

Thurs., Oct. 21 **DAVID LINDLEY**
Tues., Nov. 3 **3rd ANNUAL MISS LEGS OF AMERICA PAGEANT** Win a trip to the Caribbean for two

Sun., Nov. 21 **STEVE MARRIOT AND HUMBLE PIE**

Wednesday, October 20

KPRI FM106

LIPSYNC CONTEST

\$106 1st prize to the winning performer. Registration 8-9 PM. Also appearing:

TWEED SNEAKERS

ALL ENTERTAINMENT BEGINS AT 9 PM

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

Jazz, Thursday through Sunday.
Dusky's, 2941 Nimrod Boulevard, Point Loma, 224-6028. Wild Hair, contemporary, Thursday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-6541. The Dave Mackay and Lori Bell Quartet with Moqui Graham, jazz, Thursday through Sunday; Sprague, Plank, and Wolford, jazz, Tuesday and Wednesday.

Halcym, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Moving Targets, rock and roll, Thursday through Saturday; with Network, Friday; Four Eyes, rock and roll, Sunday and Monday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-8066. The Penetrators, rock and roll, 8-10 p.m.; rock and roll, Friday; live rock and roll, Saturday; call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4100. Foxy Mooves, contemporary dance music, Tuesday through Saturday; Triple Play, contemporary dance music, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611. The Merrill Moore Trio, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, 1441 Quintera Road, Mission Bay, 224-3540. Richard James Trio, variety—classical to contemporary, Friday and Saturday; Doug Ulrich, variety piano, Tuesday through Thursday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220. David Bradley, comedy and originals, Thursday through Saturday; The Nomads, rock and blues, Sunday through Wednesday.

Le Chet, 5046 Newport Avenue, Ocean Beach, 222-5306. The Hurricanes, rhythm and blues, Sunday and Monday; live rock and roll, Tuesday through Saturday; call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-8822. Chain Reaction, contemporary, Friday and Saturday.

Moby's Bratler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-8071. The Twonemes, contemporary and soft rock, Wednesday through Saturday; Deluxe, contemporary, Sunday and Monday.

Mem's Saloon, 945 Garnet Avenue, Pacific Beach, 463-7777. The Blitz Brothers, rock and roll, Thursday through Sunday; Flyer, rock and roll, Monday; live rock and roll, Tuesday and Wednesday; call club for information.

Mulaney's, 1071 Orange Avenue, Coronado, 435-4662. Johnny, Cadillac and Ace, contemporary, Monday, Friday and Saturday.

Mulaney's, 4220 Mission Boulevard, Pacific Beach, 483-7263. The Bob Repler Show, "finest kind" music and hooftown, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Country music, Monday through Saturday; call club for information.

Old Pacific Beach Cafe, 4257 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; Joe Marino, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rodeo, 3080 Via La Jolla, La Jolla, 457-5590. The Sea Brothers, rock and blues, Thursday through Saturday; with the Surfars, surf rock, Friday; live rock and roll, Sunday through Wednesday; call club for information.

Salmon House Restaurant, 1929 Quintera Way, Mission Bay, 223-2234. Michael Edwards,

ESCONDIDOS DISTILLERY EAST AGES 17 AND UP

BM Coviello Presents

FRIDAY NIGHT ONLY
OCT. 15, 8 PM

The exclusive San Diego appearance of the former lead vocalist & guitarist

The Eagles RANDY MEISNER

Performing his hits: Life in the Fast Lane, Take It to the Limit, and his latest solo hits: Heart of Fire and his new single "New Eyes in Love"

FOREIGN AFFAIRS

Remember, this is the only exclusive San Diego appearance by the Eagles' Randy Meisner. Advance ticket price \$7.50

Thursday, October 14 from Hollywood

THE TEXTONES
Formerly from the Go-Go's, Carle Ocho, plus the

X-OFFENDERS

and Tishie, ticket price only \$5.00

JOSIE COTTON
performing his hits: Johnny Are You Dumber? and her current hit: He Could Be The One. Plus from Hollywood

Beachie & the Beachnuts

and X-OFFENDERS

and Advance ticket price \$7.00. Special ticket price if you buy your Randy Meisner ticket in advance for Oct. 15, you will receive a Josie Cotton ticket for only \$2.50

Friday & Saturday, October 15 & 16

Live from Rock 92 Dave Stewart

at the controls, playing live music, rock & ball & rock & roll.

Sunday, October 17

FREE WILL AND AVERAGE CITIZEN

Plus a special guest star. Admission only \$4.00.

Monday, October 20

THE GREATER SAN DIEGO TALENT SEARCH CONTINUES

2 great bands for only \$4.00

If your band wants to play Escondido Distillery East, call 741-9394 Wednesday or Sunday 8:00-12:00 and ask for

Coming Thursday, October 28 **THE MONROES**

For Randy Meisner & Josie Cotton show, advance tickets are on sale at Liquorice Pizza stores: Escondido, Carlsbad, Encinitas and Pacific Beach and also Low's Records & Gary's Records or call to reserve tickets at the Distillery East box office—741-9394. We will hold your ticket for 72 hours. You can pick up your advance tickets at the Distillery East. Wed.—Sun. between 8 pm & 1:30 am. Oct. 14-Oct. 21 tickets always available the night of the performance. Shows down will sell out SPECIAL TICKET OFFER: BUY YOUR RANDY MEISNER TICKET IN ADVANCE FOR OCT. 15 & RECEIVE A TICKET FOR THE JOSIE COTTON SHOW FOR ONLY \$2.50!

Mission & Metcalf, Escondido
741-9393
Evening Wednesday 8-10 pm, 10-12 pm, 12-2 am
Further information: 741-9394

MY RICH UNCLE'S

6205 El Cajon Blvd. 287-7332

112 B East of College

Every Thursday

KPRI FM106

Your host, KPRI's Jeff Dean

TWO ROOMS THREE BARS

LADIES, LADIES, LADIES!

LIVE ENTERTAINMENT STARTS 8PM

DALLAS COLLINS

Also Thursday exclusively for ladies: Body Language, 2 shows 9 & 11 Private Room, Private Bar

PROPHET

Thursday, Friday, Saturday & Sunday

PROPHET

Every Monday

KCR NIGHT

San Diego State I.D. will receive discount on drinks and cover charge. This week:

TROWERS

BALLISTICS

Tuesday, October 19

KGB-FM SHOW

With your host Jim McInnes

ONE NIGHT ONLY

THE HEARD

THE SNAILS

THE RAVERS

Every Wednesday

9IX FM

PROPHET

\$100 cash & prizes for best-dressed lady

Happy Hour to all college students with I.D.

10° BEER

Monday - Friday 2 - 8 pm

contemporary, Wednesday through Saturday; Terry Schell, contemporary, Sunday through Sunday.

Standing Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Donna and Andy, contemporary, Friday and Saturday.

756 Club, 741 Ventura Place, Mission Beach, 486-4418. Lee Cole with Skin and Bones, rock, blues, and country, Friday; live rock and roll on the radio, Saturday and Sunday afternoons; open stage jam session, early evening Sunday.

Travis Robinson, 4970 Villavie Street, Ocean Beach, "Tromatic" Country and the Blues Dusters, Blues, Thursday; Perfect Strangers, rock and roll, Friday and Wednesday; Patric, rock and roll, Saturday and Sunday; Blues Gals, country, Tuesday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4030. Shane H-O-G, contemporary, Tuesday through Saturday; musical caricatures sat. Sunday and Monday; call club for information.

Windstar, 1753 Quintera Road, Marina Village, Mission Bay Park, 223-2335. Ron Holton, rock and roll, Tuesday through Saturday; the Stern Brothers, who rock and Beatles music, Sunday and Monday.

Woodcreek Plaza, 3225 Midway Drive, Loma Portal, 227-0380. Rock and roll, Friday and Saturday; call club for information.

San Diego North

The Ableton Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 749-7121. Stampede, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. Flywheel, rock and roll, Sunday through Saturday.

Rachand, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Nick Lowe, rock and roll, with Four Eyes, rock and roll, Thursday; Four Eyes, rock and roll, Friday; Gil Scott Heron, jazz, Saturday; the Big City Blues Band, blues, Sunday; NRG, rock and roll, Tuesday and Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. S.O.S., top 40, Tuesday through Saturday.

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

Harney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

Rumby's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Amber Band, rock and roll, Thursday through Saturday.

Donaghy's, 5323 Mission Center Court, Mission Valley, Jim Moore, contemporary, Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Terrell, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Piano Bar featuring Charlie Gregory Tuesday through Saturday. John Kornak Sunday and Monday.

Hop Bar, 824 Camino de la Reina, Mission Valley West, 298-2016. Middle Eastern music and belly dancing featuring Catalina, Thursday through Saturday.

Holiday Inn/Mission Valley, Cricket's, 505 Hotel Circle South, Mission Valley, 291-5120. Nelson, top 40, Tuesday through Saturday.

Belly Up

141 SOUTH CEDRO BLVD / OLYMPIA BEACH CA 92075

VIDEO DEMO TAPES

On Oct. 17 The Belly Up Tavern in conjunction with Promax Video is offering bands & other performers the opportunity to create a promotional tape for as little as \$250 - and cable exposure in many areas. For further information call 611-9574.

Thursday, October 14, 21 & 22

7 PM Rock 'n Roll with

The Bytes

Friday, October 15, 9:30 PM

Jamman Rock 'n Roll with

REBEL KICKERS

Saturday, October 16, 9:30 PM

Rockin' Rhythms & Blues with

The James Harman Band

After an Extended Coastline

Sunday, October 17

Rock 'n Roll Showcase with

ROMEO TUFF COOKIES

9:15 PM

TRACER 11 PM - 1 AM

Monday, October 18, 25

9 PM. No Cover

Rock 'n Roll with the

FABULOUS FORKS

Wednesday, October 20, 9 PM

Rockin' Rhythms & Blues with

JACK MACK & THE HEART

ATTACK

BLACK SLACKS

It's two men on a mission: fifteen hundred pounds of muscle and power, daily fuel of tomorrow's musical masters twenty laps, two trophies and a headlined exposure dedicated to the proposition that all men were created equal. It's a long drive, double shot of beer, it's Jack Mack And The Heart Attack. L.A.'s own answer to the energy crisis. And all the men say, "It's party time!"

Contest in October

Fri & Sat., 22 & 25 **BRATZ**

Sun., 24 **CHICAGO 15** Big Band with STONE'S THROW

Fri & Sat., 29 & 30 **BLACK SLACKS & THE FABULOUS FORKS**

Sun., 31 8th Annual Halloween Bash with JERRY MCCANN & the GIGGLES

FREE AFTERNOON CONCERTS

Extended Hours 5:30-7:30 pm

Happy Hour all day to 9:00 pm

This Wed., Country Husky Toss with Every Thru - Showcase Bars with Every Fri., Discontinued Jax with Every Sun. - Reg. Boogie & Swing with

RED LANE STONE'S THROW CHICAGO SIX BOB LONG BAND

THE FIRST BITE

NOW SERVING LUNCH & DINNER

7 DAYS A WEEK

SPECIALIZING IN

PIZZA • MEXICAN FOOD • HAMBURGERS SANDWICHES • HOMEMADE CHILI (UNMI)

MARSHA'S BUNCHIES (PIES, FUDGE BROWNIES, ETC.)

SUN-THUR 11:30 AM - 10 PM

FRI & SAT 11:30 AM - 12:30 AM

AT THE BELLY UP

291-2900: Butterfield's: Camen v Joannie Chastain, Harry Smith and Patty Padden, jazz, Tuesday through Saturday; Leslie Gold, contemporary and standards, Sunday and Monday.

7955 La Jolla Shores Dr.

OCTOBER 14 1967 27

Chatham, early evening Sunday.
Tom Hiss's Lightshow, 2150 Harbor Island Drive, Harbor Island 291-9110. Duet and Melina, contemporary, Wednesday through Saturday.

Trilen, 6011 El Cajon Boulevard, East San Diego, 563-3240. Bruce Cameron and Halia Gentry Ensemble, jazz, Thursday through Saturday.

Trojan House, 6179 University Avenue, East San Diego, 582-1070. Shalton, rock and roll, Tuesday through Friday; Crash Kallher, rock and roll, Saturday through Monday.
Tula Hiss's, 2551 University Avenue, North Park, 295-9426. Hardtime Bluegrass Band, Naugus, Thursday; Ina Cobb's Doiland Band, Doiland, Saturday.

Wing Cafe, 2753 B Street, Golden Hill, 239-9906. Catherine Schieve, folk, Sunday brunch.

South Bay

Black Angus, 707 E Street, Chula Vista, 426-9200. Baja Springs, top 40, Tuesday through Sunday.

Country Bunch, 1862 Palm Avenue, Imperial Beach, 429-1232. Don Longmation and Timberline, country, Tuesday through Saturday; Ducktail Revue, 5th rock and roll, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1232. The Press (formerly Thompson), rock and roll, Tuesday through Saturday; Sky

High, rock and roll, Sunday and Monday.

Dad's Cocktails, 317 Third Avenue, Chula Vista, 422-2586. Lee Whittington, country and pop, Tuesday through Saturday; Rex Paris, contemporary, Sunday and Monday.

Heidi's, 1463 Palm Avenue, Imperial Beach, 423-2470. Leather and Lace, country, Thursday through Saturday.

Imperial Beach Lounge/Casa Otto, 2753 Palm Avenue, Imperial Beach, 429-7880. The Rebels, country, Friday and Saturday evening; Thursday and Sunday early evening jam sessions.

Jay Cottage, 2389 Highland Avenue, National City, 477-9552. Linda Sheppard, crossover country, Tuesday through Friday happy hour.

La Mesa, 1441 Highland, National City, 474-3222. Art Hall, piano bar, Tuesday through Saturday.

Latin Moon, 589 H Street, Chula Vista, 426-9552. The Gary D Pop and Chum Show, pop and Latin, Sunday through Monday.

Quail Bar, 1817 Third Street, Chula Vista, 426-2875. Big Park, country and contemporary, Tuesday through Saturday, call club for information.

Robinson's, 2000 Main Street, Chula Vista, 427-0880. Gene Robinson and Orchestra, country, Thursday through Saturday.

Trudy Inn, 999 National Avenue, National City, 477-5233. Nightside, country, Tuesday through Saturday.

Westman, 22 West Seventh, National City, 474-2919. Legend, rock and roll, Monday; Terry Miller and Company, rock and roll, Tuesday through Sunday.

Wild Turkey, 5999 Bonita Road, Bonita, 267-2550. Portland Hotel, rock and roll, Thursday through Saturday; Moton, rock and roll, Sunday.

Yagel Inn, 1000 Broadway, Chula Vista, 427-1304. Back-a-Bn, contemporary, Tuesday through Sunday.

Trudy Inn, 999 National Avenue, National City, 477-5233. Nightside, country, Tuesday through Saturday.

Westman, 22 West Seventh, National City, 474-2919. Legend, rock and roll, Monday; Terry Miller and Company, rock and roll, Tuesday through Sunday.

Wild Turkey, 5999 Bonita Road, Bonita, 267-2550. Portland Hotel, rock and roll, Thursday through Saturday; Moton, rock and roll, Sunday.

The Bonaville Inn, 4220

Partway Drive, La Mesa, 465-3460. Dale Punsy, piano bar, Tuesday through Saturday; Bruce Robbins, easy listening and top 40, Sunday and Monday.

Reese Bill's, 5325 Mission Gorge Road, Santee, 446-9983. California Country Band, country, Thursday through Saturday.

Red and Blue, 690 North Second Street, El Cajon, 440-5157. Rainbow, contemporary dance music, Tuesday through Saturday; Nalve Son, contemporary, Monday.

Caliente, 10757 Woodside Avenue, San Marcos, 449-6700. The Tuba Band, rock and roll.

Thursday through Saturday, Purr, rock and roll, Sunday and Monday.

Circle D Canal, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday.

Deleann Springs Resort/Hotel, Yuba, 193 Center Gorge Road, Jacumba, 766-4384. Almost Live, country, Friday and Saturday.

The Diamond Lounge/Host, Roman's, 1532 East Main Street, El Cajon, 442-7206. Country music, Friday and Saturday, call club for information.

Delwood Lounge, 5206 Baltimore

Drive, La Mesa, 465-8533. Carl Strommen and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Monday Night, 11377 Woodside Avenue, Santee, 446-3402. Country Justice, country, Thursday through Saturday; Rodeo, country, rock, Sunday.

Lakeland Resort, Highway 79, Cajamarca, 765-6736. Trance, country rock, Friday and Saturday.

Lakeland Hotel, 9990 River Street, Lakeland, 443-5991. The Cottonwood Country Band, country, Thursday through Sunday.

STAMPED
 Tuesday - Saturday, beginning at 9 p.m.
WEEKKNIGHT HAPPY HOUR 4 - 9 p.m.
MUNCHIES 4 - 7 p.m.
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.
LADIES' NITE WEDNESDAY \$1 Margaritas
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

Town and Country Hotel
 500 Hotel Circle South
 261-7131

ABILENE

270-3220
 4302 Mission Blvd.
 Pacific Beach

IRISH PUB
 Entertainment Nightly

David Bradley and The Music Band

the Nomads

Dancing
 Sunday - Wednesday Night
 Check our new enlarged dance floor.
 Coming in November

Shake

Imperial Beach Lounge/Casa Otto, 2753 Palm Avenue, Imperial Beach, 429-7880. The Rebels, country, Friday and Saturday evening; Thursday and Sunday early evening jam sessions.

Jay Cottage, 2389 Highland Avenue, National City, 477-9552. Linda Sheppard, crossover country, Tuesday through Friday happy hour.

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Robinson's, 2000 Main Street, Chula Vista, 427-0880. Gene Robinson and Orchestra, country, Thursday through Saturday.

Seven Course Italian Dinner For \$5.95
Chicken Parmigiana
 Richest breast baked with tomatoes sauce and covered with melted cheese.
 Reg. \$9.95

Dinner includes entree served with pasta, soup, salad, homemade plain or garlic bread baked fresh daily, dessert and coffee.

Every week we select one of our 42 regular entrees as our "blackboard special" of the week. This is our way of compensating our new and regular customers with our extensive menu of Italian entrees prepared in the old country tradition. When an entree is featured as a "blackboard special," the savings off the regular price range from \$2.80 to \$3.30.

Chicken Parmigiana special good Oct. 12-21, Oct. 14 only our special is Veal Piccata.

Sunday Buffet Champagne Brunch \$6.95

300 GUYS
 1-13142

6746 El Cajon Blvd. (a few blocks west of 78th), SAN DIEGO

Vin and MasterCard Accepted

Italian Cuisine
 in the Old Country Tradition
 464-7766

Thursday - Saturday
 October 14-16

Chore College Night
 Live music by TRANCE
 21st Coast, \$1 well drinks, \$1 shot shots if you wear shirt

Wednesday
 October 18

Men's Logo Contest
 \$50 First Prize - \$200 Grand Prize
 Live music
Tuesday & Wednesday

Thursday - Saturday
 October 21-23

Thursday: \$1.00 drink night

Coming Sunday, Oct. 31:
Franken's Monster Mash Party
 \$100 first prize for best costume

5273 Mission Center Road
 261-6530

TRIP TICKETS
 Best seats, lowest prices

Olivia Newton-John
 Superstars - Fun - Indoor Soccer

Fleetwood Mac **Judas Priest**
& Iron Maiden

Farwell Tour!

The Who **John Cougar** **Clash**
& Loverboy

Upcoming Shows:

New location: Escondido 489-TRIP

Clairemont **Chula Vista** **El Cajon**

268-3838 420-8747 442-5553

ALBERT'S MUSIC CITY

KAMA DRUMS
 present "A DRUM CLINIC" with

BILL BRUFORD
 Drummer
Extraordinaire!!
 for King Crimson.
 Formerly with Yes, Genesis, and U.K.

Friday, October 15
1:00 pm
S.D.S.U. BACKDOOR

Tickets available at
 Albert's \$1.50; at door \$2.00
 For more information call 460-7640

Door prizes • Door prizes
 As advertised on AM55 KCR 99FM

ALBERT'S EVERYDAY SPECIALS
Guitar strings 2 for 1 Reme drum heads 2 for 1
Promark oak sticks 3 pairs for 1
 Remember - no reasonable offer refused!

2064 Navajo Rd. & Fanita
 El Cajon (east of Foothill) 460-7640

4661 Clairemont Dr.
 Clairemont Square Center, 270-3331

Le Chalet

5046 Newport Ave. Ocean Beach 222-5300

Entertainment by the Sea

DANCING
 Nine Nightly! Never a cover charge.

LAST CHANCE
 October 19 & 20

Right off the transistor comes the music of LAST CHANCE and it's a chance for Ocean Beach to hear Sam Walters on guitar, Steve Gouthro on piano, Tony Cruz, drums; and Sal Martinez, bass. They play the top 40 interspersed with some jazz, funk and oldies.

5046 Newport Ave. Ocean Beach 222-5300

October 14, 15 & 16

HURRICANE

San Diego's rockin' rhythm and blues band features Prof. Billy Seward, guitar; Monte Bruce Thorpe, guitar and slide; Tim "Spider" Webb, drums; Ralph "E" Lewis, bass; Douglas "Fairbanks" Buccanara, sax, and their newest member, Michael "New Orleans" Aristotele, on the hot, happy harmonica. The Hurricanes blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!

WHITE DWARF
 October 17 & 18

Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the Rock 'n' Roll scene in San Diego: H's WHITE DWARF. Featuring Michael Sherman and Claudio Martin, lead guitar and v. Mark Taylor, Latin percussion; Don Rosellino, bass; and Craig M. drums. Presented by Icon Entertainment Group in conjunction with Le Chalet Productions.

5046 Newport Ave. Ocean Beach 222-5300

Mama's Milk, 533 East Main

Organ Power Plant, 3459 Imperial Avenue, Lemon Grove, 463-6977.

**The Turquoise Lounge, 5975
Seymour Drive, La Mesa, 465-1525:**

before 3.00 p.m. The usings are free.

The Big Spirit
 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100 102 104 106 108 110 112 114 116 118 120 122 124 126 128 130 132 134 136 138 140 142 144 146 148 150 152 154 156 158 160 162 164 166 168 170 172 174 176 178 180 182 184 186 188 190 192 194 196 198 200 202 204 206 208 210 212 214 216 218 220 222 224 226 228 230 232 234 236 238 240 242 244 246 248 250 252 254 256 258 260 262 264 266 268 270 272 274 276 278 280 282 284 286 288 290 292 294 296 298 300 302 304 306 308 310 312 314 316 318 320 322 324 326 328 330 332 334 336 338 340 342 344 346 348 350 352 354 356 358 360 362 364 366 368 370 372 374 376 378 380 382 384 386 388 390 392 394 396 398 400 402 404 406 408 410 412 414 416 418 420 422 424 426 428 430 432 434 436 438 440 442 444 446 448 450 452 454 456 458 460 462 464 466 468 470 472 474 476 478 480 482 484 486 488 490 492 494 496 498 500 502 504 506 508 510 512 514 516 518 520 522 524 526 528 530 532 534 536 538 540 542 544 546 548 550 552 554 556 558 560 562 564 566 568 570 572 574 576 578 580 582 584 586 588 590 592 594 596 598 600 602 604 606 608 610 612 614 616 618 620 622 624 626 628 630 632 634 636 638 640 642 644 646 648 650 652 654 656 658 660 662 664 666 668 670 672 674 676 678 680 682 684 686 688 690 692 694 696 698 700 702 704 706 708 710 712 714 716 718 720 722 724 726 728 730 732 734 736 738 740 742 744 746 748 750 752 754 756 758 760 762 764 766 768 770 772 774 776 778 780 782 784 786 788 790 792 794 796 798 800 802 804 806 808 810 812 814 816 818 820 822 824 826 828 830 832 834 836 838 840 842 844 846 848 850 852 854 856 858 860 862 864 866 868 870 872 874 876 878 880 882 884 886 888 890 892 894 896 898 900 902 904 906 908 910 912 914 916 918 920 922 924 926 928 930 932 934 936 938 940 942 944 946 948 950 952 954 956 958 960 962 964 966 968 970 972 974 976 978 980 982 984 986 988 990 992 994 996 998 1000 1002 1004 1006 1008 1010 1012 1014 1016 1018 1020 1022 1024 1026 1028 1030 1032 1034 1036 1038 1040 1042 1044 1046 1048 1050 1052 1054 1056 1058 1060 1062 1064 1066 1068 1070 1072 1074 1076 1078 1080 1082 1084 1086 1088 1090 1092 1094 1096 1098 1100 1102 1104 1106 1108 1110 1112 1114 1116 1118 1120 1122 1124 1126 1128 1130 1132 1134 1136 1138 1140 1142 1144 1146 1148 1150 1152 1154 1156 1158 1160 1162 1164 1166 1168 1170 1172 1174 1176 1178 1180 1182 1184 1186 1188 1190 1192 1194 1196 1198 1200 1202 1204 1206 1208 1210 1212 1214 1216 1218 1220 1222 1224 1226 1228 1230 1232 1234 1236 1238 1240 1242 1244 1246 1248 1250 1252 1254 1256 1258 1260 1262 1264 1266 1268 1270 1272 1274 1276 1278 1280 1282 1284 1286 1288 1290 1292 1294 1296 1298 1300 1302 1304 1306 1308 1310 1312 1314 1316 1318 1320 1322 1324 1326 1328 1330 1332 1334 1336 1338 1340 1342 1344 1346 1348 1350 1352 1354 1356 1358 1360 1362 1364 1366 1368 1370 1372 1374 1376 1378 1380 1382 1384 1386 1388 1390 1392 1394 1396 1398 1400 1402 1404 1406 1408 1410 1412 1414 1416 1418 1420 1422 1424 1426 1428 1430 1432 1434 1436 1438 1440 1442 1444 1446 1448 1450 1452 1454 1456 1458 1460 1462 1464 1466 1468 1470 1472 1474 1476 1478 1480 1482 1484 1486 1488 1490 1492 1494 1496 1498 1500 1502 1504 1506 1508 1510 1512 1514 1516 1518 1520 1522 1524 1526 1528 1530 1532 1534 1536 1538 1540 1542 1544 1546 1548 1550 1552 1554 1556 1558 1560 1562 1564 1566 1568 1570 1572 1574 1576 1578 1580 1582 1584 1586 1588 1590 1592 1594 1596 1598 1600 1602 1604 1606 1608 1610 1612 1614 1616 1618 1620 1622 1624 1626 1628 1630 1632 1634 1636 1638 1640 1642 1644 1646 1648 1650 1652 1654 1656 1658 1660 1662 1664 1666 1668 1670 1672 1674 1676 1678 1680 1682 1684 1686 1688 1690 1692 1694 1696 1698 1700 1702 1704 1706 1708 1710 1712 1714 1716 1718 1720 1722 1724 1726 1728 1730 1732 1734 1736 1738 1740 1742 1744 1746 1748 1750 1752 1754 1756 1758 1760 1762 1764 1766 1768 1770 1772 1774 1776 1778 1780 1782 1784 1786 1788 1790 1792 1794 1796 1798 1800 1802 1804 1806 1808 1810 1812 1814 1816 1818 1820 1822 1824 1826 1828 1830 1832 1834 1836 1838 1840 1842 1844 1846 1848 1850 1852 1854 1856 1858 1860 1862 18



MON. & TUES.	WED. & THURS.	FRI. & SAT.	SUN.
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31	31	31	31


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Austen (Downside)



1

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Back again in the piano and singing
talent of Larry Page at
9 p.m. Wed. - Sat.


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EVERY MONDAY 7/5/3/9/13/0
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4-Wire: Squid: Plate
Four Eyes: Malignant
Pear: Contingent
Gun Club: Backdoor
The James Herman Back: Belly U)
Revers:
Joy Harris and the Speedsters:
Spirit
The Heart: Spirit
Heaven: Lohr's Greenhouse
High St.: Old Town Solos
Shin in Ru: Vista Entertainment

Bobby

Thurs.-Sat., Oct. 14-

ROME

Sun.-Tue.

Oct. 17-19

Shadowed Bands
 Fly! Fly!
 and the Shimmer:
 Zone
 Spirit
 Spirit: Bully Up Tavern
 Spirit
 Spirit: Arctic Bowl
 Spirit: Charlie's Nightclub
 Spirit: My Rich Uncle's, El
 Spirit
 Spirit: G's
 Spirit: Club, Red Coat Inn,
 Spirit
 Spirit: Barons
 Spirit: Charlie's
 Spirit: Across the Tracks

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Formerly Little Bear
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ding & entertainment on North County
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the cover charge Thurs., Fri.

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argest dance floor
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LIVE ROCK AT **THE ALAMO**

WITH
THE BAND
THAT TOOK
SAN-DIEGO
BY STORM!

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THRU
SATURDAY
FROM 8 PM
NIGHTLY

TUESDAY IS
WET T-SHIRT
NIGHT
WASH PRIZES
AND RAINBOWS
1ST RUNNER-UP \$50
GRAND PRIZE \$100
PLUS
FREE TANK TOPS
FOR ALL FROM
\$10-\$25
HARRY HOBBS 2-68
WEBB HOBBS
ANY DRINK IN THE
HOUSE 75¢ POP

WEDNESDAY IS
MALE HULA
ROCK NIGHT
\$200
CASH PRIZES FOR
BEST MALE
HULA ROCK
DANCERS WE SUPPLY
THE COSTUME
HARRY HOBBS 2-68
WEBB HOBBS
ANY DRINK IN THE
HOUSE 75¢ POP

THURSDAY IS
A NIGHT LINE
NIGHT
LAST THREE SETS
DANCE PRIZES
\$500 CASH PRIZES
FREE DESIGNER
DANCERS, SHORTS &
TOPS FOR ALL
CONTESTANTS
RON GARRETT
KIDS GO TO THE HOST
PARTY HOUSE 75¢ POP
WEBB HOBBS 2-68
HARRY HOBBS
ANY DRINK IN THE
HOUSE 75¢ POP

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FRIDAY & SATURDAY**
TWO CHARGE TIPS THREE BEER CASH
NIGHT BEAT THE OTHERS
MOVING TO CARMON ROW

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RESTAURANT & BAR

Peep Boys

Wednesday - Saturday

THE JETS

Sunday - Tuesday

Monday is ladies' night
Well cocktails \$1.00
Dancing nightly - No cover

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Country/
Country Rock

Almost Live! *Delaware Stringers*
Roots/Holiday Trails
Garry Base and A Touch of
Country *Magnolia's Midwinter*
Deanna Bucklett and the
Heartbeaters *Sunset Lounge*
Lo's
Lori Lou with Skin and Bones: 756
Club
The Bousso Brothers: *Jolly*
Ripper/Occasional
California Country Band: *Boss*
The Cottontown Country Band:
Lakehouse Hill
Country Caramels: *Circle of Camel*
Country Justice: *Kentucky Stud*
Driftwood Lounge
Cowboy: *Whiskey Creek*
Deanna: *Troubadour Place*
Deanna: *Carmel Valley Inn*
Dirt Pressures: *Deanna*
Maggie's
Hardhens Bluegrass Band: *Tube*
Mar's
Gene Karabinis and Cowpunks:
Palmatrix Star
Lucky and the Thompson: *Barr-X*
Ranch House
Red Lane Band: *Belly to the Earth*
Leaflet Lane/Hutch's
Duo Livingston and Timberline:
Country Reveries
The Loose Star Country Band:
The Countryside Lounge
The Mountain Music Machine

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NITE CLUB
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NEW!!! to San Diego
L.A. Style night
Cocktail lounge for patrons 21 and over with
patrons 18-21 charged one cover charge

Tonight Thurs., Oct. 14
Barrie Cunningham
and the Black Slacks
Band Plus **Sarcasics**

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Starline*

Every Fri., & Sat.
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Robyn Banx Plus **the**
new

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dirt back

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Club**
new lounge for
the floor.



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MAYHEM

— 10 girls
— sweet drinks \$1.00
— turn age 18

Folk/Ethnic
The Battlefield Band: *Old Time Cafe*
Brian Connolly: *Blarney Stone Pub, Quarry Stone II*
Cathy Currie: *Drowsy Maggie's*
Richard Freeman: *Drowsy*

Dance Wed.-Sat., thru Oct. 30
The Russ Kunkpatrick Band

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Live Jazz - Lunch, dinner & live jazz 7 days a week.
Thurs. *Ann Tabor* & *Flora Satterfield*
Fri. Set **Don Menza Quartet**
Sats. *Bob Kyle Trio*
Suns. *Janine Valle Trio* & *M. A. Adams Trio*
Tues. *Don Glazer Trio*
Wed. *Bob Holtz Trio*
Opening 11/12 & 13 *Norman Alexander*
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HAPPY HOURS ALL WEEK 5 TO 7 (EXCEPT
SUNDAY)
FEMALE ENTERTAINMENT DAILY

Monday	FEMALE REVUE noon - 2am
Tuesday	MALE REVUE 7pm - 12:30am
Wednesday	FEMALE REVUE noon - 2am
Thursday	MALE REVUE 7pm - 12:30am
Friday	GREAT HORS D'OEUVRES 5:30 - 7pm
Saturday	MALE REVUE 7pm - 12:30am
Sunday	SPORT SPECIALS

Featuring the finest female & male entertainment

OPEN MONDAY-SATURDAY 12-2, SUNDAY 5-1
WEEKDAY LUNCH SPECIALS

Don Tomlinson: *The Flying Bridge*
Triple Play: *Hilton Hotel*
Travis Splitz: *Royal Victoria Inn*
The Twinklers: *Moby's Brother*
John Wightman: *The Mission Restaurant*
Lee Whittington: *Dock's Cocktails*
Wild Hairs: *Dooley's*

JOKE

Adèle Blue: *Blue Parrot*
Pro Brighton's Preservation Band:
Pat Joey's, Lorraine's
Comes: *Sharon Harbor Island*
The Bruce Carreras and The
Gentry Ensemble: *Trifone/Saw*

Hey! Have you heard
Linda & the Fatest?



Coming soon to:
PI ANTIKANS October 25
LE CHALET October 28, 29 & 30
CASTAWAYS November 1, 7 & 8

THE WILD TURKEY

5050 Bonita Road 287-2550
(Take 505 south to Bonita Road, East to east end of Chula Vista Golf Course.)

ROCKTOPFEST

Party all month, special beer prices and dance to San Diego's greatest

ROCK SOUNDS

ANNOUNCEMENT: WE ARE GROWING AGAIN! Coming soon a new game room with two good tables and a bank of electronic games...
...then a new bar + seating for 100 more guests...
...all coming up again at the **WILD TURKEY**
We will be open during construction

Thursday, Friday & Saturday

**PORTLAND
NAKAI**



Sunday

SKIVVIES NIGHT

Get your free Wild Turkey at 10:00.
Tiquila drinks for only \$1.25 all night.
Dance to the rock sounds of

METRO

and, during break's, enjoy the
attractive music of Ed Ska

Monday

WET T-SHIRT NIGHT

Later enjoy "Buddy Langford" arrives then, enter the
WET N' WILD T-SHIRT CONTEST. Free tank tops and CASH PRIZES.

Then dance to **METRO**

Tuesday

FOXY JOCKEY NIGHT music by **METRO**

Men with CASH prizes and CHARGER TICKETS best boys + girls take all

Wednesday

Plus special showing of **BODY LANGUAGE**
Show starts at 8:00

Celebrating the return
of KOCO's Mark Richards

Join us for

OLDIES NIGHT



OCTOBER 14

on misogyny. In the wastelands of post-test friend is still his man is still his Garden of (The dog's interior and telepathic dialogues canine counterpart of "a dry wit, jaded, there is a Germanish quality about the filming in northwest desert locales. Jones's direction is not science and not looking toward the "offbeat" after named Feltis, a gal-

LAST TANGO IN PARIS
Call theaters for showtimes. (R)

CENTER CINEMAS
297-1966
11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00

THE SWORD AND THE SORCERER
12:30, 2:30, 4:40, 6:40, 8:40, 10:40 (R)

WAITRESS
1:00, 2:45, 4:30, 6:25, 8:20, 10:10 (R)

LAST TANGO IN PARIS
12:30, 2:00, 5:30, 9:00, 10:30 (R)

CLAIRE MONT
274-1741
11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00

THE ROAD WARRIOR
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11:00 AM
1:00 PM
3:00 PM
5:00 PM
7:00 PM
9:00 PM

CINEMA
CINEMA
CINEMA

11:00 AM
1:00 PM
3:00 PM
5:00 PM
7:00 PM
9:00 PM

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CINEMA

11:00 AM
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3:00 PM
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7:00 PM
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12:30, 3:00, 5:30, 8:00, 10:30 (R)

CLAIRE MONT
724-1461

11:00 AM
1:00 PM
3:00 PM
5:00 PM
7:00 PM
9:00 PM

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