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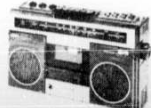
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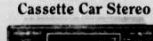
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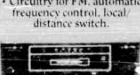
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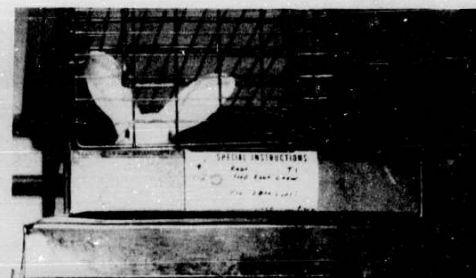
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Reader Writing Contest, see page 8

READER
VOLUME 12, NO. 38, SEPT. 29, 1983 **SAN DIEGO'S WEEKLY**



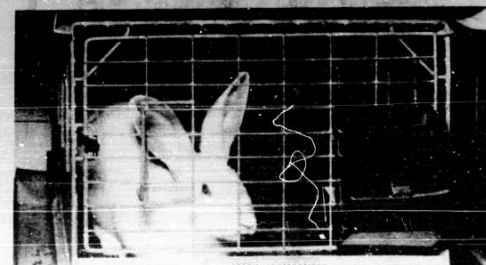
Scientists experiment.
Animals die. Meanwhile,
activists protest.

Let My Creatures Go

Win D lay on the operating table with her belly on a pillow, her eyes closed, her sides heaving slowly and rhythmically as a nearby respirator pumped air into her lungs. A tube fastened to a hole in her trachea fed anesthetic into her body; there was no chance she would awaken. And it was well she wouldn't. Win D was in for brain surgery. A large patch of skin on the top of her head had been shaved bare and was stained the color of curry sauce by a solution used to clean it.

Methodically the young doctor covered Win D with towels, until the only visible part of her was a triangle of shaved yellow skin on her head. With a small knife the doctor cut cleanly across that triangle, and then spread the glistening flesh wide and fastened it open with clips. In a few minutes, the doctor, David Barba, began drilling two holes into Win D's skull with a hand drill. It took a lot of effort, and Barba stopped once or twice to catch his breath while his assistant, research technician Sue Moore, put an arm around the patient to keep her stationary. Win D was a pig, but Moore showed no reluctance to come in close contact with the animal. A half hour later, his drilling completed, Barba inserted toothpick-size electrodes and a

By Gordon Smith
Photographs by Fred Carlson



LCD monitor

City Lights

Someplace Special

Travel agents gush that God blessed La Jolla, and perhaps he also blessed Tom Fleming's Park La Jolla apartments. Certainly so other plot of San Diego land has better avoided planning regulations and zoning ordinances than that sixteen-acre complex of bunkerlike brick buildings on La Jolla Boulevard and Turquoise Street.

City maps and planners have always designated that site as part of La Jolla. But when residents in 1967 formulated a La Jolla community plan that limited building density, Tom Fleming asked that the 208-unit Park La Jolla be excluded from the La Jolla plan and included in the Pacific Beach planning area. Fleming's request was approved.

In 1970 the Pacific Beach Community Planning Board voted to reduce building densities throughout the beach area; only Park La Jolla and Crescent Bay, home to several influential citizens, were excluded from the regulations. (Both Fleming and Crescent Bay landowner Clinton McKinnon were then members of the Pacific Beach Community Planning Board.) And though Park La Jolla was in 1972 included as part of the state coastal zone — and subject to the coastal commission's stringent and sometimes fickle planning mandate — state legislators deleted Fleming's property from the revised 1980 boundaries.

This year Fleming seems once again to have luck and foresight on his side. The Pacific Beach plan is being revised to limit big parcels of beach and bay land to a maximum of twenty-nine units per acre. There are a few exceptions to the new limit: the Oakwood apartments on Ingraham, a strip of apartments on Pico Street near Garnet Avenue's eastern terminus, and Park La Jolla. The city planning department argued these exceptions, noting that Oakwood and the Pico Street units are already built up at forty-three units per acre, but Park La Jolla has just thirteen apartment units per acre, but the planners say any new development on that piece of land could comfortably hold up to forty-three condominiums or apartments (a total of 688 units) without disturbing the character of nearby P.B.

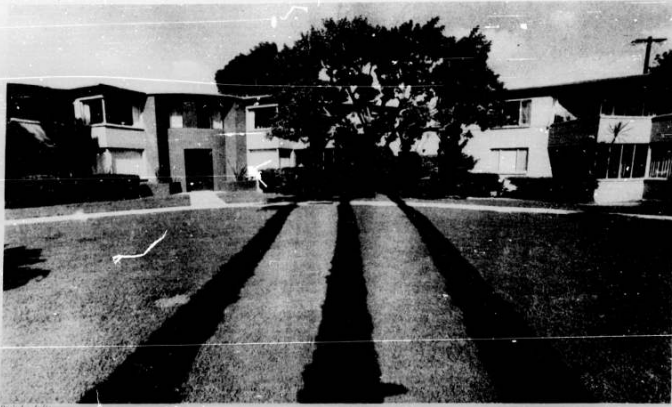
It's adjacent to buses and schools and similar commercial developments on La Jolla Boulevard," says city planner Kent Flinn. "Our studies show that density is a solution to traffic congestion." The city planning commission is agreed with Flinn

and voted this month to exempt Park La Jolla from the twenty-nine-unit-per-acre limit. Arguing on behalf of Fleming was Paul Peterson, one of the city's best land-use attorneys. Fleming has talked of any immediate plans to raze the

apartments or sell the property to another developer, but Catherine Stroblin, chair of the Pacific Beach planning group, says future, higher density development of the Fleming parcel would overburden sewers and

contribute to beach-area crowding. As for the planners' assumptions that added auto traffic wouldn't be a burden, Stroblin says, "Let them sit in my car while I try and drive from the [I-5 exit] to the beach along Ingraham Street."

Stroblin and fellow planning group members — along with some Park La Jolla tenants — will have their last chance to overturn the Park La Jolla exception at a city council meeting October 11. —P.K.



Tune In, Turn On, Trade Stock

Over the last fifteen years, long-time KGB disc jockey Gabriel Wisdom (born Benjamin Wolf) has been San Diego's most visible — and most active — representative of the Sixties-spawned counterculture. He jammed with Jimi Hendrix when the legendary acid rock guitarist was holed up here at the Hilton shortly before his drug-related death in 1970.

Wisdom sampled acid with underground radio cronies at KPRT back in the early days of free-form progressive rock radio, before his 1972 move to KGB. He started as "Thor, God of Thunder" in a short-lived television series in Hawaii that combined surfing footage with brief skits about the rainbow-riding Marvel Comics do-gooder, who was a cult hero of sorts among surfers and hippies in the Sixties and early Seventies; he later resurrected the character in San Diego, conceiving concerts around a skateboard and wearing a winged helmet. He lived for a time with Timothy Leary and even made him a co-host on several radio shows he had syndicated around the country, when Leary moved up to Los Angeles. Wisdom became a frequent visitor to Bill Laurer's Canyon estate, hobnobbing with the likes of Cher and Hugh Hefner. And he hosted a local television show broadcast live on Sunday mornings called the Joyful Wisdom Hour, in which

reputation for his "Beachhead" skits and his "Joey's Country, Joe and the Joke" skits.

replaced the traditional pipe organ instruments.

But now, all that is about to change. Following in the footsteps of Abbie Hoffman and Jerry Rubin, Wisdom is now going respectable. After 200 hours of instruction, Wisdom last month passed the six-hour Securities Exchange Commission "Series Seven" exam to become a stock and bonds broker with J. David and Company of La Jolla. And conversations that were once sprinkled with words like "karma" and "vibes" are now dotted with references to investment portfolios, returns, and points. "I love high energy, that's maybe why I'm drawn to the center of any cycle," Wisdom says. "And the guys at J. David are not your run-of-the-mill Merrill Lynchers; they're a group of hand-selected producers. And I realize if you want to be a master, you have to train with the masters."

Has his reputation as a counterculture gadfly hurt his credibility at all? "If anything, it opens up doors," says Wisdom, who already has ten clients "and another ten on the sidelines." "People call me on the telephone and they want to know what I'm up to now, when I tell them, they think it's great, and a lot of them want to be a part of it. You know, I kept on thinking about an anonymous quote I read a long time ago in a sociology book that 'Things are seldom what they



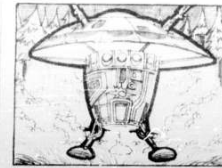
seem. Skin ruff, masquerades as cream. Externals don't portray inside. Jekyll may be

masking Hyde. That's true with ninety-nine percent of everybody — myself included. I may be a little eccentric, but who isn't?" —P.K.

Coming Soon

It all started in a cavernous warehouse far, far away, just off Miramar Road. Four years ago a handful of local science fiction fanatics purchased "a property" — a 1950s short story by Sam Godwin titled "The Cold Equations." They wanted to make a short film based on the story, and the project followed the usual movie business scenario, with the typical denouement: it fell through. But now, as the Christmas movie season approaches, the process that began in that warehouse is culminating with the imminent release of a feature-length film, P.P., *The Planetary Pal*, one of the most ambitious film projects ever to originate and be produced in San Diego.

The spoof of E.T., *The Extraterrestrial* (the original is due for re-release this Christmas) had its roots in the abortive *The Cold Equations*. That's where Larry Ortiz and Michael Stuart began to cut their teeth on set designs, directing, and producing. After that first project died, Stuart, a model maker and aspiring director, and Ortiz, a local artist with a special interest in science fiction, gravitated to another warehouse not so far away, in



Rose Canyon. There they worked on an original forty-five-minute short called *The End of Genesis*. The money for this project was supplied by National University, which at the time (1980) was trying to establish a film department. After the filmmakers had put in several long months of work — without pay — NU changed its

mind and withdrew all support, so that project also collapsed. Not to worry, Ortiz, Stuart, and a few other shrews pushed on and eventually completed a three-minute short, *Budget Cut*, which was underwritten (for \$1500) by Stuart. It's a story about two astronauts who are stranded on Mars when NASA tells them that because of budget cutbacks they cannot

be brought back to Earth. This was completed early last year, and since it hasn't been sold to anyone yet, nobody who worked on it has gotten any money. Partly due to his three years of work in the movie business, for which he received not a dime, Ortiz's marriage went belly up.

No problem. The nascent filmmakers showed their three-minute reel around, and one of the people they impressed was Paul Sammon, a University of San Diego graduate who was tired of writing about the business for film journals and was eager to make his own movie. The crew of Ortiz, Stuart, et al., had the experience, the tools, and nothing to lose by taking on

(continued on page 38)



Production art for P.P., *The Planetary Pal*, Larry Ortiz.



Hail To The Chief

Apathy toward student government, part of the bedrock of college life, may be on the wane at Mesa College, thanks to student body president John Swanson. Petitions seeking to recall the thirty-year-old student leader have been circulating, and there's talk of convening a student government judicial review board to consider his impeachment. "I think the criticism has come because Americans are so title-conscious," says Swanson. "The [student] senators tried to put themselves on the same level with the president. I told 'em I'm gonna run this thing like a dictator. I'm gonna dictate to 'em if they step outside the bounds of the constitution."

That's just the problem, according to other student government officials. "His people are zombies," says Victor Lopez, a senator. "He tells 'em to sit, they sit. He tells 'em to bark, they bark." And according to Lopez and other senators, Swanson's allies vote the way he tells them to vote. They say that Swanson "fixed" the recent elections in which five senators were replaced through the voting of the student executive council and the senate. "He came into the room and told [one senator], 'I'll tell you how to vote in a minute,'" alleges senator Karl Plowman. Victor

Lopez says Swanson showed his five executive council appointees a piece of paper with the names of the senators he wanted elected, "and that's how they voted."

"I have every right to suggest a candidate," Swanson responds. "It just so happened that they voted the way I suggested." Could be. But backed up by the two physically imposing bodyguards he appointed to his executive council — he refers to them as "executive security officers" — Swanson's suggestions may be pretty persuasive. One senator who resigned primarily because of Swanson says his bodyguards

have threatened people. "They followed me to my car twice," said the woman, who asked to remain anonymous. Karl Plowman says he's been shoved by the two men.

Swanson, who requires that senators call him "Mr. President," spent ten years in the Army before enrolling at Mesa. He says he was a career soldier who resigned because he disagreed with "the way things were run." Victor Lopez says Swanson told him, "The Army didn't want me because I was smarter than them." His Army combat training notwithstanding, Swanson says he needs the bodyguards, who are voting members of his

executive council, "because I come from the darker race, and my life could be threatened."

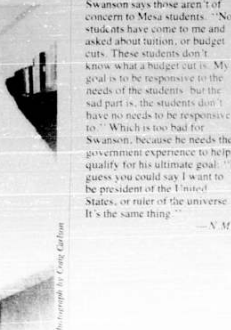
Another of his initiatives that has met with resistance is his proposed pay raise. Since 1971 the president of the Mesa student body has received \$150 a month, and the vice president has received \$75 a month. Swanson wants to double these figures. "Surely with inflation and the rising cost of living, the compensation should have doubled in twelve years," reasons Swanson. "Right now, I can't use that \$150 for nothing. I didn't wear a suit and tie before I became president. A hundred and fifty dollars doesn't even get you

clothes out of the cleaners. For us to have an effective voice, we must be able to buy lunches for people, be able to get around, to be more able to draw attention to ourselves."

To help make the job more effective, Swanson has suggested around the office that the Associated Students buy a condo and a car for the president's and vice president's use. This hasn't gone over too well either, so he won't formally request it.

As for the serious issues confronting community colleges throughout the state — budget cutbacks, loss of classes, the prospect of implementing tuition — Swanson says those aren't of concern to Mesa students. "No students have come to me and asked about tuition, or budget cuts. These students don't know what a budget cut is. My goal is to be responsive to the needs of the students, but the sad part is, the students don't have no needs to be responsive to." Which is too bad for Swanson, because he needs the government experience to help qualify for his ultimate goal: "I guess you could say I want to be president of the United States, or ruler of the universe. It's the same thing."

—N.M.





PUBLISHER
James Holman

EDITOR
Jim Mullin

CONTRIBUTORS
Joe Anapol
Features

Thomas K. Arnold
City Lights

John D'Agostino
Music Scene

Bob Davis
Features

Jeanette De Wige
City Lights, Features

Lin Jakary
Off the Cuff

Paul Kravitz
City Lights, Features

Noel Matthews
City Lights, Features

Linda Nym
Events, Music Scene

Randy Opinc
City Lights

Jonathan Sarille
Theater & Classical Music

Danien Shepherd
Film

Gordon Smith
Features

Jeff Smith
Theater

Eleanor W. Widmer
Restaurants

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Reiner

ADVERTISING MANAGER
John D'Agostino

SALES REPRESENTATIVES
David Comden
Laurie L. Flounders
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Brooke Loomis
Judy Maile
Patricia Smith
Beth Weiler

PRODUCTION MANAGER
Trene Weber

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Elizabeth Mathews

PRODUCTION/GRAPHIC
Terri Cicco
Pete Bonaguidi
Yolande Fajos
Rita Frost
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CLASSIFIEDS MANAGER
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Too Shabby

If Thomas K. Arnold really possessed the journalistic honesty and integrity he claims to be demanding of others ("City Lights," September 22), he would have publicly revealed both his personal friendship with former Newsline graphics coordinator Albert Carrasco they worked together on *Kick* magazine as well as his own personal belief, which he told me in a conversation that I tape-recorded, that he thought "there was nothing wrong" with Carrasco's actions which got him fired.

Moreover, if Arnold were any kind of a decent reporter, he'd also get his facts straight: Carrasco was not fired for the ad quoted in Arnold's story. He was fired for covertly placing an unauthorized ad in *Newsline* that stated:

"DISCLAIMER: The editorial content of this publication does not reflect the views of the entire staff."

Now, I know of no existing publication that permits its staff members, on their own, to change or disagree with the editorial content of the publication (unless the *Reader* is a place where staff members can just decide on their own what is going to be published). Mr. Carrasco is

entitled to his point of view, but he's not entitled to express it in my publication without my permission. And Mr. Arnold and I discussed this point at length and on the record.

Letters

Finally, Mr. Arnold's failings as a reporter become even clearer as he recites and uncritically accepts all of Mr. Carrasco's claims about how *Newsline* treated him as an employee. It's true that, as the boss here, I won't comment publicly about employee/management relations. (Should I assume that the publisher of the *Reader* would do otherwise?) But many of the issues raised by Mr. Carrasco, as quoted by Mr. Arnold, were subjects of employee/management bargaining last spring, a process in which Mr. Carrasco took part as a representative of *Newsline*'s staff. Mr. Arnold could have addressed questions about overtime policy, as well as about Mr. Carrasco's work habits and relationship to others who work for *Newsline*. Yet, he chose not to.

In short, what Mr. Arnold has written is a shoddy piece of poorly reported, one-sided journalism. Were Mr. Arnold a reporter in my

employment and he turned in a story like this, he'd be looking for a new job.

In closing, I want to state that I can't understand how the *Reader*'s normally very tight editing process could permit a story like this to reach print, unless it was done on purpose. And if that's the case, I think it's unfortunate that the *Reader* has to resort to this kind of slanderous reporting in an effort to discredit an economic competitor. I know that *Newsline* has never treated the *Reader* this shabbily. Larry Renner, Editor and Publisher, *Newsline*.

Tom Arnold replies:
While it is true the disclaimer ran in the same issue of *Newsline* as the ad I wrote about, Larry Renner expressly told me he fired Albert Carrasco "because of the ad that came out." Since an ad, according to Webster's, is "a public notice . . . as of things for sale, needs, et cetera," I certainly did not think he meant the disclaimer. The week ad did in fact advertise the services of the graphics department; the disclaimer did not correspond to my definition of an advertisement. As for Mr. Renner's charge of my "one-sided journalism," had he responded to the many questions I asked him concerning Mr. Carrasco's allegations instead of refusing comment even before I could finish asking, perhaps he would have fewer objections.

Staff Stuffed?

We, the staff at San Diego *Newsline*, are writing in regard to Thomas K. Arnold's article on Albert Carrasco and his term of employment at and dismissal from *Newsline*.

There are some serious problems with the truth in Arnold's article and it is important that members of the *Newsline* staff were not contacted for comments.

We are sick and tired of picking up the *Reader* and reading articles about our employee/employer relations. Although we occasionally have differences of opinion with the management, we actually have an amicable relationship. And when there are disagreements between staff and employer, we believe these disagreements are our business and not the public's.

The *Newsline* Staff

Return To The So-So

Please, Walter, owes Doc Masters an apology. Her vicious review of Doc Masters in the September 22 *Reader* ("With a Song in My Soup") is unjust, caustic, and obviously full of hostility and malice. One wonders what kind of a person abounds with such negativity.

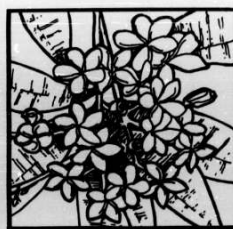
I have enjoyed twelve to fifteen meals at Doc Masters over the last year and a half. The ambience is soothing, the view enchanting, and never was the air full of stuffy odors. By contrast, the air is always fresh. The way Doc's floor plan is arranged, it would be difficult for a person to notice how much food was on other diners' plates unless they strolled through the dining room's booths, plant dividers, and aisles. I have had rare prime rib, baked potato, and *al dente* carrots. It is possible that Miss Walmer was served a bad meal by a waitress who did not practice quality control. True, when the waitress cut the baked potato in the kitchen and noticed it was "brown" — on the inside and out, "she should have replaced it with another potato. And when the waitress saw that the second piece of rib was not pink and juicy, she should not have served it."

(continued on page 36)

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

We've heard the new Disneyland in Japan is being run just like its American counterparts. The owners feel that in order to attract the big Japanese tourist yen, Disneyland Japan had to be an exact replica of the ones half a world away. American food, American Main Street, English signs. But we wonder, having been to Japan, how far they have carried it. Are the Japanese using their regular, er, eh, plumbing? (To tell you the truth, we found it a bit disconcerting — not to mention hard on the balance.) Or has Disneyland-Japan gone all-American? Jake and Leslie Clairemont

The people who run Disneyland would like to pretend that Mikki Maus and his friends don't use toilets. "We don't have that kind of information," was the response I got from a Disneyland public relations woman when I asked her about the restroom facilities at Tokyo Disneyland — even though she admitted that people in her office had been there (and I presume had occasion to use the facilities). Well, maybe Mickey and Donald and Goofy and the rest of the cute animals don't use in-door plumbing, but the humans who spend all those millions of dollars at the amusement parks certainly do. And I think San Diegoans should know what they're in for when they visit that Disneyland across the Pacific.

Japan shares with many other countries around the world a somewhat less luxurious style of indoor plumbing than our sit-down-and-read-a-magazine-then-flush porcelain fixtures. I'll try to be circumspect here. In brief, the Oriental water closet consists of a cubicle, inside which a slightly raised platform is against the wall. In the middle of this platform is a bicycle-seat-shaped hole, big end toward the wall. The user of the *obento* enters the cubicle,



steps up on the platform with his or her feet on either side of the hole, squats down, and does whatever comes naturally. (Sometimes there is a bar on the wall to aid those who have a faulty sense of balance.) Toilet paper is conveniently located on the wall, as is a button or handle for flushing the contraption.

People who have used these things assure me it is comfortable and quite sanitary. Disneyland builders must agree, because Tokyo Disneyland — which, I am told (and can't imagine), is even cleaner than the American versions — is outfitted with *obento*. But to appease the many Western tourists, the designers have included our familiar seat-equipped models, so you may choose between two methods when the time comes to make the necessary decision.

Dear Matthew Alice:

I was driving down the freeway the other day when in the lane next to me I noticed a flattened truck that bore on its side two signs. One said something about "flammable gas" and the other warned of "inflammable gas." My sense of puzzlement was not assuaged when I looked up the two words in the dictionary (when I got home, of course). They mean the same thing! Why the redundant signs? Oscar Barkly San Diego

I suppose you could blame the duplication on the Romans, who long ago thought up the words *flammare* and *inflammare*, which mean the same thing as their modern counterparts — and also exhibit an orthographic similarity. More immediate fault might be found in the peculiarities of the

American version of the English language. In most other English-speaking nations "inflammable" is the preferred word; we have chosen to go our own way and use "flammable" to indicate that something ignites easily. The reasoning behind this preference is that "flammable" is less confusing than "inflammable," which is often confused with "nonflammable" — a state of confusion shared by the readers who are no doubt scratching their heads at this point. Regulations of the federal department of transportation ordain that trucks in the United States that carry flammable gases should display placards with the words "Flammable Gas" appearing against a red background and a flame. But should a truck carry gases that were imported from or exported to one of the "inflammable" countries, it may also carry the "inflammable" warning (a similar red-and-white sign). This insures that the nature of the shipment will be understood regardless of the country in which it happens to be.

Then there is the "nonflammable" placard. This type of gas does not burn, in the sense that gasoline burns. But nonflammable gases are usually shipped in a compressed state, and if the containers are exposed to heat, the gases will expand and may eventually explode. Placards advising of this kind of cargo are designed with a green background, a picture of a tube or canister, and the words "Nonflammable Gas."

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THE INSIDE STORY

BY PAUL KRUEGER

IF LOSING REPORTERS TO TOP-RANKED newspapers is a sign of prestige, the *San Diego Union* is finally making a name for itself. Three years ago *Union* political writer Margaret Warner flew off to join the *Wall Street Journal*; today Warner is covering presidential preliminaries for *Newsweek*. Now Ricardo Chavira and Jesus Rangel have moved on. Chavira to *Time* magazine.

Rangel to the *New York Times*. Neither can match Warner as an observer or stylist — her coverage of the 1980 presidential primaries was among the *Union*'s best reporting ever — and both Chavira and Rangel won their new jobs in part because of their Spanish surnames. But Chavira provided the *Union* with the first on-scene accounts of how Guatemalan peasants were being bused out of their homeland by government troops, and Rangel filed commendable stories on the effects of last year's peso devaluations. A May, 1980 story on illegal immigrants and the Border Patrol was spiced up when the two, posing as illegals at the San Ysidro port of entry, were arrested and temporarily detained by Baja judicial police.

"It's a compliment [to the *Union*] that we're leaving," says Chavira of his and Rangel's departure. *Union* editor Jerry Warren agrees, and doesn't dispute Chavira's observation that the newspaper is now "caught with its pants down." Having promoted itself as the Southwest's most Mexico-conscious newspaper, the *Union* now has just two fluent Spanish-speaking reporters to cover Central America and the Mexican border and interior. Both are Anglos. Worse, the defection of Chavira and Rangel, combined with the previous

loss of reporters Ricardo Pimental and George Aguilar, leaves the minority-conscious *Union* with just one Spanish-surnamed reporter on a staff of seventy. That reporter, Henry Fuentes, covers downtown issues and is not bilingual. The sister *Tribune* counts two Hispanics among fifty staff writers, and the afternoon paper's pioneering Tijuana bureau has been understaffed since early summer.

Not that the *Los Angeles Times* local bureau is a showcase of equal opportunity. The *Times* just lost reporter Roberto Montemayor to the newspaper's San Fernando Valley bureau, and though Montemayor's replacement is a Hispanic, he'll be the only one of journeyman status on a staff of seventeen.

But the *Times* local bureau has other, more pressing, concerns. Recently compiled figures show a lowly circulation of 56,500, an increase of only 20,000 subscribers since the *Times* inaugurated its multimillion-dollar local effort in 1978. Still, the *Times* seems here to stay, despite anemic circulation and persistent rumors of its imminent demise. The paper has extended for two years its lease on 8000 square feet of office space in downtown's Central Federal building and this spring installed \$200,000 worth of new computer display terminals for the editorial staff. The *Times* also just stole music critic Matt Damsker away from the *Union*. Along with writing regular concert reviews, Damsker will coordinate assignments for a free-lance staff of four local writers who cover music and the arts, thus boosting the local content of the *Times*'s Los Angeles-dominated "Calendar" section.

Local Republicans seem



Ricardo Chavira, Jesus Rangel

most concerned about the re-election efforts of city council incumbents Uvaldo Martinez and Gloria McCall, but Mike Garrett's chances against Democrat councilman William Jones are equally problematic. Unlike McCall and Martinez, Garrett is attracting national attention with his effort: Congressman Jack Kemp has promised to visit San Diego and stump for Garrett, U.S. Senator Robert Dole has offered advice and an endorsement. Both men were in part prodded by an item in the black-audience magazine *Jet* noting that Jones, as the youngest black officeholder in the nation, would be aiding efforts to unseat Ronald Reagan. (Jones swears the item is false and says it has caused him grief with his moderate Republican backers.)

For Republicans who don't adhere to party lines in the "nonpartisan" Jones-Garrett race, there is nothing but trouble. Ask Maggie Mazur, a Republican loyalist who is

currently serving Jones as a paid campaign advisor. Mazur has now barely survived two attempts by the local Republican Central Committee to boot her off that group or deliver her a letter of rebuke for cross-party meddling, and the committee's membership will once again debate her future at its October meeting.

Mazur is not the only turncoat: Kim Flesher and Dr. Al Anderson were both the subjects of censure talks by Republican Associates, though no action was ever taken. Still, Malin Burnham and builder Bruce Hazard, along with other Republican loyalists, have delivered checks to Democrat Jones' campaign. They've done so partly because of requests from party moderates like Pete Wilson, but also because they know that Jones, like his predecessor Leon Williams, will not casually cast anti-developer votes. (Indeed, young Jones provided the tie-breaking vote for approval of the controversial Greenbelt

condominiums in Clairemont.)

Getting that Republican cash isn't Garrett's only worry. Though he's trying to promote himself as a "businessman," Garrett remains to most voters a Heisman Trophy-winning ex-San Diego Charger. The team's defeat Sunday was a bad omen for Garrett, and if the Chargers don't start winning, he could be whiplashed by anti-Charger fever in the November election. Some politicians in fact say Garrett's poor showing in last week's primary was due in part to postgame badmouthing of the Chargers by TV's Ted Leitch and radio's "Superfan," the call-in sports chatterbox.

"Every candidate has to build an emotional attachment to the voters, and Garrett's is the fact that he was a Charger," says one observer. "He'd be nothing otherwise," says this expert, who notes that another Charger loss this weekend could cripple Garrett's ability to raise money and sustain enthusiasm for his campaign. □

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- There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like. Employees and regular free-lance contributors to the Reader are not eligible.
- Judging will be done by the Reader editorial staff.
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UCSD vivarium

Animal Rights

(continued from page 1)

small catheter into the holes in the animal's skull, in order to measure blood flow and the pressure inside her brain. Soon the information he sought began to print out automatically on a polygraph located next to the operating table.

It was Win D's fate to be used in a laboratory experiment at UC San Diego's medical school. Barba was using the pig to study cerebral hemorrhages of a type that are fatal to more than fifty percent of the humans stricken with them. Earlier in the week Win D had suffered a cerebral hemorrhage, artificially induced by injecting blood into her brain through a catheter, and two days later the procedure had been repeated. Now Barba hoped to discover information that would help explain why so few human patients who suffer this type of hemorrhage ever recover. When the four-hour operation was

over, he would remove the electrodes and catheters from Win D's brain, and the pig would be returned to her cage in the basement of UCSD's Basic Sciences Building for a few days. Then she would be given an overdose of anesthetic and killed, or "sacrificed," as some of those who experiment with animals prefer to say.

Was Win D being needlessly tortured? Was it morally wrong for a doctor such as Barba to experiment with and then take the life of a living mammal? Could a procedure have been used that would have caused less harm to the pig? Could the information have been obtained without using an animal at all? These are the kinds of tough questions increasingly being asked by animal rights activists, a small but very vocal group of people who are convinced that humans — and scientific researchers in particular — are depriving animals of their fundamental rights as sentient beings. Animals, the activists insist, may not be able to talk or reason, but they can suffer — and they do.

There have always been a quixotic few willing to challenge the conventional view that animals are simply not as smart and therefore not as important as people. But for the last decade the



Steve Kowitz

issue of animal rights has slowly been gathering steam, and lately the subject has become genuinely hot. Nationwide, a loose network of activist groups has formed, a network that can mobilize quickly for demonstrations and picket lines. In April of this year the first mass demonstrations in the United States on behalf of animal rights took place at several major universities, and in California demonstrations have been held in recent weeks in support of a legislative bill sponsored by State Senator David Robert that would prohibit city and county pounds from selling animals to scientific institutions for research. There are already indications that the animal rights activists are having an impact on the scientific community, both generally and directly: last December some of the more extreme members of the movement went so far as to break into a laboratory on the campus of UC Berkeley and "liberate" several research animals. Some activists promise that such tactics, along with non-violent forms of civil disobedience such as sit-ins, will become more and more common in the coming months as supporters of animal rights seek to make their desires known, to the public.

In San Diego, animal rights activists fired one of their first political salvos a year ago last April, when a newly formed group called the Animal Rights Coalition decided to hold a demonstration at the annual Greater San Diego Science Fair, held at the Federal Building in Balboa Park. Although the fair has an image of being little more than an event in which students with spectacles as thick as tumbler bottoms gain recognition for various garage experiments, the members of the coalition were upset that animals can be used and, in some cases, euthanized for the experiments. As ten coalition picketers filed up and down in front of the Federal Building that April morning, several teachers taking part in the fair rushed out and angrily began questioning them. Students and other teachers wandered out to see what the commotion was all about, and soon the whole thing "turned into a confrontative shouting match," remembers Steve Kowitz, one of the demonstrators. "These teachers were just outraged we were there. We hadn't expected anything like that. It astonished us. And it also told us we had a hot issue on our hands."

Kowitz has been a linchpin for local

(continued on page 12)

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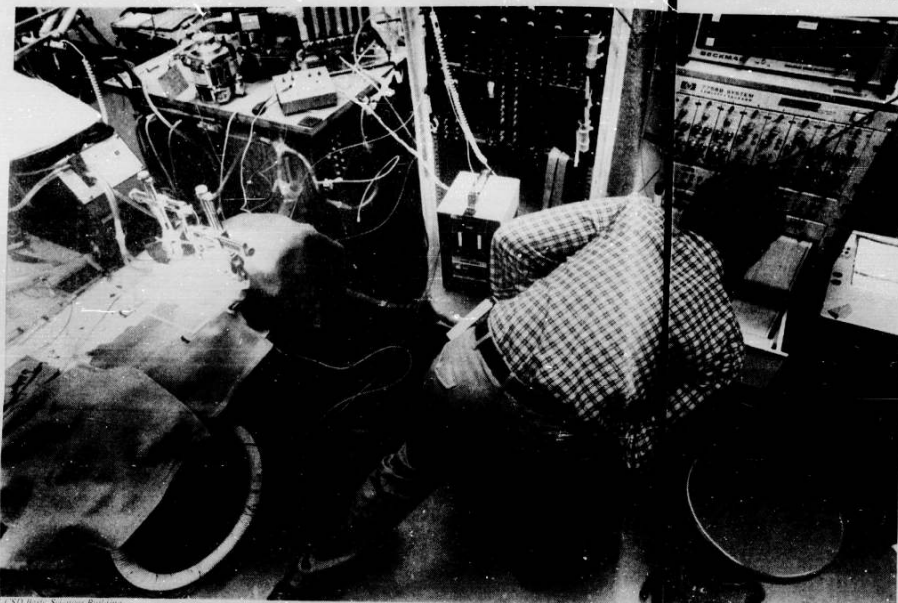
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Marie Nelson



Evelyn Segal



UCSD Basic Sciences Building

Animal Rights

Animal rights activists for several years. A poet who teaches classes in creative writing at both San Diego State University and UCSD, he is a curly-haired man of forty-five, with an accent reminiscent of his native Brooklyn. He talks eloquently and with unerring speed and although he has a unique English sense of humor, his wit is not intended to make the audience laugh. He is a serious and dedicated activist.

called him "a very rude young man." Kowitz founded the Animal Rights Coalition two and a half years ago after deciding there was a need for politically oriented animal group in San Diego. He placed an ad in a local newspaper, soliciting calls from others concerned about animal rights, and regular meetings of the group soon began. Today it boasts about 1000 members, thirty or forty of whom are active. Among these, a dozen or so constitute the group's "steering committee," which decides what issues are worthy of attention and what action will be taken. Several members of the steering committee have been involved with the coalition since seeing Kowitz's newspaper ads, and they don't necessarily fit the usual mold of lefty radicals. Marie Nelson, a biochemist at UCSD, is one of the more active members.



Hunters Outfoxed

Animal rights activists say there will be more and more direct action on behalf of animals in this country, and they often point to England as an example of what the future might hold. In England, an outlaw group called the Animal Liberation Front has made frequent headlines for its raids to free animals at research laboratories and sprawling "factory" farms.

Slightly to the political right of the Animal Liberation Front is the Hunt Saboteurs Association, an antihunting group that opposes fox hunting (and other so-called field sports) because the foxes are often caught by excited hounds and other killed. The saboteurs do not advocate any activity that is strictly illegal, but will stop at almost nothing else to achieve their goals.

Nelson (not his real name), twenty-two, was a member of the Hunt Saboteurs Association from 1974 to 1980. He has lived in San Diego for the last eight months, and in a recent interview he recalled some of the group's tactics.

In 1976 Nelson wrote to a fox-hunting organization in northwestern England, telling them he was a student interested in doing research on fox hunting and requesting a schedule of their hunts. The organization innocently responded with a full schedule, and Nelson subsequently joined the hunters as a "foot follower"—one who follows the hunts but does not actually chase the foxes on horseback. In this way he was able to feed invaluable information to his fellow saboteurs regarding the time and place hunts would take place, and who the key hunters were.

A fox being pursued will naturally seek its burrow, but since this would bring the hunt to a screeching halt, a member of the hunting organization rises before dawn to block off the animal's burrow entrances. "Stop up the earths," as the English say. Nelson or one of his cohorts would rise a little before the hunter, follow him into the countryside, and unstop the earths as fast as they were plugged. The saboteurs would also spread out over the likely hunting course and spray it with "antimite," a pungent commercial solution that dog owners can slather on a bitch in heat to mask her smell to other dogs. Antimite would cover up the fox's scent as well, and the dogs pursuing the animal later in the day would be likely to follow a trail of antimite rather than their true quarry.

Once the hunt began, the saboteurs would sometimes try to stay in front of the hunters, leading dogs astray by spraying antimite as they went. Because the hunters were on horseback and the saboteurs were on foot, this tactic meant to Nelson, "Often we'd encounter the fox," he recalled, in which case the saboteurs could determine the animal's trail exactly and cover it with antimite.

Some saboteurs also became expert at blowing hunting horns, which a huntsman uses to call his dogs. Each huntsman trains his hounds to respond to a precise call, but a good imitator could draw another man's dogs to a field sprayed with antimite. In addition, saboteurs in one area could stay in touch with their fellows in another area by phoning a coordinator who stayed at home specifically to relay information among the saboteurs.

Once in a while the saboteurs would come upon hounds in the final stage of pursuit, in which case the only tactic left was to distract the sprinting dogs by setting off firecrackers or literally throwing themselves in front of the oncoming animals. "It would only slow them down for a second, but that would be one second more for the fox," said Nelson.

After two years disguised as a foot follower, Nelson's cover was blown one afternoon when two of the organization's hunters came across him while in frantic pursuit of a fox. Nelson threw himself at the hunters' hounds, enabling the fox to escape. Nelson also escaped the wrath of the hunters by running immediately to his car nearby, but he noted that other saboteurs were sometimes beaten or whipped by irate hunters. "This was just the price you'd have to pay to sabotage the hunt," he said with a shrug.

Nelson was arrested and fined several times for "breach of the peace," and a court finally ordered him to stay out of the counties in which he had been obstructing fox hunts. He thinks tactics like the ones used by the Hunt Saboteurs Association will soon catch on in the United States and will spread quickly, partly because of the extensive media coverage he expects them to generate. Deer hunters, he forewarned.



Harvey Shapiro

Animal Rights

(continued from page 13)

City. Larry Lytle, thirty-nine, a self-employed gardener, grew up in Wellsboro, Pennsylvania, where he once hunted squirrels and grouse. "If you're raised in that environment, the thing you learn to do is to go out and kill animals," the shy, soft-spoken Lytle says matter-of-factly. But when he lost several pet cats to animal traps twenty years ago, Lytle began writing letters to his Congressman about anti-trapping legislation. Now he is a steadfast supporter of animal rights. "Animals are also people. They also have souls," he says, quoting Isaac Bashevis Singer.

According to Kowitz, the notion that

animals have rights is a sort of end product of the civil rights movement. He suggests that the attitude people have towards animals "is very much like racism. In fact, it is a form of racism. You are not as smart as I am, so I am going to do all these things to you that I would never do to my own species. . . . It tells us a lot about ourselves, and why things like Vietnam and Dachau can happen. The animal rights movement is the last frontier of the human rights struggle."

"It's an extension of that awareness," agrees Lori Gruen, a young woman from Boulder, Colorado who has recently become active in the Animal Rights Coalition here. "What's at issue is not specific rights, like voting or owning property, but an attitude, an air of respect toward animals. I want to end all forms of morally irrelevant prejudice."

Gruen, Kowitz, Savino, and others in the animal rights movement do not



Jack Vanderlip

lack examples of man's tyrannical and inhumane treatment of his fellow creatures. Trapping animals for fur is one activity they denounce harshly. Intensive "factory" farming, in which chickens are deboned and kept in cages the size of file boxes, and in which veal calves are raised in dark, narrow compartments so their meat will be white, is another. The activists are not fond of zoos—"prisons for the innocent," Kowitz calls them. Hunting draws their criticism, as does fishing. "Putting a worm on a hook is torture," Kowitz insists. "You look at the worm, you can see it's suffering. The great American sport of fishing is all about torturing worms and torturing fish."

Perhaps the most horrifying use that people put animals to, in the eyes of animal rights activists, is the testing of commercial products. Many cosmetic companies use a procedure called the Draize test to determine whether or not their products will irritate human eyes. In the Draize test, compounds destined

for drugstore shelves are dribbled into the eyes of rabbits, whose heads are constrained in stocks to keep them from moving. The effects of the products on the animals' eyes, which include reddening, ulceration, and even blindness, are noted and used to satisfy government regulations on product safety. Another standard commercial test, used to determine the toxicity level of new substances, is the LD-50 test (the abbreviation stands for "lethal dose—fifty percent"). In the test, increasing doses of drugs, cleansers, or other solutions are fed to a group of between sixty and one hundred animals (usually rats or mice) until half of them die. "A lot of people don't realize that their Lysol has been forced to a rat," Marie Savino says bitterly. "Every time a product says 'new and improved' on the label, it means more animals have died."

Also ranking high on the activists' list of abhorrent practices is scientific research, which commonly employs

rats, mice, chickens, cats, pigs, dogs, and monkeys in various medical and psychological experiments. Many of the experiments are fatal, and some inflict emotional or physical pain on the animals involved. Locally, UCSD is the target of most animal rights supporters' ire, both because the university is a major user of animals and because it is publicly funded. But Kowitz and many other members of the coalition would like to see all animals freed from all laboratories.

Kowitz is an antivivisectionist (one who opposes the use of animals in experiments), wears canvas shoes rather than those made of animal hide, and, like most members of the coalition's steering committee, is a vegetarian. "The bottom line, and the hardest one, is not eating meat," he says. "We [in the animal rights movement] don't talk about it much. Animal rights tend to end at your own hamburger. But we don't push vegetarianism as an issue because it's such a hard decision to make."

Nevertheless, many of those who join the movement gradually become vegetarians, according to Lori Gruen. "Once you realize that what goes on in the labs is wrong, it's a small step to say that intensive farming is wrong, or eating animals is wrong," she explains. "I haven't bought leather in five years. There's an inner consistency you have to follow. Also, for political purposes, it's better if you're consistent."

That consistency is difficult to achieve. "I go out of my way to avoid killing anything," Savino says. "I catch bugs and throw them outside. Once you start thinking about it, you can't keep killing them." Kowitz likewise has a wide-ranging sympathy for the entire animal kingdom. He says he tries to avoid killing cockroaches, but he does admit to occasionally spraying for ants. "There are times when it's us or them," he concedes.

In spite of their idealism the members of the coalition maintain a curious pragmatism. For example, following the recent public outcry over Sea World's plan to capture and display ten killer whales over the next five years, members of the coalition talked of holding a demonstration in front of the aquatic theme park. One member called the park's offices to request a meeting on the subject, and within days members of the coalition's steering committee were sitting down with Lanny Cornell, Sea World's vice president and zoological director. ("If we feed an issue can be misconstrued, we'll go out of our way to contact the people who will be most vocal about it," Cornell explained later. "In this business, to think that simply complying with the law is enough, and not to

strive for communication [with opposition groups], would be naive.") After the meeting, Kowitz was firm in his pronouncement that "we are not going to protest at Sea World. What they're planning to do to the killer whales—pulling teeth, taking blood samples, doing liver biopsies—is innocuous compared to what goes on in most research labs. Philosophically, the idea of animals being kept in captivity. . . . Ugh! It doesn't appeal to me." But a protest at Sea World, he summed up, "would not win a lot of public support. It would not be a good way to spend our time."

In contrast, members of the coalition were out in force early one hot Saturday morning a few weeks ago, marching up and down in front of the county animal shelter on Azusa Street, near the University of San Diego. They carried signs with slogans such as "Save Our Pets," "Your Lost Pet Could Be Sold for Research," and "Research Is Big Business." The protest was designed to draw attention to Senator Robert's current bill, which would prevent pound animals from being sold to research institutions. Local officials from the county department of animal control have not endorsed the bill and continue to sell hundreds of dogs to UCSD each year, claiming it is one of the few ways they can help defray the shelter's costs. Unlicensed or untagged dogs are kept at the shelter only three working days before being sold or killed, leading to complaints by animal rights activists that someone's pet could be brought in, sold to the university, and experimented on before its owner was able to track down the animal. "You can reach a lot of people through the pet issue," Gruen would note later. "You can start with pets. . . . to make people aware of the suffering that's going on."

As the sun grew hotter and the video cameras from local television stations rolled, Kowitz explained that ninety percent of the dogs brought to the shelter are killed through euthanasia (the figure is actually closer to eighty-eight percent for the 1982-83 fiscal year, the latest period for which data are available). "The myth is that this is a place where animals are adopted," he charged. "In fact, it's a slaughterhouse." In addition to an end to the practice of selling animals for research, Kowitz said, the protesters want the shelter to lower its fee of twenty-eight dollars for impounded animals; they believe a lower fee would result in more animals being reclaimed. They also say the shelter could do more to advertise animals for adoption, and they claim that if laws on neutering and licensing were changed—if a license

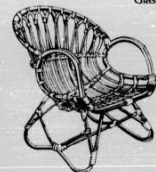
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Animal Rights

(continued from page 15)

for an unneutered animal were costly, for example, and employees were hired to check up on unneutered or unlicensed animals — animal populations would decline and the need for animal shelters would disappear.

But Sally Hazzard, director of the county department of animal control, refuted the protesters' claims. Only 600 dogs — less than two percent of

the shelter's total yearly population — were sold to UCSD last year, she noted. And Hazzard insisted that lower impound fees would not result in a higher percentage of animals being adopted, because more than one-third of the animals that wind up at the shelter are abandoned, not "someone's little Fifi who jumped out of the house. If you had a two-dollar fee, it wouldn't make any difference to the guy who drives out to Lakeside and lets his dog out of the car." Hazzard also said the shelter has recently placed ads in the lost-and-found columns of local newspapers, including the *Sentinel* and the *Daily Californian*, that urge people to contact the shelter; mailed 220,000 notices in tax bills last year advertising

the shelter's services; and conducts a "dog of the week" adoption campaign on radio station KEZL-FM. And as for the coalition's faith in tougher neutering and licensing laws, Hazzard said the county "would have to hire a jillion people to write citations all the time. It's like the fifty-five-mile-an-hour speed law. How do you enforce it?"

Dogs could be heard yelping and barking in the background as the protesters continued to march. All at once a middle-aged man in blue shorts and a white T-shirt drove up and got out of his car with an elderly golden retriever on a leash. As the man headed for the front door of the shelter, several sign-carrying demonstrators intercepted

him and tried to talk him out of leaving the dog. "But he's too big for our yard," the man protested. Coalition members pointed out the likelihood of the dog being euthanized or sold for research, but the man cut off the conversation abruptly by saying, "Well, I'm going to take him in."

"You're going to have that on your conscience then," someone called after him. But the man came out of the building a few minutes later with only a coiled leash in his hand.

Of the hundreds of dogs sold to UCSD by county animal shelters each year, many are destined for cardiovascular experiments. A large number of these animals are anesthetized,

operated on, and die without ever waking up; most of the rest are observed while recovering from various forms of surgery and are then killed — by an overdose of anesthetic — once the necessary data have been obtained. But in 1979 two former animal technicians and a staff member at UCSD charged in sworn affidavits that many of the animals kept at the university were receiving inadequate care both before and after they were used in experiments. Many of the allegations revolved around the lack of staff members available to attend to sick or post-operative animals at night and on the weekends; all three former employees claimed that this led to some dogs not receiving regular doses

of anesthetic or attention for partially healed incisions. Other charges included live rabbits being bled painfully — in some cases to death — by improperly trained technicians, and technicians mistreating rats so badly that the skin on the animals' tails was inadvertently pulled off. One of the former technicians, Patricia McElhinney, described an incident in which a technician laughingly threw a rat against a wall to kill it, and she went on to say, "This is a typical kind of incident. It was the whole attitude of the people working there that the animals were almost like playthings. . . . It didn't matter if you hurt them. They were just animals."

With the help of the Animal Rights

Coalition, the affidavits were turned over to the county grand jury and an investigation was launched. Kowit and other activists here were hoping that the charges would goad the county into terminating its practice of selling dogs from local shelters to UCSD for medical research. The university countered by inviting Bill Virden, director of the San Diego County Humane Society, to visit the medical school's animal care facilities to look for evidence of abuse. In some forty hours of repeated visits Virden found little evidence of mistreatment, overcrowding, and other practices claimed by the former employees. He did recommend that several staff members be added to insure that the university's animals

would receive proper attention at all times, but concluded, "We are impressed by the overall attitude shown by [UCSD's] animal handling staff. . . . Our study has had widespread media coverage, and yet thus far we have not had a single person come forth . . . volunteering specific information about specific experiments or abuse of animals." The county grand jury also made a one-day inspection of the medical school's animal facilities, and was even more unequivocal than Virden in its conclusion. "It appears that this situation has been blown out of proportion by a group of people who are emotionally involved with the concept of research

(continued on page 18)

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Animal Rights

(continued from page 17)

on animals." The county board of supervisors subsequently voted 3-2 to let stand the agreement enabling animals from the county shelters to be sold to the university.

Kowitz recently charged that the grand jury's investigation was a "noninvestigation. It was something

out of Alice in Wonderland. They never even called the witnesses who had given the testimony [in the sworn affidavits]. I find that astonishing. And their whole 'investigation' of the facilities took one day. We weren't complaining that UCSD's floors were dirty."

Nevertheless, the incident had a significant impact on the medical school's animal research activities, even though it did not fundamentally change any of them. For a time after the grand jury investigation the university began raising its own dogs at an animal housing and research facility at

Elliott Field (near Scripps Ranch). About 200 dogs were raised and used, according to Jack Vanderlip, the medical school's head veterinarian. (Vanderlip said recently that the project is currently dormant because the dogs cost about \$400 each to raise to maturity, compared to the fifty-dollar cost of dogs from the county's animal shelters.) The outcry from animal rights activists at the time of the investigation also made university officials realize "that there are members of the public out there who need to be assured that these animals are being cared for," as Vanderlip puts it. In other

words, the university now makes a concerted effort to combat negative charges and perceptions about animal research through speedy and outgoing public relations. Vanderlip personally escorted me on a cordial and thorough tour of the medical school's vivarium — the facility in the basement of the Basic Sciences Building where animals are housed and in some cases operated on — and I was allowed to witness the operation on the pig Win D unannounced.

Federal guidelines spell out in detail the type of care and facilities animals must be given in research institutions.

Nearly all animals must be fed and watered once a day, for example; dogs and cats cannot be subjected to temperatures under 45°F or in excess of 85°F; guinea pigs that weigh more than 350 grams are to have ninety square inches of cage space, and so forth. At major research institutions such as UCSD, inspectors from the U.S. Department of Agriculture make unannounced visits at least twice a year to see that the guidelines are carried out. But Vanderlip admitted that immediate care for the university's animals at night and on weekends is still largely the responsibility of the

researchers conducting the experiments, rather than his staff veterinarians and animal technicians. And considering the large numbers of both researchers and animals at UCSD, variations in the care of animals — in some cases, outright neglect — seem inevitable. The university used a total of sixteen monkeys, 927 dogs, 109 cats, 262 guinea pigs, 158 hamsters, 3470 rabbits, 18,308 rats, 35,377 mice, and about 300 pigs in the year ending October 31, 1982, and Vanderlip estimates the numbers will be about the same this year. ("There are abuses, damn it," said one UCSD professor.

"Some people treat their animals inhumanely. But to make a blanket statement that all researchers do is not valid." I like his colleagues, this professor insisted that abuses come about from oversight, not intentional mistreatment.)

There are also no laws governing what can and can't be done in the experiments themselves, a fact which animal rights activists have long deplored. UCSD, like most colleges and research institutions, has faculty committees that review requests for animals and control the funding and type of research that can be performed.

"Basically, you don't get the bucks to do the research if a group of your peers doesn't think it's worth doing," explains Harvey Shapiro, a professor of anatomy and chairman of the UCSD medical school's animal care advisory committee.

Like nearly all scientists, Shapiro argues that the benefits of veterinary research to both human and veterinary medicine outweigh the harm inflicted on any individual animal. But Kowitz likens such reasoning to that of Nazi doctors who experimented on captive Jews during World War II. "The

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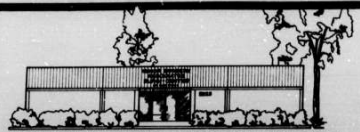
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Animal Rights

(continued from page 19)

German doctors at Treblinka could
have justified a lot of their experi-
ments, too. No doubt they would have
made some important break-
throughs," he says. "Utility is not the
only issue. Maybe four or five percent
of the experiments on animals can be
justified in terms of utility. But they
can't be justified ethically, not ever."

Lori Gruen is among the local ac-
tivist who dislike Kowitz's Nazi
analogies. "You have to talk to people
in a reasonable way," she comments,
"not offend them..." Even Gruen,
however, would like to see all experi-
ments using animals brought to an end,
a position that scientists find ludic-
rious. "It's absolutely impossible to
make progress in biology, medical sci-
ence, and psychology without using
animal subjects," declares Evelyn
Segal, a professor of psychology at
San Diego State University. Segal is
on the American Psychology Associa-
tion's committee on animal research
and experimentation, which recom-
mends guidelines for the care of ani-
mals used in research, and she has
earned the respect of some animal
rights activists because of her concern
for animal welfare. "Everything that
has occurred in biomedical work to
improve the welfare of people and
animals came from research that
somewhere along the line used ani-
mals," Segal points out.

"I think scientists are getting an un-

fairly had rap by some of the people
who want to do away with all animal
research..." On the other hand, I do
think there are times when scientists
have not given the thought to animals
they might have. Are the animals com-
fortable? Could you study the same
question with a procedure that isn't
quite so stressful to the animal? I think
these kinds of questions need to be
asked."

One famous case cited by ani-
mal rights activists as proof
that scientists neglect and even
torture animals took place two years
ago in the Rockville, Maryland
laboratory of psychologist Edward
Taub. An activist who had gone to
work for Taub under the guise of want-
ing to learn about primate research re-
leased photos to police of filthy cages,
monkeys with unbandaged open
wounds, and other abuses. The activist
charged that Taub also forced his mon-
keys to go without food or water at
times, and the psychologist was later
convicted of misdemeanor charges of
cruelty to animals (the ruling was sub-
sequently overturned on an appeal).
Marie Savino claims Taub was just one
of many scientists who perform cruel
experiments on animals, experiments
that are often repeated needlessly by
others who are either unaware of iden-
tical work done by their colleagues or
who are simply trying to make money
by obtaining a research grant. Her
opinion is shared by Kowitz. "Scien-
tists will do anything for a research
grant," he charges, "and
psychologists do the most horrendous
experiments of all." One standard
piece of equipment in psychology labs
is an "operant" chamber. Kowitz
points out, used to train rats by giving
them a mild electric shock. "If that
isn't torture, I don't know what is," he

declares. However, neither he nor
Savino could offer specific examples
of current experiments in San Diego
that are either inhumane or clearly
have no beneficial implications for
human beings, yet they remain con-
vinced such experiments take place.

"We're still trying to get that infor-
mation," Savino says. "It isn't easy."
Segal, who saw demonstrators tor-
ing signs that read "Psychologists Tor-
ture Animals" at a recent meeting of
the American Psychologists Associa-
tion in Anaheim, says such charges
"really turn me off. They're so out-
rageous, so extreme, they make me
less willing to find common ground
[with the demonstrators]. They liken
us to little kids picking the wings off
insects."

"If you're stressing an animal,
causing him some suffering in a way
that is going to lead on to learning how
to alleviate human suffering or more
animal suffering, then I think that
stress is fairly easy to justify. If you're
stressing an animal and you cannot see
a clear-cut application in the im-
mediate future, then it's harder to jus-
tify, and that's one of the issues scien-
tists should be and are thinking about
more." But as for activists' claims that
much scientific research is conducted
for its own sake and is not applicable to
humans, Segal comments, "My faith
as a behavioral scientist, backed up by
my experience, is that everything we
do with animals does eventually lead
to some sort of useful application for
humans."

"Physicians are not supposed to
cause any needless suffering. I see that
as my role," agrees Shapiro. He notes
that the majority of the university's
experiments with animals are made
possible by grants from the National
Institutes of Health (which in turn are

regulated by Congress), and are
disease-oriented. The balance of re-
search grants at UCSD come from pri-
vate companies that, Shapiro says, are
necessarily interested in direct applica-
tions because of their concern for
profits.

Shapiro and Segal agree that the
animal rights movement has had an
impact on the scientific community.
Incidents such as the Taub case, in
particular, have forced "us to be more
careful in regard to animals. In that
sense, [the activists] are doing us a
service," Shapiro says. But both scien-
tists also agree that unfounded claims
by some in the movement are pushing
scientists and activists further apart,
hindering the very changes that sup-
porters of animal rights desire.

Alternative to animal research, in-
cluding computer models (or simula-
tions) and tissue cultures (the latter can
sometimes be used to test chemicals
which formerly were tested on living
animals) are currently coming into
somewhat wider use in research in-
stitutions. Activists everywhere are
touting them as the answer to scien-
tists' needs. "None of us are antis-
cience," says Savino. "We would like
to see more money spent on alterna-
tives. I can't see trying to save a life by
taking a life." She suggests that the
widespread use of animals to test drugs
and other chemicals could be replaced
by animal embryos and, in some cases,
live human subjects. "We could pay
people [to undergo the tests] and use
small doses," Savino says. "If we're
going to be the ones who ultimately
take the drugs, shouldn't we be sure
they're going to work on us?"

Scientists such as Shapiro and Segal
dismiss as unethical and socially unac-
ceptable the practice of using humans

(continued on page 22)

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Animal Rights

(continued from page 21)
to test drugs or surgical procedures. Tissue cultures and computer models do present a low-cost alternative to some kinds of animal research, but Shapiro argues that computer models

must be set up, and their accuracy confirmed, by experiments on animals. And he claims that for many other experiments there simply are no alternatives to using animals and there probably never will be. UCSD uses many dogs in the training of paramedics and medical students in heart massage and other life-saving techniques, "and the emergency room is no place for someone to be learning heart massage." Shapiro also says that no computer model in the world will simulate the reaction of an animal or human being to a previously unknown drug.

"It is true that many experiments are repeated, but that's what science is all about," Shapiro continues. "You get a bright idea, and you have to confirm it. We test and retest, look at a nuance. That's how we build a foundation to make us feel secure when we apply that research to humans." Jarba, the neurosurgeon who performed brain surgery on Win D, echoed Shapiro's comments when he paused halfway through the operation and explained, "By itself, this operation is of little value [because reactions in individuals vary]. But comparing

the results of the operation on this pig with other pigs could tell us . . . what makes people sick. If not, it will at least tell us that our theory about what's causing the problem is not the right one. And that's important, too. In an operation like this you want to make sure you're not wasting your time or the pig's time."

The day after Barba operated on Win D, I returned to UCSD's vivarium to take a look at her. Sue Moore guided me through the long, well-lit, underground corridors, where everything

seems to be made of gleaming tile or stainless steel. Each corridor was lined with a series of pale blue doors, and I knew that behind each door was a room full of animals: dogs whose tails thump against the sides of their cages as you enter; baboons that glare out hatefully at you from behind their bars; chickens that lean out and eye you with their awkward, sideways look; mice and rats that crawl around obliviously among the wood chips in their cages. We stopped in front of one blue door, and when Moore unlocked it, there was Win D, snuffling around the floor of

her steel cage for bits of food like any of the other half dozen pigs in the room. Also like them, she had an incision on her neck and one on her head, both closed with stitches. Win D had recovered well, but she would be euthanized in a few days anyway; there are no happy endings for animals used in research.

The debate between those who use animals for research and those who defend animal rights has not yet peaked, and the future seems to promise more polarization rather than less. The UCSD medical school has

just installed a costly new security system in its vivarium that will admit only card-carrying employees at night and on the weekends; Vanderlip says the system was installed partly out of concern that animal rights extremists might try to break in. Members of the Animal Rights Coalition insist they plan to work for gradual changes in the way humans treat animals, largely so they can attract and maintain public support. But they also warn they are becoming increasingly impatient about wanting to see change. "I'm a normal human being, not an extremist,

but if the opportunity arises, I would break into a laboratory," Marie Savino said recently. "I don't want to hurt anyone, but some laws need to be broken. If we have to destroy a little property, fine. None of us who are serious about this are afraid to go to jail. . . . We're going to make it very hard on some people unless there are changes." Kowitz, sitting next to Savino as she talked, nodded his head. "The movement needs a lot of direct action now, nonviolent civil disobedience like sit-ins," he said. "The pot has to be on the burner until it boils."

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THEY OUGHTA BE IN PICTURES

Maybe this would start the kids on a glamorous, lucrative career in modeling...

Since I'm the cook of the house, if the phone should ring around dinner time my wife Jane answers it — unless there's a Padres game on TV and we've broken for a commercial message. That's when I'm next to the phone and free to talk, so I'll answer it. Our daughters, who are two years old, pick up our phone whenever they feel like it, being bored with their toy telephones: a Princess to match Julie's personality, and for Jeanne a business model. Those girls love phones as much as their mother does. Jane is panting to get Sprint, though I've held her off so far, but I expect in two years the vote will be three-to-one-I-lose. Sometimes I wonder where those Mouseketeers of mine absorb so much commercialism.

One night in August while Lollar was pitching behind no offense, I got

a call from the girls' talent agency in Los Angeles. The caller, whose name I didn't catch, rattled off something about the girls being wanted at an audition for a television commercial in Venice the following morning. The agency had telephoned with the same message the night before. I'd expected Jane to be ecstatic — it was the only time the agency had called. I in the year since she'd listed the kids — but afterward she'd hung up and said, "Forget it. We're not going to schlep the kids up to Los Angeles on one day's notice for a cattle call. If they really want to see them, they'll call back."

When the front door clacked open and Jane was home from work, I looked up from the game and said, "Guess who just called."

"Nora Schmenge."

"No."

"My mother."

"No."

"Your mother."

"During a game? Come on."

Guess who called back."

She was all eyes, mouth — you could see all the way to her molars.

"Joe Dan! They really want them!"

"I don't know, Jane. This guy

was reading the message for the

millionth time: 'Be at such-and-such

studio on Pacific Avenue in Venice

at ten o'clock tomorrow...'

"What studio?"

"I wrote it down."

She took the message and read it

letter by letter, looking for clues.

Meanwhile we returned to the action

in Houston, and I unmutted the

play-by-play with my Remote

Commander.

"Do you think it's too late to

call?"

"Throw strikes, it's only the



pitcher," I said. "Jane, he's walking the leadoff hitter."

There was no answer when she

called, but she noticed that the

telephone number ended in two

zeros, so Jane, implacable reporter

that she is, added a one at the end

and redialed, hoping that someone

working late at the studio would pick

up the inside line. Bingo. She

commenced asking pointed

questions in her soft voice.

"It's not just for twins," she said

after hanging up, "which is

perfect."

"Good pitch."

"Did you feed the girls dinner?"

she asked.

"Cheese spaghetti."

"I really think Julie would have a

chance."

"Ha." Julie does look at a camera

with clear, relaxed eyes, whereas

Jeanne gives the impression that just

being there she's done something

wrong. Any agent who handles

children will tell you that he has to

take on every kid in a family to sign

the singular talent, since parents

don't want to hurt feelings. And so it

was with us.

"Is this crazy?" said Jane. "I

mean I can't take them tomorrow.

Can you?"

"If they need to go. But why are

we doing this if it's crazy?"

"It'd be fun. I'd love to see our

kids in a national commercial. And

who knows? That kid on the

Pampers box made 300,000

smuckolas."

I lay an arm over the back of the

sofa, a niche for Jane to tattle into,

which she acceptingly did.

"Trucking them up there and back in

the Exxonmobile — we're talking

fifty bucks in gas."

"You can deduct it," she said.

"And you know what kind of

mood they'll be in after driving for

three hours."

She wriggled, thinking about it.

Lollar struck out Dickie Thon to end

the inning. "Unless," she said,

"you drove them up tonight and

slept at my sister's."

"Who lives in Venice?"

"That way," said Jane, regaining

her momentum, "the girls would be

rested for the audition, and you

wouldn't have to drive both ways

tomorrow. See?"

"Well — I see this as a way to get

this out of our system. Do it once

and finish it off."

She relaxed her head against my

shoulder. "Who's winning?" she

said.

"They are."

(continued on page 26)

By Joe Applegate

Illustration by Ron Overmyer

THEY OUGHTA BE IN PICTURES

(continued from page 25)

That night Jane called her friend Francine to ask if she could meet the girls and me at the audition. Jane and Francine had known each other long before I'd come along. Francine had been an actress here at the San Diego Rep as well as at the Magic Theatre in her home town, San Francisco, and had lately moved to Hollywood to siege the industry. She promised Jane to be in Venice by 10:00 the next morning, but would only have an hour before leaving for an audition of her own in Santa Monica. I took the phone to thank her for her trouble and said I looked forward to seeing her, which indeed I did.

Jane washed the girls' best outfits

"Nobody cares at these auditions," she said. "All they look for is a certain type, and unless they see it, they just. . ."
She whisked her hand past her head. "You know?"

and laid them to dry on the front seat of the car while I loaded their gear and finally them. We pulled out at eight, an hour of daylight left. The girls sat up like fresh-cut flowers, wondering at the luster of Mission Valley at an hour when they were usually in their cribs, and stayed upright all the way past Oceanside, where darkness and the monotony of hills did them in.

The traffic slowed and widened as we penetrated Los Angeles, the way

a river descends from headwaters to a still delta. Venice, I remembered, was at the end of the Santa Monica Freeway, then left. As a kid I'd been a few times in the area, first to visit Pacific Ocean Park and later the Dewey Weber surf shop on Lincoln Boulevard. Venice is like South Mission, mostly alleys and "No Parking" signs and houses standing tiptoe over sidewalks, but on the whole it's more dense and battered — a place where sailors might have

lived.

We found the house with no trouble and bedded on a sheet and mattress in the warm upper bedroom, our hosts, Jane's sister and her boyfriend, having already turned in. Jeanne slept like the dead, but Julie like a patient, wallowing and grumpy. I gave her a drink and a cooling wet cloth, and lay listening to the traffic on Pacific Avenue, picking out the trucks from the buses, the sedans from the sports cars.

In the morning the traffic was a steady hiss. Our hosts were in their cars somewhere, heading for dressy jobs in Irvine and Beverly Hills. I heard the girls behind me pushing aside the sliding door of the closet. Jeanne, who commands such missions of search and destroy, was babbling to her sister — a good sign, for it's when they fall silent that they've found something really delicious. I grazed sleep again and woke to the hiss of traffic, nothing more. They had pulled a topographical map from its tube and were examining its torn corner.

Another day.

The stairs from the hallway to the

kitchen were so steep I had to arrange some chairs in front of them once I'd got the girls changed and dressed and carried them down. I started to poke for breakfast but decided to be a good guest and wash the sticky mound of dishes on one side of the double sink, until I realized that this was the clean pile.

Without marriage and the kids, I thought, I'd still be living in a place like this, in some apartment where you smell the ocean in the morning and where every day you find some reminder of friends' having been there the day or night before, a place without pretension, even shabby in spots that have nothing to do with comfort or cordiality.

There was nothing for breakfast but granola and carob milk, which the babies rejected with slow, deliberate tongues, so I packed them back to the car and drove to the McDonald's I'd spotted at the end of the freeway in Santa Monica. Then it

was on to the parking lot behind the brick-and-ivy studio to wait for Francine.

She came around the corner in her new blue Volvo a few minutes late and greeted me with a wide-eyed look of exasperation. "I couldn't find it," she said when she'd parked, putting her hands down to meet the girls' embraces at her knees. "Are we late? Have you gone in? Oh, these girls look nice."

"So do you."

She was wearing a silk blouse in a leopard-skin pattern and khaki slacks and sandals. She has a lovely face, which wasn't very pretty just now, scowling at the parking meter, but that is why it's lovely other times, for being so perishable. Her beauty comes and goes almost by the minute, beautiful when seen for the first time, but glorious when it's gone and come again.

"I'll give you come again," I said.

"Oh good. I hope they haven't

started. If we're not at the top of the list, we'll be here all day."

I asked if we should change Jeanne's outfit, which was splashed with McDonald's mcmilk and mcsyrup. "Naw," she said.

"Casting people don't really care about clothes. Besides, it's okay if Jeanne's clothes are messed up, because that's what she's like. For auditions you can't let things get in the way of what you are. Come on."

We carried the girls around to the front of the building and up the green carpeted stairs. On the walls were bright paper kites in shapes of dragonflies, which the girls reached out for greedily. Francine and I said nothing on the way up, but I could hear her earrings and the bangles on her wrists make music, and for the first time I started to feel excited at the prospect of fees and residual money, and felt also a surge of affection for this stately friend who apparently knew the ropes.

The stairs landed on a wide, short hallway with offices on either side. On a bench on our right was a mother with two daughters in her lap, all of them rather husky, I thought. Francine went directly to the receptionist and said, "We called in earlier because these girls have no appointment, and they said we could be seen right away."

"All set," the receptionist said.

"We haven't started yet, but you'll be first. Who's going to fill out the casting sheet?"

Francine took the paperwork and handed it to me and said, "This is just to keep track of who they've seen," and led the girls away to find seats while I bent over the receptionist's desk with the papers and a fresh, sharp pencil. One paper was labeled "Audition Roll" and the other "Exhibit E." They asked for information on height, weight,

(continued on page 28)

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THEY OUGHTA BE IN PICTURES

(continued from page 27)
color of hair, and on work permits and social security numbers. I heard someone call my name, and a woman with a young face and white hair came from the furthestmost

office and was met by Francine. They exchanged a word and Francine turned to collect the girls. "Is this the audition?" I asked. "Is this it?"
Walking away, she turned a blank face over her shoulder and nodded. "I'll be there in a sec," I called, and concentrated again on the papers, trying for the life of me to remember how tall my daughters were. And who was their agent? I looked away and cleared a place in memory for the name to drop in. Should I call Jane? A woman and her very pretty daughter, who looked about six

years old and had paper-white skin and red hair, appeared beside me and took sheets from the receptionist. I began to ask them who their agent was, and the receptionist said, "Just leave that blank. You're all from the same one anyway."
I finished the papers and headed for the far doorway, where Francine was leaning with folded arms and her back turned. I asked if they had started.
"It's over," she said, not turning around.
"Over?"
"Hush. They're finishing."

Beyond her I saw some video gear—a three-quarter-inch recorder and a camera on a low tripod—and in a patch of light on the carpet my girls were kneeling inertly by some toys. Then the lights shut down and faded quickly as Francine stepped forward to take the girls' hands and lead them away while accepting the thanks of the white-haired woman. I stood in the doorway for a short, befuddled moment, then met Francine at the receptionist's desk. For some reason, the girl with the paperlike skin was in tears.
We carried Julie and Jeanne

mutely down the stairs until we reached the street. "I don't know," Francine said. "I don't have good feelings about this."
"Is something wrong?" I said, but she didn't seem to hear.
"Nobody cares at these things," she said. "All they look for is a certain type, and unless they see it, they just..." She whisked her hand past her head. "You know?"
"I've never been to one."
"I can't stand auditions," she said angrily. "I don't know why you put your own daughters through them. I'd never do that to mine."
I couldn't think of anything to say until we'd reached the car. "You put in a hard morning for a couple of two-year-olds," I said to Julie and Jeanne, who knew that time of voice, and grinned. "You get the

rest of the day off."
"Yeah," said Francine. "I have some time. Let's walk on the beach."
I deployed the strollers from my trunk and soon we were wheeling along the esplanade between the sand and the beachfront buildings. In the shadows the concrete was still wet with dew and smelled like rain. Francine talked about her own audition coming up, and more excitedly about the movie in which she'd just been cast. "I have six lines," she said. "I play a reporter who asks a couple of questions. I was really happy to get it, you know, but when I told my brother"—she laughed—"all he said was, 'You're not gonna be on the whole time? I'm not gonna watch it.'"
The farther we got from our cars,

it seemed, the less she talked about her work, and the closer we returned, the more her work came up. In the parking lot the pale girl and her mother strode past us. Francine nodded and smiled as if they were old friends.
"The agency screwed them up," she said when they were out of earshot. "It's so typical. They wait till the girl is in the office and say, 'Oh sorry, we don't want you. We wanted your sister.'"
"Is that what happened?"
"I overheard," she said. "And the thing is, until you have a name..." Her voice fell off as she stared at something across the street. Two people were coming out of a low, white restaurant. Francine said gravely, "That's the West Beach Café. I know where it is now. That's

good."
I looked at the people again. "They don't look so important."
"Oh well. They're not. Not like you!" she said to the babies, plucking Jeanne out of her stroller and pressing a kiss to her head while the kid screamed. "Don't!"
From the parking lot we drove in opposite directions. I wished her luck on her audition, and she sent her love to Jane. The streets around Marina del Rey were unfamiliar to me, but once I found the San Diego Freeway I was okay. We stopped for a frozen yogurt at the Oceanside harbor, where Jeanne nearly nabbed a young girl. Jane was working late that night, but there was another Padres game on, so it was no problem for me to stay home by the phone. □



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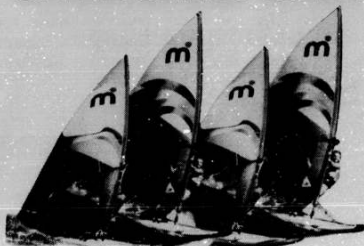
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The Big Chill

RIK GARY

Just two years ago, in the fall of 1981, the young screenwriter Lawrence Kasdan was about the hottest thing going in Hollywood. He was just what the town needed: a born entertainer and a shrewd manipulator of old formulas. A graduate of the George Lucas factory, he had already written, or co-written, the blockbusters: *The Empire Strikes Back* and *Raiders of the Lost Ark* (and had been hired for *Return of the Jedi*). In addition, his updated Thirties comedy *Continental Divide* was

brought to the screen with John Belushi (directed by Michael Apted), and he made his directing debut with the cleverly updated Forties thriller *Body Heat*. Despite all this success, he ran into tremendous resistance in getting his next project, *The Big Chill*, into production. And on the face of it, it doesn't look like a very commercial proposition, written as it was for and about the Baby Boom generation, now in its thirties and just older than the national movie audience. It was about it absolutely no trace of Hollywood, no real antecedents except for a few recent *Return of the Secaucus 7*, with a vaguer connection

to *The Four Seasons*, *The Boys in the Band*, and a whole theatrical tradition of dramas that features a group of intimates getting together for an evening, or in this case a weekend, of reminiscing and soul-baring.

The intimates in Kasdan's rather misleadingly titled new movie (it sounds as if it's another thriller: the climatic opposite of *Body Heat*) are a group of seven men and women, edging into their late thirties and questioning their lives. All of them, we find out, were dedicated radicals back in the Sixties, members of a tight circle of friends at the University of Michigan, and all are now coping, to varying degrees of success, with the unelcome realities of responsible adulthood. They are all brought together for the funeral of the eighth of their former number, apparently a charismatic sort who held the group together but who has unexpectedly committed suicide. Beneath the credits, Kasdan deftly sketches the basic outlines of the characters in brief, telling segments. Sam (Kevin Kline) is now a wealthy manufacturer and pillar of the community, happily married to Sara (Glenn Close), a successful pediatrician. It is at their large, comfortable home somewhere in the south-eastern U.S. (the location is never specified, although the film was shot in South Carolina) that the group gathers after the funeral. There's Sam (Tom Berenger), the nice guy of the bunch, a former revolutionary who is now the Tom Selleck-like hero of a TV private-eye series; and the unhappy housewife, Karen (JoBeth Williams), who sends her uptight and exec husband home right away, the better to pursue her long-standing, unsanitary passion for Sam. Meg (Mary

now a wisecracking, womanizing writer for *People*. The cynic of the group is Jack (William Hurt), once a radical call in psychologist but now a rootless, imbibed loner, still heavily into drugs, and closest in spirit to the departed friend Alex. And finally, by way of contrast, there's Chloe (Meg Tilly), the much younger girlfriend of the deceased, who, in the eyes of the older folks, doesn't react with sufficient gravity to the tragedy, and who, in turn, can't understand their constant ruminations about the past.

The stage is set for what promises to be a powerful, and perhaps heavy-handed, evening of cinema, but Kasdan thankfully keeps things light as he builds his narrative from short, intimate scenes, each with a character-revealing "point" to make and each with a comic payoff of some sort. Indeed, the most gratifying aspect of this consistently warm and entertaining movie is its low-key humor, of the kind that seems to spring naturally from flow of conversation and behavioral quirks among people who know each other very well (as opposed to the self-consciously "smart" dialogue of the overrated *Secaucus 7*, seemingly there only to display the writer's cleverness). Has any other generation run into—or thought it has—as wide a gulf between hot-blooded youthful idealism and cold adult reality (the chill of the title) as this one? The script (which Kasdan wrote with Barbara Benedek) delves out to each character his or her share of self-pity, dashed hopes, unresolved yearnings, and the rest of the growing-older baggage, but thanks to the built-in comic distance, we can see the characters' self-absorption just as they see it in themselves. We can laugh at them because, in that intimate atmosphere, they feel safe in laughing at themselves.

In establishing this sense of relaxed friendliness at the core of the movie, Kasdan is aided lucratively by one of the more astutely assembled casts in recent memory—a cast that fairly takes over for

him when the script inches uncertainly into deeper territory. In fact, the only truly moving or meaningful moments in *The Big Chill* are the result of two or three really extraordinary performances among this group of exciting young actors, some of whom are long overdue for major recognition. Especially memorable is Glenn Close (last year's big discovery as Ma Garp), subtle and endearing as a strong, sensitive woman whose reaction to Alex's death is perhaps the most profound among the group. Her monologue about their long-ago, one-time affair is a triumph of pure feeling over shaky writing. Right behind her must be William Hurt's fascinating portrait of a wasted drifter whose bitterness about their past ideals is total. His argument in the film's climactic scene, in which he denies the group's bond and dares to suggest that maybe they don't know each other so well after all, is su-

premiely touching, yet tempered with humor. Again the actor rises above his material. Kevin Kline (after his flamboyant roles last year in *Sophie's Choice* and *The Pirates of Penzance*) gives Harold a quiet, casual dignity, as befits the solid citizen he has become. Two underused and underappreciated actors, Mary Kay Place and Jeff Goldblum, are given chances here to shine in ways they never have before, as is the ingenuitous Meg Tilly (fresh from *Psycho II*). Finally, JoBeth Williams and Tom Berenger, though they were given the least colorful parts, manage to play them with convincing attractiveness. Aside from the actors' individual triumphs, the ensemble work is superb. These people behave with the easy familiarity of long-term friendship that actually makes us believe in their little group, and they are treated by Kasdan the director with a respect and attentiveness that eschews stylis-

tic trickery or personal "touches" for the simple observation of human interaction. Why, then, with all this excellence, is *The Big Chill* something less than a satisfying movie? One reason is a certain reticence on Kasdan's part to carry his material as far as it can go, to make of it the full-bodied work it has every right to be. The script can take us to a certain level of intimacy but no further. This is because, in a way, the facile humor that makes the movie pass by so agreeably works against it for really digging into the characters, all of whom are so basically decent and middle-of-the-road that one almost wishes for some element of threat or instability, or any kind of surprise, to bring things into focus. For a second it looks as if this might happen, in the film's aforementioned penultimate scene, when Hurt becomes the group's *héroe*. The performers are up to the challenge, but Kasdan cuts things off

too quickly, dissolving into some cutesy sexual couplings and then bringing them all together the next morning with all troubles seemingly ironed out, ready to part with love and wisecracks. It's all too neat. The entire movie, in fact, is pervaded by a distressingly TV-style neatness, a schematic quality that cages the possibilities of the material, right down to the Sixties hit, on the soundtrack, each carefully selected for its "meaning" to the narrative at any particular moment.

The Big Chill was such a personal project for Kasdan (several of his own college friends served as models) that this must be the kind of movie he wants to make: an intelligent, skillful, lightly comic character piece, certainly less rigidly formulaic than the genre retreats that brought him fame, but still with a kind of standardized glossiness that dances around issues and merely flirts with true insight.

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Most Unhappy Otello



Carlo Cossutta, Margaret Price

JONATHAN SILLVILLE

A singer in a leading operatic role falls ill at the last moment. Management is in a frenzy. The audience is in tenterhooks. By immense good fortune another singer who knows the role is found, hastily recruited, and rushed in to save the day heroically. It is one of the great dramatic moments for aficionados of this vividly alive and peculiarly moribund art, and whenever it happens one forgets for a while that what really counts in opera is not real-life backstage drama but the imaginatively created — and consequently much more profound — drama we see and hear when the curtain rises.

No opera season anywhere goes by without events of this sort, and the two leading California opera companies have had more than their share of them lately. Last year the San Diego Opera lost both an Asia and an America just a few days before they were scheduled to appear. Just

last week, Wagnerian tenor, rock star, and headcase idol Peter Hofmann had to withdraw from the San Diego Opera's *Lohengrin* because of tonsillitis, and the virtually unknown William Neal suddenly replaced him (I'll report on the result next time). Last season the San Francisco Opera, stunned by the unforeseen indisposition of James King, who was to have sung Siegmund in *Die Walküre*, pulled Jess Thomas in from nearby Tiburon with such urgency that the tenor was not even allowed time to shave (which did not really matter for a Siegmund). And, more recently and more thrillingly, San Francisco's Otello, Carlo Cossutta, had to drop out only a few hours before the opening of the production, and his substitute, flown in by special jet from New York to a certain held for two hours, was none other than Plácido Domingo. On every such occasion, the audience experiences a heady excitement beyond anything the composer, the dramatic action, and even the quality of performance can provide. Will the singer get here on time? Will

he remember the role well enough? Will he be better than the one he's replacing? Will the conductor and the other singers cope? Will there be painfully embarrassing — and therefore infuriatingly gossip-worthy — mistakes? Many an articulate opera-goer has managed to die out for months on eyewitness narratives of one of these absorbing events.

Alas, nobody is going to feed me prawns and beef Wellington for the sake of what I have to say about that *Otello* in San Francisco that started off so sensationally. I attended the first performance, when Carlo Cossutta had recovered his health and returned to his role, and — with one notable exception — I found the production and performance dreadfully drab and inept. Jean-Pierre Ponnelle's production dates from 1970, and this justly admired operatic director restaged it in 1974 and 1978. The sets, designed by Ponnelle himself, remain impressive: huge architectural façades, in coarse stone and perforated by narrow arched windows and doors, to represent the military power of the Venetian presence in Cyprus, and perhaps to suggest the primitive, rough-hewn, yet grandiose character of the hero. But the set is used by the current stage director, Grischka Asagoroff, in ways that contradict some of the basic laws of operatic direction. Characters tend to be placed within or behind the deep-walled arches, so that for large portions of the audience their actions, gestures, and facial expressions are partly or totally invisible, and the voices are frequently muffled. Indeed, Mr. Asagoroff seems particularly fond of muffled voices, for at crucial dramatic moments he likes to make the singers walk onstage, with their backs to the audience — a procedure not welcomed by Verdi's full orchestration, and certainly not complemented by conductor Marek Janowski, who never thinks of holding the orchestra back so that a singer in such a position can be heard.

The Ponnelle production is characterized by some spectacularly picturesque lighting effects: the second act, for example, in which a great, white, Mediterranean dawn shines through the arches, silhouetting the figures who pass to and fro behind them. Stage lighting as an expressive art, however, needs to be supplemented by stage lighting as a practical exigency: the spectacular effects are carried out effectively by lighting director Thomas Munn, but no one seems to have paid attention to the haphazard, meaningless, and irritating shadows that sometimes fall across the singers' faces just when we want to see them most clearly. Iago's "Credo in un dio crudel," the pitiless manipulator's diabolical confession of faith, is sung with baritone Silvano Caroli concealed (for perhaps a third of the house) behind a stone cross, which also intermittently blocks out the lighting source focused on his fascinatingly evil countenance. The cross carries a powerful ironic symbolism, a typically

Ponnellian device; but Mr. Asagoroff and Mr. Munn have forgotten that the audience has a right to see the singer, who, after all, is more important than a prop.

Mr. Asagoroff also seems highly distressed by entrances of large groups, which he often has hysterically running to reach their assigned places within the limited span of music intended to accompany such entrances. The breathless scurrying of the chorus when it enters along with the Venetian ambassador in act three comically resembles the initial milling movements of a congested marathon, and when Iago comes in after the murder of Desdemona in act four, Mr. Asagoroff is so anxious to get him immediately stage left that he makes the singer jog across between two murder and corpse without even a curious glance at either. This is amusing, at a moment when most directors of Verdi's *Otello* (or Shakespeare's *Othello*) might consider amusement a rather inappropriate emotion to evoke.

Nor does Mr. Asagoroff take any pains to minimize the unfortunate physical characteristics of some of his singers. Soprano Margaret Price, like many great ladies and gentlemen of the operatic stage, is a very fair person. She ought not to be made to run offstage with tiny little steps, like a toy poodle powering a dirigible. She ought not to be placed supine on the murder bed, with her feet toward the audience and her head completely concealed (except from the balcony) by the rotund mound of her torso. She ought not to sing the entire lengthy ensemble at the end of act three while lying like a beachbag chair on the floor, where the enraged Otello has thrown her (and in any case it is plausible that during eight or ten minutes not one of the assembled dignitaries, servants, soldiers, or townsfolk would think of trying to help her up!). It is not fair to Miss Price to make her look ridiculous, when some simple changes in the blocking would have enabled her to keep her dignity. Nor is it fair to Verdi, Shakespeare, or the audience.

In short, this is — dramatically and technically — a pretty poor production, with many of the flaws and few of the virtues of an old-fashioned, provincial Italian staging of *Otello* worked up by the theater manager or the conductor's brother-in-law. As drama (and this is perhaps opera's greatest dramatic libretto), it is therefore to a large extent a washout. As a musical experience, it might have been saved by really magnificent singers. But aside from the fact that there are no really magnificent singers in the world today (except Plácido Domingo, and he had gone back to New York), this was, by and large, a cast one would not enjoy seeing or hearing again. Carlo Cossutta has made a career of *Otello* — he has even recorded it, along with Margaret Price — but he is a astonishingly miscast in the role. Otello demands a strong, heroic, almost Wagnerian tenor, with blazing high notes and an almost baritone low. Mr. Cossutta

sounds good only when he is singing softly and lyrically, in a voice that would feel at home in — for example — Donizetti's *L'Elisir d'Amore*. When he attempts power, especially in the upper range, he develops a bad wobble, and the low range is so weak that it can scarcely be heard at all. Here is Nemorino as Otello, a most peculiar masquerade.

Miss Price has a voice of lovely quality, fresh, warm, and tenderly feminine — just right for Desdemona. But she violates her natural instrument by an incredibly tasteless proliferation of vibratoes — "white" notes, which instead of being properly used as very occasional coloristic touches become an obtrusive, usually unmotivated, and inexpressive mannerism. She also has a penchant for breaking up long vocal lines into choppy fragments, which is poison to Verdi, and her perpetual use of prolonged consonants as expressive devices runs against the whole art of operatic singing. For example, she pronounces the refrain in Desdemona's "Willow Song"

with a bizarre, time-chopping expansion of the consonant "s" that wreaks havoc with the phrasing: "sassaica, sassaica, sassaica." Neither Mr. Cossutta nor Miss Price was helped by Mr. Janowski's conducting — driving, inflexible, and overfast where dramatic yielding and expressiveness were needed (as in Otello's sobbing, stupefied lament on his destroyed character). More importantly, he is a vocal actor who can bring out the meaning of a word or phrase as though he were speaking it, while at the same time preserving the shapelessness of the singing line; a singer who can sound cruel and vicious without making sounds that are ugly. It will be a long time before I forget his drinking song, his "Credo," or his seductively wheedling disquisition on jealousy I was reminded of such previous San Francisco lags (whom I know from recordings) as Lawrence Tibbett (1938, 1939, and 1947), Leonard Warren (1948), Giuseppe Valdengo (1950 and 1951), and Tito Gobbi (1962 and 1964).

Looking, similarly, at the list of previous San Francisco Otellos (for example, Melchior, Martinielli, Vinay, Del Monaco, Domingo) and Desdemonas (for example, Renberg, Albanese, Tebaldi, De Los Angeles) makes one aware of how thrilling an *Otello* can be if there are singers available who can live up to the demands of Verdi's (and opera's) supreme master-piece. The present San Francisco *Otello*, offered in good faith by one of the world's leading opera companies, provides opera lovers with another sad proof that truly great singing is nowadays in very short supply. No one knows exactly why this is the case, but the fact is undeniable, and it means that more and more we must turn to old recordings if we want to hear the chief works of the traditional repertoire in performances that do them justice. Such external stimuli as the thrills of last-minute substitutions, dramatic as those moments may be, cannot keep the blood flowing in an art that, for increasing want of the highest vocal talent, is gradually becoming petrified.

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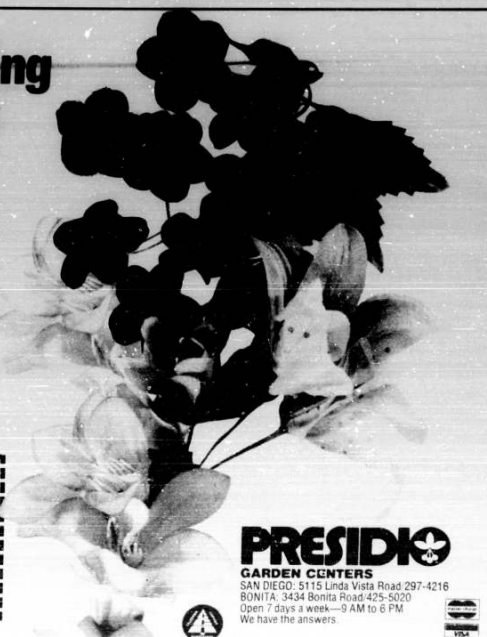
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Part of the double bill that heralded the opening of the Broadway Theatre recently was a short subject called *Tango*. This brief film began with a basketball floating into an empty room through an open window. A little boy climbed through the window, picked up the ball, and went back outside. Then the ball came through the window again, and the boy made an identical effort to secure it. Then a thief climbed through the window, grabbed something, and returned outside, just as the ball came through the window again. The thief was seen to be a different person. Soon there must have been fifteen or twenty people — of all ages, shapes, and persuasions — repeating similar patterns, over and over, with each oblivious to the presence of the others. The room became a conflation of motivated movement, all choreographed so that no one bumped into each other. The message of the short subject was 'all that new, or weighty (a cross between alienated lives and the Sisyphus-like repetitions of same). But the intricate interweaving of the patterns themselves — no crossovers, no blocked paths — was remarkably conceived and executed. *Tango* resembled a chess game, with all the moves played by once, but with each square occupied at only one piece at a time.

The six characters in Alan Ayckbourn's dark comedy *Abused Person Singular*

trace similar patterns in their lives. Each behaves as if the play — a fine production of which is being staged at the Gaslamp Quarter Theatre — were his or her own story, a first-person narration about the absurdities that accrue around a "singular" (meaning both individual and extraordinary) personage. And thus during the course of the three-act play each pursues his or her own path, like the people in *Tango*, usually unmindful of the needs of others. The six characters interact, but their self-serving lives rarely touch. They are often so caught up with their individual points of view, in fact, that they have no real idea about what's going on around them. Ayckbourn systematically pares away at their "singular" social facades, pretensions, and inflated senses of self-worth. And in the end, he exposes the one thing they have shared in common all along — their mortality.

The play is also similar to *Tango* in that the ultimate message is 'all that starting.' The many fascinating techniques Ayckbourn employs to reveal it, however, certainly are. In the play, three couples attend three consecutive Christmas parties (a fourth couple, the Potters, are alluded to with envy and acrimony but never seen). The parties take place at last year's, this year's, and next year's Christmas Eve. The three couples represent a cross-section of the British middle class. There are Jane and Sidney Hopcroft. She's the world's most compulsive house cleaner, and he's a

pushy achiever eager to secure a loan for his fledgling chain of general stores. His target is Ronald Brewster-Wright, a broker whose money has begun to mildew and whose wife Marion is a gin-swilling socialite. Geoffrey and Eva are the third couple. Geoffrey, an arrogant, womanizing cad — and an inept architect to boot — is driving his wife Eva over an emotional spillover toward madness. These traits slowly emerge in act one, and by the end of the bottom, the Hopcrofts, get a temporary whiff of success.

One of Ayckbourn's central techniques for revealing character in this play is his choice of setting. He originally located the action in three sitting rooms, only to find that his characters, who spent most of their time masking true feelings from each other, did little but sit. So he put them in the kitchen. In *Abused Person Singular* — and it is almost axiomatic of parties in general — the kitchen functions like a magnet. It is sacred ground, a King's X from the forced jollity of the sitting room. This is not simply because reserves of food and drink are within convenient reach, but also because the kitchen can be a sanctuary, a place to relax, be oneself for a bit, and limber up facial muscles for another bout of smiling. In effect, Ayckbourn has set his play behind the scenes, where the hosts prepare the party (and tell us all sorts of things about themselves in the process), and where the guests repair to escape from it.

Another of Ayckbourn's intriguing techniques is the way he deftly orchestrates points of view. His characters rarely see beyond their immediate cravings. Throw several of them together, and absurd, illogical situations arise. Act two, for example, begins with Geoffrey telling his wife Eva that it is his God-given duty to philander. It comes with the territory, so to speak. Geoffrey orates a long monologue on the subject and declares it is best that he continue to follow the dictates of his august libido. Eva is silent. She scribbles something on a piece of paper and then tears it up. Geoffrey exits. For the rest of the act, Eva mutely attempts about five different forms of suicide. But only the audience is aware of her intention. When the other characters come into the kitchen, bored by the party, they don't connect the open window, four stories up, with the death-wish look on Eva's face. And they regard the knife, the rope, and the exposed light socket not as potential agents for Eva's Grand Good-bye but rather as an untidy way to treat a kitchen. So they form a clean-up unit and engage in some do-it-yourself repairs as well.

Act two is at once slapstick and deadly serious. Everyone goes about his business in the kitchen, cleaning up a mess,

unaware that one of them seeks a permanent solution for the mess of her life. Each is also governed by a logic that is unconnected to the others. And the combination, itself illogical, of these separate strands creates some bizarre and unexpected effects. *Abused Person Singular* is "dark" because by the middle of act two it has begun to step outside the province of comedy. The anger, fear, and desires of the characters are real; they are also far more expansive than the normal range of emotions associated with the genre. After this moment in act two — with Jane blissfully cleaning the oven, Sidney checking the plumbing, Ronald fixing a light bulb, and Eva eagerly devising her exit — the play turns inward on itself. The result is a generic mixture of humor and pathos that is intimate in form and microtantal in quality. The scenes that follow send out multiple messages. One still laughs, loudly, and then wonders why, since the play has begun to expose the underside of laughter in the process.

The various tones of the play make it seem as if it were a collaboration (or a competitive tango) between Neil Simon and Tennessee Williams. And its third act steps out of comedy altogether. Through-out the play, which is packed with marital and career reversals, Ayckbourn struts away at social posturing. In act three, he also unveils the skull beneath the flesh. The six characters perform a *dance macabre*, the medieval dance of death. The conclusion is stark, and many audiences have begun to applaud (one of the first American productions of the play, for example, actually switched acts two and three in an attempt to give audiences something cheerful — or at least something in that direction — to take from the theater). The question has always been how to stage the play's three acts, each so different in texture and tone. Play it as farce? Comedy? None of the above? At the Gaslamp Quarter Theatre, aided by a solid cast, director Will Simpson has found a satisfying answer.

He begins the *dance macabre* much earlier. In fact, under Simpson's guidance, Ayckbourn's absurd soufflé has charred edges from the start. Matthew Cubitto's effective lighting designs are one indicator. They become increasingly somber, too much so for what appears to be, early on at least, a bouncy little comedy. And Simpson and his cast meet each character not as a cardboard comedian, an approach often used in productions of this play, but rather as locus of irrepressible passions. Because of their dominant single-mindedness, these characters just happen to interact in ways that produce comic effects — although none would ever regard them as such. All are too blinded by their own lights to see the humor, and the underlying seriousness, in their situations. In the Gaslamp production, only the audience sees both. Simpson's — and Ayck-

bourne's — ruling device is dramatic irony. The audience is much more aware about what's going on, including the shroud of their mortality, than do any of the characters. Simpson's emphasis on realism and dramatic irony, tactics generally associated with tragedy, don't overload the production too heavily, though. Instead, they create a middle ground between comedy and tragedy that partakes of both, from the start, in the style I suspect Ayckbourn meant his play to be performed.

With one exception, Simpson's cast is first-rate. That exception is actor Jim Holcomb, who plays Ronald Brewster-Wright as if he had a severe case of laryngitis. As the Hopcrofts, Parker Tenney and James A. Strait are well matched. Strait is ambi-

tion personified, and Tenney's squeaky-voiced character can turn the cleaning of a kitchen into a religious experience. After what has been too long an absence from the stage, actress Kit Goldman is back as Marion Brewster-Wright; Goldman's talents have been untarnished by her hiatus. Her character can patronize with (and down to) the best, and Goldman, smiling through clenched teeth, can make high praise sound just like condemnation. As can Nicholas Genovese, who is equally solid as Geoffrey, the architect. Beneath his suave British accent and self-satisfied smugness is one bellow human being. And Genovese presents both sides, often in the same sentence. Donna Walker rounds out the cast, compellingly, as

Geoffrey's wife Eva. In the first act, Walker almost seems too serious. The choice works, however, since her character helps to establish the play's multiple tonalities early on, and the Gaslamp production soon catches up with Walker's initial efforts. *Abused Person Singular* is ultimately a dissonant play, but the even-ble efforts of these actors have achieved these tones with remarkable harmony.

For the most part, Robert Earl's flexible set design enhances the values of the production, especially the play's downward path. In act one, Jane and Sidney's gadget-laced, lower-middle-class kitchen is emblematic of their urge to impress the guests and thus ascend several rungs up the social ladder. Geoffrey and Eva's kitchen,

in act two, is more sparse, its floor strewn with crumpled drafts of Eva's suicide note. And the kitchen of the Brewster-Wrights in act three is like a morgue. It reflects the decline of their fortunes and foreshadows the fate of their lives. Earl's set is functional and appealing, but it has a problem. On the small stage at the Gaslamp, with the audience seated on three sides, sight lines are often blocked, and on opening night at least a third of the audience was unable to watch one of the funniest effects of the evening. When you go to see this well-acted, intriguing production — one I recommend heartily — do yourself a favor. Arrive early and sit where you can see the sink clearly. This effect will go to the swift.

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Letters

I doubt that Doc Masters ever purloined to serve food for the gods, so maybe it's better that the *Shrine* Miss W. doesn't dine at Doc's.

Thank you, Reader, for permitting me to express my distaste for an article written in such bad taste.

J. Ellen Vineland
La Jolla

Fool For A Falcon?

Re: your article on Don Determan "Shake Hands with the Falcon," September 11. I know Don Determan personally and can think of nothing in his make-up to cause anyone to be jealous of him, which seems to be a large part of the reason he feels compelled to provoke antagonism, not his terms playing skills, legal ethics,

personality, intelligence, or character.

And just for the record, I'm tired of hearing about his battles for his rights. What about the rights of the legitimate Oakland tenants? The parking spaces he occupies? He has trampled about parking in hundreds of parking spaces and no one being able to step him. He continually flouts the law, and on numerous occasions I have heard him laugh over what uses he is sure is a walking endorsement for the old adage: "A man who defends himself has a fool for a client."

Reader, I think you did a disservice to your public by making him sound like a folk hero, however minor.

Kathy Van Horn
Pacific Beach

Right In The Odipus

Re: Sue Carson's story on "The Falcon." First of all, applaud for Sue for a good story, perhaps her best yet in the *Reader*. Applause too, for the Falcon. Here is a daring hero of the establishment rebelling against the system and cleverly using the system's own powerful weapon, the law, against itself. What can be more ironic or original or worthy of applause than that? It's the Odipus complex, surely, working itself out in the arena of the free enterprise system. If the reader is not dazzled by the superficially "naughty, naughty" conduct of the Falcon, one can see plainly that he is the secret, though unconscious, ally of lowly tenants battling the landlord power structure. If only he could be persuaded to take up the cause

of the tenants citywide. With his knowledge of the law, his energy, his persistence, and his somewhat raw but reliable personal charm, he could be a formidable leader of a tenants coalition, helping out numerous people, and be a power to reckon with in San Diego — and perhaps beyond.

Valde, from
East San Diego

Shots A Big Hit

Kudos to readers Sherman, Ichnio, and Richardson ("Letters," September 15) for their accurate shots at "The Voltare." That parasitic harvester has probably received many job offers from leading law firms as a result of his publicized talents. At least he won't sue Carson.

Art Frank
San Diego

Marinara on Your Dial



ELEANOR WIDMER

The Restaurant: *Parasno*
The Location: 4516 Voltare Street (223-9948)
Type of Food: Italian
Price Range: Dinners, \$2.25 to \$8.45
Hours: Open daily, 4:00 p.m. to 10:30 p.m.

Invariably there's a touch of wishfulness to the voices of those who ask me about "a small Italian restaurant, not too expensive but very tasty." In the course of our lives we've all frequented such places in cities flung across the nation; the food is pungent, hearty, unpretentious, the atmosphere generally Italian. In restaurants such as these, we may have had robust dinners with our families, experienced a first date, confessed our heart's desire to someone who only hours before had been a comparative stranger. There's something about good Italian food that brings out the

nostalgia in all of us: heady aromas, mouth watering dishes, and the simplicity of ordinary pleasures. Yet such Italian restaurants become more and more difficult to find.

I'm happy to say that recently I dined at the "small Italian" that many of you have been requesting. Ironically, it's been in existence for five years, during this time undergoing a number of owners and an even greater number of chefs. Its name is *Parasno*, it's located on Voltare Street, and its chef, Mario, who came from the Argentine, is both able and gifted. Please bear in mind that the pasta is not prepared from scratch and that the cooking is not Northern Italian. There's lots of marinara sauce and lots of tomatoes, but it's stimulating stuff. Moreover, the top price for the dinner entrees is \$8.45.

To impart Italian atmosphere, Christmas lights have been strung around the room, which has been ingeniously devised to relieve it from boxlike monotony. Slat of wood have been placed against two walls, but instead of extending to the ceiling, the

slats curve in toward the center of the room and abruptly stop. You half expect that the carpenters will arrive to finish the job, but no, that's the intended effect. Still, the tablecloths are white, and though the place mats are made of red paper and the napkins of white paper, the room is tidy and cheerful.

There are some oddities to the menu. We are accustomed, in Italian restaurants, to side dishes. Normally if you order veal or chicken, you are served either vegetables or side orders of pasta. These don't exist at *Parasno*. You do get an amazing amount of veal or chicken, but you won't get pasta. If you are a pasta lover, you have to order it as a side dish. Dinners here are served with soup or salad. The soup was outstanding — a real clam chowder that was especially creamy.

Spaghetti, linguini, mostaccioli, and manicotti are available à la carte and with varying sauces, from tomato to white sauce to Alfredo, in prices ranging from \$3.25 to \$5.45. These may be consumed with the dinner, but it's more traditional to have these pasta dishes served as the first course.

I selected cannellini, which is listed under the category "baked meals." Baked meals are all vegetarian, prepared without meat or chicken. The cannellini was made with ricotta cheese, spinach, mozzarella cheese, and tomato sauce. It was served sizzling hot, and in a hurry I scraped the plate clean in my friend and I. This surely would be a provocative meal for one person.

We each had an entrée after the cannellini. I ordered the chicken cacciatore and my friend the veal Sorrentina. The chicken was prepared while we waited and consisted of half a chicken in a stimulating fresh sauce of onions, mushrooms, peppers, and tomatoes. The amount of food was staggering — the chicken and its sauce covered an entire plate. It proved to be as tasty as it looked, and I highly recommend it. The cost was \$6.95, but for some reason this dish does not entitle you to either soup or salad, only to a roll. Remember that if you order the chicken cacciatore, you get just that, chicken.

My friend had the veal Sorrentina, which was excellent. It consisted of three delicate patties in which were layers of thin veal, eggplant, mozzarella cheese. With this dish you could have either soup or salad, and my friend had the aforementioned fine clam chowder. The veal Sorrentina is the most expensive dish in the house (\$8.45), but it's very satisfying. Since it

arrives in three separate, delicate patties, it may be easily divided between two people and accompanied by one order of the pasta dishes.

Instead of dessert I had a house salad (there's only one dessert item, Johnny's cheesecake), and that too was pleasant. However, since paradise on earth is difficult to come by, I must now admit to the most glaring fault of *Parasno* and one which would prevent me from recommending a regular patron: the blare of the radio is an unmitigated assault. My escort had arrived the night before from London, and he was intent on telling me about the plays he had seen. Talking in normal conversational tones became impossible. The AM station not only poured forth loud music, but equally raucous commercials. I do not go out to dine to have myself subjected to pleas about weekend specials, super sales, or unheard-of and urgent bargains. Nor do I wish to listen to news bulletins, to station identification, to weather forecasts.

Parasno appears to be a two-person operation. There's Mario in the kitchen and a young woman who waits on tables and controls the radio. (The owner may be absent, he wasn't there that night.) In midmeal I left the table and found the waitress in the kitchen, where I asked whether the radio could be turned down. She agreed, and accommodated what she clearly regarded as my peculiarity by turning the dial down a bit. My escort and I stayed there longer than anyone, at the end we were the only ones there. But having reduced the sound, the waitress later turned it up again, and whatever my friend had to say about the merits of London theater was lost in the incessant chatter of the radio. My friend and I were winning.

After we paid our bill I told the waitress that the food was wonderful but that the evening had been spoiled by the radio. She regarded me coolly and said, "Some people like it very much. You can't please everyone." Who were these "some people" to whom she was referring? Through it was Saturday night, the place was fairly empty and it was apparent that she played this station for her own amusement.

The food at *Parasno* is very good, the prices reasonable, and it would be worth remembering for an inexpensive, tasty, and satisfying meal. But short of it being mandated by law, I don't know how it would be possible for the waitress to understand that what we pay for in addition to the food is the right to conversation and the absence of tawdry commercials.

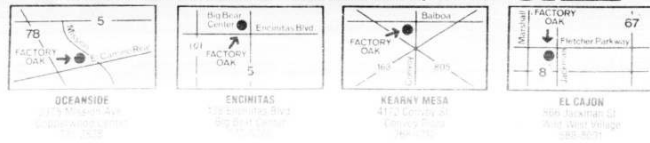
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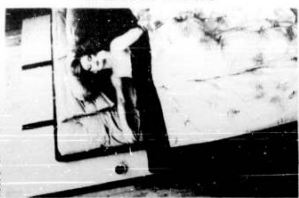
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City Lights

(continued from page 3)

one more project with only the thin promise of percentage points if it sold. "We asked ourselves if we really wanted to get involved in this," relates Ortiz, "and our answer was a resounding 'Maybe.'"

P.P., *The Planetary Pal* was born. In the beginning, it wasn't supposed to be a feature-length film. The intention was to produce an irreverent little spoof about a kid finding an alien. But in this case, the kid (Helliott, played by local child actor Steve Bailey) isn't a benevolent little protector, "He's a sadistic little shit," admits Ortiz. And as the concept evolved, the filmmakers felt they had enough funny material to carry a ninety-minute film.

Sammon became producer/director, Stuart associate producer and assistant director, and Ortiz was production designer. They recruited local cinematographer Jerry Sykes as camera assistant in television on *Fantasy Island* and *The Incredible Hulk*, and also on the feature films *Polyester* and *Firefox*, shot all the footage in 16mm. As many as twenty-five people came and went during the shooting, which began last fall and ended last summer. They shot the alien landing scenes in the Laguna Mountains, in the snow, and Sammon's parents' house in Lakeside was used as Helliott's suburban abode. One scene, a takeoff from *E.T.*, involves the alien (played by Stuart) getting into Helliott's marijuana stash at home while Helliott is at school. As in *E.T.*, when the alien drinks a beer and Elliot gets drunk telepathically in his classroom, P.P. smokes a reefer and Helliott gets loaded. This classroom scene was shot at St. Augustine High School in North Park.

The \$10,000 film is now in post-production, but Sammon, who is doing much of the work, has been away on a job promoting the films *Conan the Barbarian* and the upcoming *Dune* for Universal. Just last week he returned to his home in Long Beach, and he's set out to complete the movie by mid-November, for a scheduled release at Christmas. He wants to sell it to a Cable TV outlet such as HBO or Showtime, and Stuart says they've received from HBO a letter of intent to consider buying it. After four years of work in the business, Stuart and Ortiz have yet to receive a paycheck, but they both hold a lot of percentage points in P.P. And Ortiz can't really complain: he and his new wife met while working together on the project.

—N.M.
Paul Krueger,
Neal Matthews,
and Thomas K. Arnold

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Off the Cuff

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Kevin and Marjahn Love
With Son Andrew
La Jolla

Marjahn: A lot of our friends have said he looks like both of us.

Kevin: I think he has his mom's eyes and probably my chin and nose.

Marjahn: His dad's disposition and his mom's temper.

Kevin: His feet are definitely a combination of both of us — her width and my lack of arches.

Marjahn: I want us to beat the statistics and stay married. I feel a stable home environment is very important.

Kevin: I agree. As far as his future, I think emotional stability is most important. As long as he's happy, we'll support his choice of career.

Marjahn: He's the sweetest thing.



Teresa and Michael Leto
With Daughter Jessica
North Park

Michael: He's got his grandmother's eyes and his old man's hair — for a change.

Teresa: It's split half and half. I think he looks mostly like me.

Michael: Hard to tell.

Teresa: He's gonna have brown hair. That's his daddy's side of the family. . . . I think the most important thing is that he goes through school and goes to college or something.

Doesn't join the Navy.

Michael: Join the Army, be smart. Mainly, I want him to be happy.

Teresa: Definitely to be happy. I guess most parents want their kids to be happy.



Bob and Lark Paim
With Daughter Ashley
Hillcrest

Lark: I see characteristics of myself and my husband. I think she's getting my hair, 'cause it's curling.

Bob: My eyes.

Lark: That's debatable.

Bob: Her mother's mouth.

Lark: Your lower lip, my upper lip.

Bob: She's got grandma's toes. She's a perfect mutt — I don't think that's the right word.

Lark: She likes to raise her hand a lot.

Bob: She was born with one hand raised. She likes to point with that hand. Her personality is all hers.

Lark: We'd like her to be an independent thinker. To always keep a curiosity about life.



Laurie and Chip Kilgore
With Son Joshua
Rancho Bernardo

Laurie: Her father.

Chip: Suave and debonair.

Laurie: Physically she's tall. She has big eyes and a heart-shaped face. My color eyes.

Chip: It looks like she's going to be left-handed. I'm not sure where that came from.

Laurie: She was born with big hands and feet.

Chip: When Laurie goes to school, I watch her. I'm glad it's worked out that way.

Laurie: I think it's important that she does what she wants to do in life, not to have doors closed on her.

Chip: Our society is so materialistic we've lost our basic ideals. I'd like to see her appreciate what's around her. To have fun. To enjoy people.



Vickie and Mark Sukh
With Son Joshua
Del Cerro

Vickie: Lookwise, his father. I just found a baby picture of Mark in a high chair. They look identical — same lips, same nose.

Mark: Different eyes, they're blue right now.

Vickie: With eyes, it's hard to tell when they're this young. You really can't tell until they're about six months.

Mark: His personality is really a combination of both of us.

Vickie: As far as what we want for him, I'd say the main thing is happiness.

Mark: To be happy and to experience a variety of things.

Vickie: We're taking him to Belgium in two weeks. We'll be there for a year. We want him to come back speaking French.

—Lin Jakary

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Cher, Michael B., Sharon

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Section 2

Events, Theater, Music, Film



Everybody's From Somewhere Else

A grandfellow is defined by that old manie Kurt Vonnegut as an artificial group bringing together, on the basis of some superficial similarity, people who otherwise have nothing in common. One of his examples is

Hosiers. He thinks it is silly for people from Indiana, who find themselves in some other part of the world, to greet each other as though they were old friends or members of the same family, just because they come from the same state. People nowadays are so lonely, according to Vonnegut, that they will grasp desperately at any flimsy connection with others.

Let us, fellow sociologists, put our sense of fun aside for the moment and use this cynical Vonnegutian concept to analyze the Home States Picnic, that

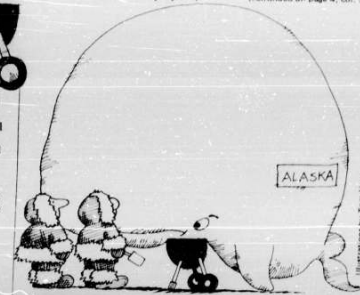
charming annual event of San Diego life. At that festival of what a party-pooper might call "grandfellowery," the Embarcadero Marina Park will be divided into areas representing each of the fifty states, along with Mexico, Canada, Puerto Rico, and San Diego's sister cities all over the world (the sister cities are Yokohama, Japan; Leon, Mexico; Tama, Ghana; Edinburgh, Scotland; and Alcala and Henares, Spain). The appropriate flag will be displayed by each of the "states."

cities, and countries represented so that visitors or immigrants can find their own particular grandfellow and can greet the strangers they meet there without feeling the embarrassment some of us experience when saying, "Hi there, how ya doin'?" to people

we have never met before. The flag provides the bond that common humanity can offer only to Strangers and one-worlders.

Once you have come together with your fellow states and have gotten to meet some new

(Continued on page 4, col. 5)



Debut For Two

"The most important attribute of the successful conductor is a sense of authority — the kind of authority based upon confidence in his own abilities and upon a complete and intimate knowledge of the music. The conductor must be fully cognizant of all the total and dynamic relationships that exist within the score and he must also be aware of the potential problems that might develop during the rehearsal of the piece. The conductor must be sure of his own interpretation. He must have a clear mental image of the way he wants the piece to sound from the very first note impulses to the last tonal release."

Conductor Donald Bara, who wrote these words, evidently has the kind of authority he is speaking of, for he has received high critical praise for his work with such ensembles as the Johnson Symphony Orchestra, the Amadori Symphony, and the Santa Barbara Symphony. He is also the author of *The Dynamic Performance: A Performer's Guide to Musical Expression and Interpretation*, which was published by Prentice-Hall earlier this year. The book is a masterpiece of insight into the world of the conductor, dealing with that fundamental issue, phrasing. It is the shape of the phrase — its dynamics, articulation, rhythm, and color — that makes the lifeless notes of the score into a living experience in the mind of the listener. With numerous

(Continued on page 5, col. 2)



Pedro Gonzalez, 1914

Revolutionary Times

The year was 1914, the place was Los Angeles, and for Pedro Gonzalez, life was good. He had an attractive and devoted wife and five children he was proud of. He was about 38, an age when careers take shape for better or worse, and his was shaping for the best. He was a singer and the leading personality on Spanish-language radio. His early-morning show on L.A.'s KNBC radio was a staple in Spanish-speaking households in the southwest United States, and his popularity was as great in those

households as the Puerto Rican group Menudo is among Hispanic teenagers today. And while the country was still in the throes of an economic depression, Gonzalez's hard work and popularity had spared him from the worst of its direct effects. Spared him, that is, until some Los Angeles officials decided to get revenge.

As a young man Gonzalez had worked at the side of Mexican revolutionary leader Pancho Villa as his telegraph operator, accompanying Villa for seven years in and out of battle as Villa moved in and out of favor with the ruling government. Gonzalez had seen bloody battles and barely escaped execution by firing squad. He was not one to choose a quiet life over controversy when he felt

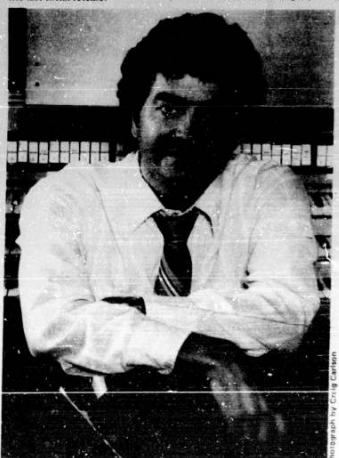
something was wrong that he could right. So when state, federal, and local officials combined during the Depression to deport half a million Mexicans living in the United States, including American citizens of Mexican descent, Gonzalez broadcast his protest on his radio show. When a Mexican did not get justice in a Los Angeles courtroom, Gonzalez protested with song. When volunteers were needed for some community project, an announcement by Gonzalez would bring hundreds of Mexicans and Mexican-Americans to the project.

His influence frightened officials in Los Angeles. Buren Fitts, the notorious District Attorney for Los Angeles at the time who had an apparent proclivity for generating mass hysteria, charged that Gonzalez was a threat to Los Angeles.

Fitts claimed that Gonzalez could at any time incite the Los Angeles Mexican community to riot. In 1933, Los Angeles officials began a campaign to destroy Gonzalez's influence. They unsuccessfully tried to cancel his broadcasting license. They repeatedly arrested him on minor charges and then released him for lack of evidence. Then, in 1934, the officials found their key to Gonzalez's end as a Los Angeles broadcaster: a teenager who would charge that Gonzalez had raped her. In exchange she would receive leniency from the Los Angeles prosecutors for some juvenile crimes she had committed. After a widely publicized trial, Gonzalez was sentenced to fifty years in San Quentin, even after the teenager signed an affidavit acknowledging that her charges against the radio personality were false. While Gonzalez sat in San Quentin, his supporters throughout the Southwest organized defense committees to win his freedom. In 1940, Gonzalez was paroled and returned to Mexico.

From 1940 until the early 1970s, Gonzalez lived in Tijuana and became a pioneer of that city's radio broadcast industry. About twelve years ago he

(Continued on page 5, col. 3)



Donald Bara

Photograph by Craig Garton

READER'S GUIDE TO LOCAL EVENTS

Continued from B1
 (435-75) which is located by mail. The book is available for purchase in the bookstore area of the library. The book is available for purchase in the bookstore area of the library. The book is available for purchase in the bookstore area of the library.

Dance

"Dance Jam" is a weekly event which is an evening of freestyle, modern, and social dancing every Friday evening from 8:30 to 11:30 p.m. at the Ballroom, 2145 Chabot Avenue, San Francisco, CA 94128.

Mexican Ballet, the Compania de Ballet Clorin Campobello will perform classic and jazz pieces Friday, September 30 and Saturday, October 1, 8 p.m., Educational Cultural Complex, Theater, 4150 Ocean View Boulevard, South San Francisco, CA 94080.

Oktoberfest, the San Diego International Folk Dance Club will sponsor this dance fest. Sunday, October 2, 7:30 p.m., and Sunday, October 3, 1:30 p.m., Ballroom Club, Ballroom Club, San Diego, CA 92101.

"Freedom Delight" an evening of spontaneous, improvisational dance will be held Sunday, October 1, 8 p.m., Temolula Dance Arts, 2145 Chabot Avenue, Ocean Beach, 92037.

Philippine Dance Gala, the sixth annual of the Philippine Dance Guild, will be held Sunday, October 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 92021 or 444-7528.

An Evening of Solo Dance, eight dancers, including Doree Dece, Kennedy, Pam Thompson, Scott Brown, and Michael Lottinell, will present solo pieces. Sunday, October 2, 8 p.m., Dramatic Arts Theater, 8205 4th Avenue, San Francisco, CA 94118.

Film

"The History of Superman," everything you ever wanted to know about the hero from a comic book character in 1938 and kept in the film, and television will be included in this documentary screening Friday, September 30 through Sunday, October 2, 7 and 9 p.m., room 120, Social Science Building, SDSU, 959-1833.

"And Then There Were None," the 1944 film version of Agatha Christie's Ten Little Indians, stars Walter Huston, Roland Young, and Barry Fitzgerald and will be screened Thursday, October 4, 7 p.m., Coronado Public Library, 642 Orange Avenue, Coronado, CA 92006.

"The Invitation," Claude Goretta's comedy of errors at a garden party is to be shown Tuesday, October 4, 7:30 p.m., Mandeville Auditorium, U.C.S.D., 452-2380 or 452-3120.

"Vindicta," Luis Buñuel's 1961 study of innocence lost, will be screened Wednesday, October 3, 7:30 p.m., Sheraton Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-1341.

Children's Films, Mingo's film festival, based on K.W. Jorg, will be screened with an episode from the "Our Gang" series. Thursday, October 6, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, CA 92006.

(435-4187), a tour of Walt Disney World is one of three films to be shown Thursday, October 6, 3:30 p.m., National in Public Library, 220 East Twelfth Street, National City, 474-8211.

Music

"A Taste of Ireland," music, dance, and the tales of tales with visiting performers from Galway will be presented Thursday, September 22, 8 p.m., Old Globe Theater, Balboa Park, 264-7706, 277-482, or 460-9152.

Folk Concert, Car Bonetone will perform in dulcimer and banjo, sponsored by Friends of Old Time Music, Friday, September 30, 8 p.m., 1260 Broadway, Hillcrest, 282-7833.

"Lohengrin," the final performance in the San Diego Opera will be shown Tuesday, October 4, 7:30 p.m., Mandeville Auditorium, U.C.S.D., 452-2380 or 452-3120.

Labor Music Concert, can't wait for this contemporary folk music concert by "Lifetime" to benefit the Rudolph's workers, sponsored by the Coalition of Labor Union Women, Saturday, October 1, 7 p.m., Machinist's Hall, 5152 Kearny Mesa Road, Kearny Mesa, 229-0266.

Jazz Concert, the Bruce Cameron and Hollis Gentry Ensemble, Peter Sprague Quartet, and Kevin Leroy will jazz it up to benefit the YMCA and Oxfam America, Sunday, October 2, 1 p.m., Humphreys Hall, Main Inn, Shelter Island Drive, Shelter Island, 293-4151.

Organ Recital, Diane Bush will perform a varied program, Friday, September 30, 8 p.m., First United Methodist Church, 211 Camino del Rio South, Mission Valley, 297-4166.

Wind Ensemble, the SDSU Wind Ensemble will perform Pacific Celebration Suite by Roger Nixon, Studies in Motion by Fisher Tull, and works by Copland, Grainger, and G.F. Handel, Sunday, October 2, 3 p.m., Smith Recital Hall, SDSU, 265-6366.

Jazz Concert, "Future Primitive" featuring Tanya, Bert Turckley, and Dave Millard, will blend Afro-Latin percussion and sounds of the future, Sunday, October 3, 3 p.m., Villa Montecima, 1925 K Street, Sherman Heights, 259-2711.

Brass Concert, the Classic Brass quintet will perform works by Bach, Brahms, and Vaughan-Williams, Tuesday, October 4, 7:30 p.m., San Diego Public Library auditorium, 820 E. Street, downtown, 236-5880.

Symphony Concert, a double debut for author-conductor Donald Bara and the ninety-two-piece SDSU University City Symphony will include the overture to Russian and Lullaby by Glinka, and works by Barber, Stravinsky, Respighi, and Gilese, Wednesday, October 5, 8 p.m., Main Stage Theater, SDSU, 265-6021.

Wednesday Evening Concert Series inaugurates a varied season with jazz from the Dave Mackay Quintet, Wednesday, October 5, Friday, September 30, 6:30 p.m., Casa de Estudillo, then the "Fiesta de la Plaza" will feature old-time crafts, arts, and folk, food, and music, Saturday, October 1 and Sunday, October 2, 10 a.m., Bazaar del Mundo, Old Town, 237-6770.

Del Mar Days, or maybe Del Mar (continued on page 4)

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Del Mar Days, or maybe Del Mar (continued on page 4)

Stage Seven Dance Theatre

in association with the Old Globe Theatre presents



BALLET AT THE GLOBE

THE MUSEUM OF MODERN ART presents

at The Old Globe Theatre, Balboa Park

Friday, September 30, 8 p.m. and Saturday, October 1, 3 p.m. Tickets: \$12.00, \$15.00, \$20.00, \$25.00, \$30.00, \$35.00, \$40.00, \$45.00, \$50.00, \$55.00, \$60.00, \$65.00, \$70.00, \$75.00, \$80.00, \$85.00, \$90.00, \$95.00, \$100.00. Children 12 and under \$5.00. Seniors 65 and over \$10.00. Group rates available. For information, call 234-3637.

The Professional School for Humanistic Studies

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PSYCHOLOGY AND THE ARTS

A lecture series featuring prominent representatives from the worlds of film, education, medicine and anthropology. Harold Greenwald, Ph.D. will lead all discussions.

Saturday, October 8, 1-7 p.m.

PSYCHOLOGY OF FILM & THEATER

with ERNEST THOMPSON, author of "On Golden Pond" (for which he won an Academy Award) and ROBERT GREENWALD, producer and director of plays & movies including "In the Custody of Strangers" as well as Mr. Thompson's new play "A Sense of Humor" (with Jack Lemmon).

In addition to the talks, the film "On Golden Pond" will be shown. Members of the class who register in advance will receive copies of the new play to be presented this fall in Denver, San Francisco, Los Angeles & New York. A rare opportunity to discuss work in progress with an author and director.

Saturday, October 29, 9 a.m.-6 p.m.

PSYCHOLOGY & LITERATURE

with ELEANOR WIDMER, Ph.D. Dr. Widmer, a published novelist, noted critic and professor of English literature will discuss and show a film version of a novel. She is a fascinating and exciting lecturer.

Saturday, November 19, 9 a.m.-6 p.m.

CREATIVITY & DISEASE

with PHILIP SANDBLOM, M.D., Ph.D. Dr. Sandblom will discuss his fascinating research on the relationships among disease, physical disability and creativity. Dr. Sandblom was formerly Rector (president) at the University of Lund in Sweden and has lectured at many of the leading medical schools in Europe and America.

Saturday, December 3, 9 a.m.-6 p.m.

PSYCHOLOGY OF ART

with LEON SINDER, Ph.D. Dr. Sinder, former chairman of the Department of Anthropology at Long Island University, U.N. Commission to the Republic of Korea and Curator of the Ambers Gallery of Asian Art will present artifacts and examples of art illustrating human development for the last two thousand years. An exciting and dramatic lecture. In addition to his Ph.D., he has received honorary degrees from universities in Asia and the United States.

All programs are free to the public and will be presented at

The Professional School for Humanistic Studies

Old Town Campus, Schroeder Hall
 2425 San Diego Avenue
 Enrollment for college credit is available.
 For registration and other information call 296-1472.

Pannikin-Bookworks Coffee House Book Store

Flower Hill Center—2670 Via de la Valle—Del Mar
 Pannikin: 481-8007 Bookworks: 755-3735

Events Schedule

Friday Music—
 September 29—Jazz: Bryant Allard Trio, trumpet, bass, piano
 October 1—Classical: Bert & Nancy Turetzky, 600 years of music
 October 14—Jazz: Ben Strassberg Trio, bass, piano, trombone

October 4—Contemporary Modern Poetry-Reading Group
 A reading group covering work of modern and post-modern poets. The first session will be an overview of Pound, the Modernists, post-Modernists. The instructor will give a chronology and present the different schools of poetry and their historical context. This will be a relaxed informal gathering focusing on a more narrative presentation of poets and their biographies and the importance of their work within the framework of American literary history.
 7:00pm—Meets first Tuesday of each month—Pannikin Cafe
 Shelly White—Reading Group Leader

Afternoon Tea—Thursdays 3-6 pm
 Tea will be served in the English tradition. Traditional fare: scones, cucumber sandwiches & pastries. Live classical music:
 Yolanda Plute—cello; Lynn Sundtor—piano.

October 6—Author Lecture—D.L. Secrest, Jr., M.D.
 Dr. Secrest, author of "From Challenge to Reality: Realizing Your Full Potential as a Marriage Partner and a Parent," will speak informally and answer questions on stress, marriage, parenting and education. Dr. Secrest is a practicing child, adolescent, adult and family psychiatrist in Solana Beach.

October 11—The Female Pen
 This theatre poetry piece includes four women: Ilana Goodkin Melendez, Elizabeth Evans, Susan Raabe & Rina Szwarc, 7:30 pm.—Pannikin Cafe.

October 12 & 26—Introductory course to the French Novel
 Would you like to know more about French literature but do not know where to begin reading? This in-depth 2-meeting seminar is designed to give you a broad overview and get you started on a reading course which will include: the works of Balzac, Flaubert, Stendhal, Zola, Proust and Colette. Discussion will include their biographies and the importance of their work within French literary history.
 Fee \$20. Sarah Lumpkin, M.A., French Literature. Deadline Oct. 5.
 Call for reservation information 755-3735.

ST. SPYRIDON GREEK ORTHODOX CHURCH OF SAN DIEGO PRESENTS THE 14th ANNUAL GREEK FESTIVAL

Saturday, October 1, 10 a.m.-11 p.m.
 Sunday, October 2 Noon-9 p.m.

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October 31 — Annapolis Brass Quintet
 December 5 — Philip Creech, operatic tenor
 January 9 — David Bar-Ilan, pianist
 April 2 — Aspen Solists, piano trio
 May 14 — The Tamburitzans, folk festival, song & dance.

For information 582-7454

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READER'S GUIDE TO THE THEATER

Reader listings are compiled by Jeff Smith, contributing to the San Diego Reader. All showtimes are subject to change without notice. For ticket availability, many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ABSURD PERSON SINGULAR
Reviewed this issue
Galemp Theatre, through
November 12, Wednesday through

Susan Berman
in a mad world of my masters
in Romeo and Juliet at the
La Jolla Playhouse.

See her in the leading role in the
San Diego premiere of the movie
SMITHERSONS



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admission to the 8:30 show
with this ad, through October 6.

Saturday at 8:00 p.m. Matinee Sunday
at 3:00 p.m.

BARFOOT IN THE PARK
The Coronado Playhouse's production of the Neil Simon comedy is rough around the edges and at times, in the center as well. Not that the play itself doesn't show them. But the production is a New York newsworld, and a couple of an uptight lawyer and his free-spirited bride. Barfoot is a thinly drawn character, often little room for emotional maneuvering. They are types, and the Coronado production — directed by Thomas J. McCarty — keeps them that way. The results are then, one-dimensional creations, most functions of the plot than real people. Of the cast, only Antonio Johnson achieves the latter. Johnson plays the telephone man, asked to climb five flights of stairs (and a story) and then to be told with Paul and Corie, the bratlike brothers. Johnson's calm, small at all the noise, and his ability to suggest that the telephone man has been in this situation several times before, sum him up. But the director's bigger ones, soon into the highlight of the act, turn funny but for the most part unsatisfying Coronado production. (Sm.)
Coronado Playhouse, through October 8, Thursday through Sunday at 8:00 p.m. Dinner break performance, Saturday, October 8, dinner at 6:30 p.m., curtain at 8:00 p.m.

BUTTERFLIES ARE FREE
The Lyric Denier Theatre offers the comedy by Leonard Gershe, about a young heady man who seeks independence from his overly protective mother. He takes an airplane to New York, meets a reasonably sexy woman from down the hall, and a tug-of-war ensues between the two women. James Menley directs the production. Members of the cast include Brad Flanagan, Leigh Scarce, and Ellen Drexler. (Sm.)
Lyric Denier Theatre, through October 9, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, lunch at 2:00 p.m.

CABARET
The Pato Playhouse offers the John Kander, Fred Ebb, and Joe Masteroff musical based on Christopher Isherwood's Berlin Stories and John

noon, curtain at 1:30 p.m.

BUS STOP
Lynch Productions presents the comedy by William Inge. A severe snowstorm forces an interurban bus off



Enter Laughing

the road in a small Kansas town. The passengers gather in a dingy roadside diner where Bo — half caveman, half cowboy — turns his lack of charm on to Charlie, a seldom singer, who tries to temper Bo's primitive approach with tenderness. Joe Robertson directs the production. Suzanne Trichel is Charlie, and Pat Robertson is Bo. (Sm.)
Old Town Opera House, through October 11, Friday and Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

CABARET
The Pato Playhouse offers the John Kander, Fred Ebb, and Joe Masteroff musical based on Christopher Isherwood's Berlin Stories and John

van Dusen's play I Am a Camera. In a young aspiring American novelist comes to Berlin in 1931. He meets with an English woman of eccentric vivacity and they look on as Germany moves toward impending Nazi domination.



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of the times force the value of their traditional way of living. The production — which includes such favorite songs as "Tradition," "Machinists," "Machinists," and "I Want a Rich Man" — is directed by Scott Kinney. Grant Thorne is the musical director. A barbecue buffet precedes the show. (Sm.)
Pato Playhouse, through November 7, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

FOURTH AND GOAL
This year's Bonafide Drama Production is a musical comedy written especially for "Bonafide 83" by local playwright and composer Max Brancomb. Fourth and Goal is a fictionalized look at Bonita around 1967. Caldwell von Foel and L. Kippeny, the villains of previous Bonafide productions, decide they can't win the upcoming football game between Bonita Vista High School and archrival Hilltop High. Will the good "cat" prevail? Brancomb directs the production. Members of the cast include Thelma Davis, Scott Kinney, Tracy Gibe, Cita Rio, Pat Whitler, and Julie Watson. (Sm.)
Bonita Vista High School, 715 Otay Lakes Road, Chula Vista, through October 11, Thursday through Saturday at 7:30 p.m. For information call 447-4114 or 412-9438.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

When its music ceased and Fred M. Duerr's rainbows of light came back on, the San Diego Repertory Theatre's production of the Bert Shavello and Larry Gelbart musical is a rough-and-tumble show, a lousy track record of hidden, serious, and a few who can't tell which are "rich. Added by Mary Gibson's splendid costumes — lumpy, old-fashioned, and a few under-the-counter items from Frederick's of Hollywood — director Sam Woodhouse has modernized this Forum, set originally in ancient Rome, and has taken it to the beach. The choice works fine, and it enables Woodhouse to update the play's twenty-one-year-old plot and assorted stock. Thus, for example, instead of swords, actors use "bottle" scans, the Roman soldiers

ENTER LAUGHING
The Pato Playhouse presents this story about the travels of a stage-struck youth who works as a delivery boy but wants to become an actor. First produced in 1963, the Joe Stein comedy is based on Carl Reiner's autobiographical novel. Members of the cast, directed by Paul Wayne, are Gregory Weiss, Al Silar, Peter Browne, Molly Bowman, Alan Ross, Carole Margot, Patrick Hoerns, Hank McPherson, Ginger Perry, Paul Von Rode, and Howard Shulnick. (Sm.)
Pato Playhouse Theatre, through October 16, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

FIDDLER ON THE ROOF
The Pine Hills Players present the popular musical based on the stories of Sholem Aleichem. With books by Joseph Stein, music by Jerry Bock, and lyrics by Sheldon Harnick, Fiddler tells the story of a devout Jewish family living in a small shtetl community in Tsarist Russia at the turn of the century. The productions

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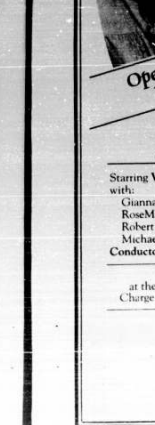
wear tricolored veils and shades, and they march to the beat of an invisible drummer, their ears plugged by Walkmans. And E. Michael Kippeny plays Miles. I am a parasite. Clonus as if he were a cross between Jimi Hendrix and Rocky Horror. Wearing an orange Afro and storming around the stage with all the delicacy of a Heier T. Gajavici becomes a fitting modern corrective for the egomaniacal soldier of ancient Rome. The Ripa's production, however, has a manic-depressive quality. The music is often done quite well, and Woodhouse never repeats a trick. But when the lights go down and a spotlight comes on, the depression sets in. For a musical score is no great shakes. As performed at the Rip, however, it has negative value. Half the cast can't carry a tune, and those who can often have to sing songs outside their natural register. The results are dreary. There is actually much to enjoy in this production, and if one could treat the songs as if they were commercial breaks on television, then they might not detract as much as they did on opening night. They were often done so badly, though, that even the some deaf could find fault, and pretending they were merely commercial breaks may require more energy than one can muster. (Sm.)
San Diego Repertory Theatre, through October 2, Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

JOURNEY TO THE EARTH AND BACK AGAIN
The Magic Machine — the only year-round, professional theater company for children in San Diego — opens its new season with an original fairy tale, by Alan Salt. Salt, about 10, has a "samurai clown" and a space wanderer who has come to the earth in search of his identity. Kent Bishy directs the production, which includes both actors and puppets, and he has also written an original musical score. Members of the cast are Goya Bishy, Gennifer Lowe, and Lynn Goya. During performances of Journey, the audience is encouraged to participate in the telling of the story and, at times, to direct the action of

FINAL WEEKEND!
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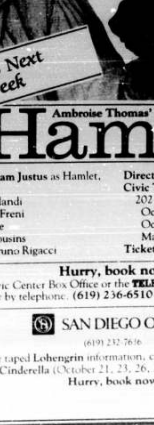
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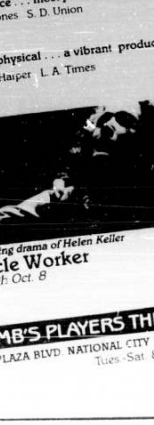
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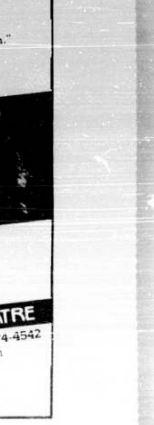
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READER'S GUIDE TO THE THEATER

numerous minor characters demanding equal time, and many unconvincing splashes of realism. Like Sullivan's struggles with Keller, Lamb's director Robert Smyth has obviously had to grapple with this script, often long-winded but, but Smith has a knack for staging difficult plays. Similar to his excellent work with Christopher Matthews's *Dr. Faustus* last season, Smyth's staging of *The Music Worker* collapses, condenses, and reshapes the play. It highlights the essential — the primitive conflicts between Sullivan and Keller — and de-emphasizes, whenever possible, Gibson's penchant for the baroque and the overblown. The result is a sharply focused and genuinely touching production. It is also a show that breaks a tradition at Lamb's. One of this company's trademarks is a democratic treatment of individual roles. No single performer grabs the spotlight for any length of time. With *The Music Worker*, however, the principal roles of Smyth's thoughtful direction and David Thayer's superb technical designs are the two lead roles. And both Carolyn Schade and Deborah Gilmour have made the most of this rare opportunity to remain in the spotlight. As the young Keller, and without the aid of words, Schade is at once a holy terror and the subject of our deepest sympathy. As Anne Sullivan, Gilmour gives a more understated, and captivating portrait of the atypical twenty-year-old required to do the impossible on her first job assignment. Both performances are outstanding, and their tandem efforts — the clash of two ragingly obstinate and immensely great souls — energize and uplift all evening long. (Sm.)

Lamb's Players Theatre, through October 8, Tuesday through Saturday at 8:00 p.m.

THE MUSIC MAN
The Lawrence Welk Village Theatre's production of the classic musical by Meredith Willson — directed by Gordon Howard and choreographed with equal impression by Jim



A Funny Thing Happened on the Way to the Forum

Christian — is a play where it should be full. One of its two major problems is actor Gary Gilmour's indifferent performance as Horatio Hill, the fast-talking salesman who takes River City, Iowa by hurricane. Neither a convincing lecher nor a compelling lover — of music or of Marian the librarian (played by a capable but distant Rebecca L. Reinford) — Gilmour is singular. He gives a rote performance, one that conserves

rather than expands the energy necessary to make the role, and thus the show itself, come to life. And when it comes time to settle up the band, the Welk's back-up unit couldn't light a sparkler. Not that they don't try. All three of them. Even for a full band, the demanding brass parts of Willson's score are a lipwreck. They call for cast-iron chops and the ability to crescendo exponentially toward the climax of the evening. The minuscule

unit for this production is certainly capable — at least until league sets in — but in no way do they capture the effect, in the end, of seventy-six trombones, 110 conchas, a modest tuba, and so on. Instead, in the Welk version of the musical's finale, one trombone is asked to replicate the splashy arrival of a 200-piece band. It is like sitting in an auditory black hole, with sounds imploding into themselves. It is difficult to imagine a

latter finale for *The Music Man*. Its like hearing Handel's *Messiah* played by a solo lute. (Sm.)

Lawrence Welk Village Theatre, through October 30, Thursday through Saturday at 8:00 p.m., Matinee Tuesday, Thursday, and Sunday at 1:45 p.m.

P.S. YOUR CAT IS DEAD
The Marquis Public Theatre presents the comedy by James Kirkwood about Jimmy Zerk, a thirty-eight-year-old actor who discovers a bugler named Vito hiding in Zerk's New York loft apartment. Zerk knocks out Vito and holds him hostage for a while. What follows is an upstart story of "a most unusual friendship" between two disparate characters. Robert J. McKenna directs the production. Members of the cast are Don R. McManus, Phil Adipietro, Wendy Warren, and Michael Rogoff. Nancy Levinson has designed the set. (Sm.)

Marquis Public Theatre, Thursday, September 25 through October 23, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

VERDICT
The Lamplighters Community Theatre opens its new season with the suspense drama by Agatha Christie about a professor, his invalid wife, and their devoted cousin. All are refugees from Europe and are caught in a web of unrequited love, murder, and misplaced justice. Patrick A. Miller directs the production. Members of the cast include Michael Collins, Ginger Perry, Winkie Jewell, Martin Gennip, James Berry, Ann Richardson, Anne Selcoe, Jerry Moonhead, Ed Pace, and Don Pugh. (Sm.)

Lamplighters Community Theatre, Ben Fien Park Center, through October 2, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

WHOOPI! GOLDBERT/HOT FLASHES
For one performance only, gifted comedienne Whoopi Goldberg and the women's improvisational comedy team Hot Flashes — Maureen Gaffney, Sheri Ganser, Maggie Gillett, and Robyn Samuels — will appear on a double bill at the Old Globe Theatre. These are five of the funniest people in San Diego, and judged by the high quality of their previous work, the event could be called "Goldberg Hot Flashes Whoopi!" The show will be preceded by costume procession at 7:00 p.m. at the fountain in Balboa Park. The parade will move through the park and will be led by Judy Foreman (a.k.a. "Judy the Beauty on Duty" at the Big Kitchen restaurant in Golden Hills). (Sm.)

Old Globe Theatre, Friday, September 30 at 8:00 p.m., 280-4029.

THE WOOLGATHERER
The North Coast Repertory Theatre presents the comedy/drama that won the 1982 L.A. Drama Critics Award for best new play. Written by William Masterson (author of the current Broadway hit *Criminals*), *The Woolgatherer* is a character study of Cliff, a truck driver, and Rose, who works at the five-and-dime. Both have tried love before, and each has erected defensive barriers against getting hurt again. Oliver Blackstone directs the two-character play. TV Reeves is Cliff, and Brenda Lou Berkeley is Rose. The set is designed by Ralph Jayne, and the lighting is by Lee Mahan. (Sm.)

North Coast Repertory Theatre, Friday, September 30 through October 30, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 89092, San Diego 92189 or call 231-7821 Friday before 5:00 p.m.

Jazz has become a respectable idiom over the last quarter century — so catholic in its appeal, so graciously received in the soft-shoed halls of academe, and concurrently so diluted in its hyphenization and proliferation — that it is not difficult to think of it these days as a once mischievous and occasionally dangerous musical delinquent grown safe and soft-bellied in its maturity. But if, as listeners, we have progressed to the point where even the most geometric meters, rebellious melodicisms, and unadorned harmonies fail to budge our sense of security, we are nonetheless fortunate to number among our contemporaries a host of musicians capable of exchanging our exclamation points for question marks (and vice versa), of splashing frigid water on our static sensibilities, of returning to the jazz amphitheater an atmosphere of enthusiastic exploration and spontaneous creativity. And of all the things local promoter Rob Hagey has accomplished with his annual jazz festival over the last several years, perhaps the most significant is the introduction of many of these worthies to America's Finest



SONNY ROLLINS

City in settings conducive to relaxed concentration and appreciation. Always diverse, frequently exciting, and sometimes controversial (e.g., last year's performance by Shannon Jackson), Hagey's programs have offered this city's music lovers their only opportunities to hear some of jazz's past, present, and future lights.

This year, Hagey's San Diego Jazz Festival has teamed with George Wein's Kool Jazz Festival to deliver a line-up of artists who are among the most talked about, most written

about jazz and jazz-related musicians in the world today. The second half of the San Diego Kool Jazz Festival (the first half concluded last night) gets under way tomorrow, Friday, and continues through Sunday. If the expectations raised by last fall's strong showing at the gate and warm audience reception are fulfilled, the next three days could prove to be the most memorable in the brief history of this event.

Friday night's program features tenor saxophonist Sonny Rollins and vocalist Betty Carter and Her Trio. Both Rollins and Carter have enjoyed solid reputations over lengthy careers without ever relying on those reputations to sustain them in live performance. Rollins especially has kept vigil over his personal muse, playing constantly when he knows all his chambers are loaded, and taking extended (and much-publicized) hiatuses when inspiration is in short supply (in his most celebrated sabbatical — one that was made into a recent television commercial — Rollins spent much of 1960 practicing alone at night on New York City's Williamsburg Bridge). Rollins adheres so rigidly to his creative code of ethics that just his agreeing to appear here confirms the robust health of his art. A forceful, firm-toned player, Rollins over the years has adapted his tenacious style to several idioms (the even composed and played "Albino's

Theme," from the British film *Alfie*) and has proven his fluency in practically all of jazz's dialects, including hard bop, blues, avant-garde, fusion, and Latin music. Critics and peers alike regard Rollins in the same light as such monumental saxophone figures as Ornette Coleman, Lester Young, John



WYNTON MARSAIS

Coltrane, and Charlie Parker, and contemporary upstarts often link their enthusiasm for the art of the horn with a reverence for Rollins. Securing the talents of a master such as

(continued on next page)

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4:00-8:00 p.m. — Beginning acting
Sunday, October 2-1:00-5:00 p.m. — Audition preparation and cold reading

183-7058

P.S. Be sure to catch me on Knight Rider, October 23-8:00 p.m., NBC.

P.S. October 4-November 4 may be the last two months of studio classes until the summer of '84. Future classes offered only in two shows this season at The Denver Center Theatre Company.

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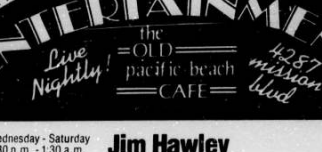
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(as he proves on his recent recording of classical trumpet concerti). Marsalis is equally adept at stretching out in the post-bop jazz context he favors. With a full, luminous tone, flawless technique, and a phraseology that alternates between late-Sixties Miles Davis and vintage Lester Bowie, Marsalis is sufficiently armed to bring his own personality to an array of jazz styles that predate Seventies funk and fusion (two forms he has thus far eschewed). The major knocks

(continued on page 12)



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ROCKIN' WEEKEND

Friday & Saturday, September 30 & October 1

Boyz n the Band plus **THE HEROES**



Two bands \$3
Two dance floors
Three bars
Three music video screens

SUNDAY

Sunday, October 2

KGB-FM 101 PARTY NIGHT

with **PAT MARTIN**
Drink specials, surprises, major premiere movie ticket give-aways and personalities.

with the new **TOYS**
& special guest

MONDAY

Monday, October 3

Monday Night Football
N.Y. Jets vs. Buffalo

12:50 a.m. wide screen TV bars and drink specials
Carved ham and roast beef sandwiches, and
half-price potato skins.

After the game

TOYS
& special guest

TUESDAY & WEDNESDAY

Tuesday & Wednesday, October 4 & 5



Moving Targets

Dress code & picture I.D. with ID enforced

CABARET DRINK SPECIALS

SUNDAYS: Vodka \$1.10 MONDAYS: Long Island Ice Tea \$1.10

TUESDAYS: Melon Balls \$1.10 WEDNESDAYS: Kazis \$1.10 THURSDAYS: Margaritas \$1.10

2828 Camino del Rio South, Mission Valley 290-2828

continued from page 101
against Marsalis are the occasional formlessness of his solo forays (in which he often displays every qualification of the jazz virtuoso except a sense of direction), and a less-specific lack of originality. But at twenty-one, Marsalis has plenty of time to overcome these deficiencies. Marsalis will be backed by his crack quintet (which features his brother, Branford, on sax), and will share the spotlight with vocalist Bobby McFerrin.

If you heard McFerrin at last year's San Diego Jazz Festival, you remember three things about him: he physically resembles ex-Patrick O'Leary Smith, he charms an audience with his exuberance and alacrity, and he possesses a supple, pliable voice that conforms to the shape of an uptempo piece or jazz/pop ballad without abandoning nuance and interpretation. Some find McFerrin a bit precious for their taste. I do not, and I look forward to hearing him perform with Marsalis's band, which will probably push him to his limits.

Critics and musicians have been predicting immortality for tenor saxophonist Chico Freeman for years now, and with occasional halting steps he's been strolling into position under that mantle ever since "graduating" from Chicago's Association for the Advancement of Creative Music (AACM). Blessed with formidable technique — incredible speed, precision, range, and a virtuosic awareness of timbre and pitch — Freeman has the chops to do it all. When he's on his feed, Freeman can move from spitting, hissing abstractions to high-energy swinging to rich, lyrical romanticism with a marvelous elasticity.

Freeman's few detractors claim that his prominence owes to his dalliance with mainstream elements, but that's a myopic view. I think of Freeman as one might regard a lover of classic cars. He tinkers with fundamental structures that have withstood the test of time, not to change them or make them his own, but to infuse them with new life. Having for the most part escaped the gravitational pull of Coltrane's influence, Freeman continues to construct his own oeuvre with writing and arranging that suggest a still-emerging originality.

When Freeman and his quintet hit the stage here, they'll be joined by none other than flutist James Newton, who had become a fixture of the San Diego Jazz Festival. Newton has been featured in this column (and everywhere else, for that matter) before, and the superlatives I've used in the past still apply, with one qualification. Where Newton has usually been thought of in much the same way that critics now regard Marsalis — young, gifted with transcendent technical prowess, possessed of an almost uncanny understanding of and mastery over his instrument and its many temperaments — we can now add maturity to the roll call of Newton's attributes. On his recent, self-titled album for the Gramavision label, Newton unveils a depth and breadth in his composing that was only present in a few earlier recordings, and his ability to strike an accord between the opposing camps of formal structure and abandon has never shone in

M's Club
ROCKIN' P.A.

MOM'S
278-4853
945 Garnet Pk.

Tonight, Thursday through Saturday, October 1



DIRK DEBONAIRE

Featuring selections from his new album, "Debeachery"
Thursday — Ladies' Night
All ladies admitted free as guests of Dirk, plus Long Island Iced Teas \$1.25 all night.

Sunday & Monday, October 2 & 3
Mom's celebrates San Diego's local recording artists, featuring:



JOEY HARRIS

& THE SPEEDSTERS
with special guests
SURE and PARIS

Monday, October 3
SURE
with special guests

MISS D'MEANOR



and **VICTIM**

All well drinks 75¢ from 8-9pm

Sunday

Giant 13 oz. drafts - 75¢

Kazis	Tequila	Vodka
Monday \$1.25	Tuesday \$1.25	Wednesday \$1.25

Super specials all night long

Tuesday & Wednesday, October 4 & 5

Automatics



Next weekend
Automatics

Every night's a special night at M's Club

WE ROCK PACIFIC BEACH

For booking information contact Talavisions

275-4315 755-3443

San Diego

KOOL JAZZ FESTIVAL
1983

Sept. 23-Oct. 2

San Diego Jazz Festival, Inc., and
Brown & Williamson Tobacco Corporation
present the

Celebrate San Diego!

There's only one way to play it.

Produced by George Wein



SONNY ROLLINS



HUBERT LAWS



DAVE BRUBECK



CARMEN MCRAE

Fri., Sept. 30

"Opening Night": Sonny Rollins, Betty Carter & Her Trio

Mandeville Auditorium, UCSD - 8:00 P.M.
Pre-Concert Reception with photography exhibit
hosted by Los Vinos winery. On the grass
outside auditorium - 6:45 P.M.
\$16.00 (Advance)*; \$18.00 (at door)*

Sat., Oct. 1

"KOOL JAZZ Picnic 1": Hubert Laws, Wynton Marsalis Quintet with Bobby McFerrin, Chico Freeman Quintet with James Newton, Johnny Copeland Blues Band with Arthur Blythe

South Lawn, Revelle Campus, UCSD -
12:00 NOON to 6:00 P.M.
\$12.50 (Advance); \$14.50 (At Gate)
Children under 12: Half-Price

"Artists of the 80s — Focus on Women": Tania Maria, Amina Claudine Myers

Mandeville Auditorium, UCSD - 8:00 P.M.
\$9.00 (Advance)*; \$11.00 (At Door)*

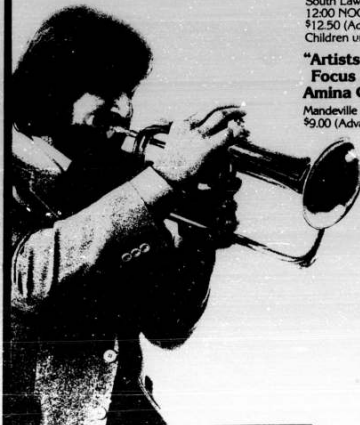
Sun., Oct. 2

"KOOL JAZZ Picnic 2": Dave Brubeck, Carmen McRae, George Russell New York Big Band, plus Harold Land Quintet

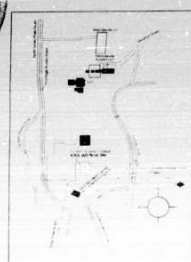
South Lawn, Revelle Campus, UCSD -
12:00 NOON to 6:00 P.M.
\$12.50 (Advance); \$14.50 (At Gate)
Children under 12: Half-Price

KOOL JAZZ Picnics will take place rain or shine.
NO bottles or alcoholic beverages permitted at
the picnic site. Gates open at 11:00 A.M.

*Reserved Seating



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.



Directions to KOOL JAZZ Festival Picnics

I-5 to La Jolla Village Dr.;
head west to second light,
turn right (Torrey Pines Rd.);
follow signs to picnic site.

KOOL JAZZ Picnics will take
place on the South Lawn,
Revelle Campus, UCSD —
between Mandell Weiss
Theatre and Humanities
Library.

Ticket Information:

Tickets for festival concerts on sale now at all Ticketron
outlets. Ticketron Phone Charges: (619) 231-3554.

For general Festival information, call (619) 454-3520
or (619) 454-1404.

Artists subject to change

Official KOOL JAZZ Hotel

Shiraton on Harbor Island

Reservations: (619) 454-3520

Official KOOL JAZZ Radio Station

Live Out
for more info

17 mg. "tar", 1.1 mg. nicotine
av. per cigarette, FTC Report Mar. '83.

Belly Up
145 SOUTH CEDAR / QUE / JOLIND BEACH CH 92075

THIRD EAR RECORDING STUDIO
offers high quality live & 1/2 track recording. Call Malcolm Falk 481-8140 after 11 am

Tonight: Thursday, September 29 9pm
Tickets available at Belly Up Tavern and all Ticketron outlets

THE BUS BOYS
with guest **JOHN SCOTT**
Friday & Saturday, September 30 & October 1 9pm
Rock & Roll with

Moving Targets
Sunday, October 2 9pm
Rockin' Rhythm & Blues
From Washington, D.C.
Rounder recording artists

Monday, October 3 10 30pm
DIRTY DEBONAIRE
Every Tuesday 9pm
INTERNATIONAL REGGAE ALL-STAR

Wednesday, October 5
THE BEAT FARMERS
Buddy Blue, Rattle & Roll, Country Disk
The very finest in Weekless Westerns, Bug-eyed Ballads,
Head-buttin' Rockabilly, Suicidal Blues, and Hayseed
Boogie Woogie
Coming: Thursday, October 6 9pm
Reggae Dance Concert
MUTABARUKA
with guests
THE HELLBOYS

Friday & Saturday, October 7 & 8
BRATZ FANULOUS THUNDERBIRDS
BILLY & THE BEATERS
JOEY HARRIS & THE SPEEDSTERS
JOEY JUSTICE, JOHN SCOTT
BLUE HIDDEN
LES DUDES
Lazetime piano interlude with the multi-talented, multi-style
DOUG RANDAL
Weekdays noon to 1:30 pm

FREE AFTERNOON CONCERTS 5 TO 8 PM
STONE'S THROW Wednesday
Vintage jazz & Swing
CHICAGO SIX Friday
Crossover jazz
WHOLLY CATS Saturday
4th jazz
HAPPY HOUR 7 DAYS A WEEK 7 TO 10 PM
Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern.

FOR INFORMATION CALL 481-9022

(continued from page 12)

Better light. And, of course, '85 flutists go, this is The Dude. In his first concert here last March, and in subsequent appearances in such locales as the recent Long Beach Blues Festival, blues guitarist Johnny Copeland has given credence to the critical heasms that attended his issuance from the Texas blues circuit a few years ago. Copeland is not as misplaced on this bill as one might think, since his jazz-inflected, sax-like phrasing serves as a logical bridge between jazz and its roots. And besides, someone who sings and plays as well as Copeland should be a welcome addition to any roster of talent. Copeland's blues band will be augmented for this performance by esteemed alto saxophonist Arthur Blythe (who was raised and educated here). Blythe has earned his stripes as an avant-gardist with a tendency to drift into the middle lane, but much of his playing and composing is blues-based (check out his recordings on the India Navigation label), so this is a "homecoming" for Blythe in more ways than one. Blythe and Copeland together should be something to hear.

Certainly not the least of the artists to be presented at Saturday's picnic show is flutist Hubert Laws. Laws was the first jazz flutist to turn me on—I first heard his recordings while in high school—and so I reserve a soft spot in my left armpit for his estimable skills. Because Laws has been so ubiquitous over the years, recording and gigging with just about everyone you can think of and always maintaining high standards of taste and execution, it is a little too easy to take him for granted. To do so would be less a slight of Laws's stature than a disservice to oneself. Hubie can still blow. This Saturday program, which is a veritable festival within a festival, will begin at noon and will be held on the spacious South Lawn of UCSB's Revelle Campus.

That evening, the festival will showcase Tania Maria and Amina Claudine Myers in its "Artists of the '80s Focus on Women" segment. I am unfamiliar with Myers, and so must withhold comment on her appearance here. Maria, who is making her San Diego debut at this festival, is a Latin singer/pianist working and living in New York. Since my travel itinerary of late has been limited to cities within Southern California, I have not had the opportunity to hear her in live performance, but am told that she performs with the kind of verve usually missing in the remote, calculated performances of such Latin/fusion artists as Flora Purim and Airto. That's enough of a recommendation for me. Maria and Myers will be presented in UCSB's Mar-de-Vie Auditorium.

The final program of this festival will take place on Sunday and will follow the picnic format of the preceding day. Featuring Dew & Swing, Carmen McRae, George Russell and the New York Big Band, and the Harold Land Quintet, this "Rock Jazz From 7 to 10" has a flavor distinct from the week's other shows. Brubeck, as they say, needs no introduction. A pioneer of odd meters in the Fifties, when he had such young reprobates as the late altoist Paul Desmond and the late vibist Cal Tjader in his band.

(Continued on page 13)

MY RICH UNCLE'S
6205 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

Thursday, September 29

LIQUOR, LIQUOR
50¢ DRINKS
all night

VOYAGER

Friday & Saturday, September 30 & October 1

GRAND RE-OPENING PARTY
Liquor to be served.

KGB-FM 101
NIGHT
with Sue Delaney

FREE ADMISSION
(with KGB card and 9pm)
\$1.00 MARGARITAS ALL NIGHT
VOYAGER AND WHITE DWARF

Sunday, October 2

17 YEARS & UP
FREE DRINKS ALL NIGHT
VOYAGER

Monday, October 3

ELLA RUTH PIGGEE
No cover charge.

Tuesday, October 4

KGB-FM 101 SHOW
YOUR HOST **JIM McINNES**
\$1.00 off with KGB cards
25¢ DRINKS
8PM-10PM

plus Wednesday, no cover charge all night 50¢ drinks all night

Saturday, October 8, 1983

Robert Silver Entertainment Group

in association with **KIFM98**
proudly presents

JAZZ FEST '83

DAYTIME JAZZ FEST
from Noon till 5 PM.

TICKETS ON SALE NOW

Featuring
SEAWIND
DAN SIEGEL
HEAVEN AND EARTH
featuring Steve O'Connor
ELLA RUTH PIGGEE
"The Queen of Jazz and Soul"
HOLLIS GENTRY / BRUCE CAMERON
ENSEMBLE

TICKETS: \$8.00 at the door/\$5.00 in advance (if purchased through TELESEAT)

NIGHTTIME JAZZ UNDER THE STARS

Two Shows
7 PM and 10:30 PM

Very Special Guest
ERIC GALE

LEE RITENOUR BAND
featuring Harvey Mason

McCoy TYNER

TICKETS: \$10.00 general admission/\$15.00 reserved/\$16.50 VIP

Starlight
Bowl Amphitheatre

ROBERT SILVER

SPIRIT
1230 Buena Vista Ave. 276-3993. Free, cashless, dancing, air conditioned—21 or up

Thursday TONIGHT METAL HEADS PRESENT
Roger Nimsar and Jody from GIRL TALK
PANTHER
meets Finger Flares
KILLER CROWS
with
RED SHARK

Friday SEPTEMBER 30
Columbia recording artists—four ladies from L.A.
THE BANGLES
"I Want You" and they do.
With EDM recording artists San Diego's
PENETRATORS
"Where's Tom?" & "Walk the Beat"
and all-girl body rockers
SHEBA

Saturday OCTOBER 1
performing "House of Joy"
at their latest hit
"Modern Day Love"
with San Diego's MCA
recording artists
JOEY HARRIS & THE SPEEDSTERS plus
TAMI & THE MONTHLIES
plus special guests **STEVE WEST** and the Channel 6 camera crew for the
celebrating of the 91X Rock of the 80's TV show aired on Saturdays. So wear your clothes.

Tuesday OCTOBER 4
Drop EDM recording artists
TROWERS
with
SHEBA
(Check out the 2nd anniversary sale special)

Wednesday OCTOBER 5
RETURNS! From a summer work far-flung program
moving down in the Rocky Mountains.
GUY GOODE & THE DECENT TONES
meets
BOWLING FOR LARVA
and
THE SUBTERRANEANS

TOMORROWS OCT 6th: PRINCE & ALLES, DR. MITCH CORNISH &
THE HELLBOYS, 8th THE HEARD
15th: 91X presents **DIN**, 22nd **DANIEL SOFER**.

Rolling Eye MUSIC REPORTS
The modernizer charges of possession
and consumption of alcohol filled against
Merle Haggard for drinking on stage
have been dropped & the affair has been
labeled an "unfortunate misunderstanding."
Haggard was arrested after a
May 26th show at the Asheville Civic Center
in North Carolina. The DA says he
now realizes that drinking is part of the
act and is reportedly worried about the
fact that the incident has given him
a reputation. Kind of reminds me of the
accusing car driver stopped by the FBI and
then asked, "Have you been drinking?"
he replied, "Sure, just got off work and
it's part of my act." Speaking of getting
off Tuesday did the Scramblers have
a good time listening to their jokers
No one sent Fast Flaga from L.A. any
money so they cancelled. Talk to Steve
Harris, their spec. one someone passed
around the bar asking for donations. I
stop. The night closed with Thelma's
improvised show. Wednesday, what was
he a hero? For San Diego County
Jail. Reissers began with the no 10
musical instrument from him since Speedler's
their sec. outdoors. Then came the in-
siders, not many though. Mitch Cornish
of the Hellbonds closed the night an-
nouncing they now belong to Lower
Merle. Records are support resisting
driftiness. Thursday Victim traded metal
for the week. Black Horned didn't make
it cause I don't think it's worth any
thing unless someone plays their
act. But I like it. It's the crowd it and
played a better one. Michael Pruden
brought an animal there. He'll be free
and the fun game again. Side con-
tains a list of the collected waiting list.
Thelma's

(continued from page 14)
Brubeck can be credited with bringing jazz into the living rooms of middle America. A "classical" jazz pianist whose composing was the forerunner of what is often termed "chamber jazz" these days, Brubeck was a pianist whose clean, unadorned phrasing and deft use of contrary motion produced two of that era's best-known pieces, "Take Five" and "Blue Rondo à la Turk." Especially without Desmond, whose fragile, tetching alto work provided a warm

counterpoint to Brubeck's cool, stringent style, Brubeck has struggled to achieve a workable chemistry in his subsequent outfits. He nevertheless remains a favorite with mainstream audiences.
One of the legendary interpretive singers, McRae's strong, dramatic voice has been used to great effect in both jazz and pop contexts. While the last couple of decades have witnessed McRae's transformation into more of a pop diva than a pure jazz singer, and although she can't (or

won't) vie with the likes of Carter for sheer assertiveness and purpose, McRae retains the power to extract the melody from a phrase, a melody, and a song.
Russell may not be a household name outside of jazz circles, but as a theorist he has made significant contributions to the art of jazz, most notably in his literate treatise, *The Lullaby Chromatic Concept of Tonal Organization*, a tome which seeks (successfully) to explicate jazz's unique tonal systems. Fortunately for live

audiences, Russell is much more than a theorist. Although he devoted most of his time to writing and musical analysis after being replaced by drummer Max Roach in Benny Carter's Fifties band, Russell's New York Big Band of the late Seventies put much of his avant theories into hard-swinging practice. His current band of the same name has been getting rave reviews, proving once again that the cerebral and the visceral can coexist nicely in music when brought together by a creative mediator.

The Harold Land Quintet replaces the originally scheduled Charles Lloyd Quartet in rounding out this last program, which, like Saturday's, will be performed on the South Lawn of UCSD's Revelle Campus. I hope to see many of you there.
In other concerts this week, the Bus Boys and John Scott will be at the Belly Up Tavern tonight, Thursday, the Bangles, the Penetrators, and Sheba will perform Friday night at the Spirit; Diana Ross will bring (continued on next page)

(continued from preceding page)
her concert in the round show to the Sports Arena on Saturday night; while on the same evening, Margie Adam and Teresa Trull and Barbara Higbie are at the Old Globe Theatre; King Crimson guitarist extraordinaire Adrian Belew is at SIRS's Backdoor; and Dial M and Joey Harris and the Speedsters are at the Spirit.
"Day On The Bay," a jazz program to benefit a famine relief agency and the Mission

Valley YMCA, and cosponsored by the USD Associated Students and Sigma Pi fraternity, will feature the Bruce Cameron/Hollis Gentry Ensemble and the Killer Bee Trio featuring vocalist Keon Lottan, Sunday afternoon at Humphrey's, while several miles and musical light years away, country/pop star Eddie Rabbit and Boxcar Willie will perform at the Lakeside Rodeo Arena. In Wednesday's only concert, Asia will appear at the Sports Arena.

CONCERTS

Bus Boys and John Scott: Belly Up Tavern, tonight, Thursday, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Sony Rollins and Betty Carter and Her Trio: UCSD's Mandeville Auditorium, Friday, September 30, 8 p.m. 454-3520 or 459-1404.

The Bangles, the Penetrators, and Sheba: Spirit, Friday, September 30, 9 p.m., 1130 Buena Vista, 276-3953.

Hubert Laws, the Wynton Marsalis Quintet with Bobby McFerrin, the Chico Freeman Quintet with James Newton, and the Johnny Copeland Blues Band with Arthur Rhyth: UCSD's Revelle Campus, South Lawn, Saturday, October 1, noon, 454-3520 or 459-1404.

Tania Maria and Amina Claudine Myers: UCSD's Mandeville Auditorium, Saturday, October 1, 8 p.m. 454-3520 or 459-1404.

Diana Ross: Sports Arena, Saturday, October 1, 8 p.m. 224-4176.

Margie Adam and Teresa Trull and Barbara Higbie: Old Globe Theatre, Saturday, October 1, 8 p.m., Balboa Park. 280-4529.

Adrian Belew: SIRS's Backdoor, Saturday, October 1, 9 p.m. 265-6947.

Dial M and Joey Harris and the Speedsters: Spirit, Saturday, October 1, 9 p.m., 1130 Buena Vista, 276-3953.

Eddie Rabbit, Carmen McRae, George Russell and the New York Big Band, and the Harold Land Quintet: UCSD's Revelle Campus.

DIEGO'S

presents
Monday night
Football at Large
Drafts 50¢, Hot Dogs 75¢

Tuesday
World Famous \$1 Margaritas
all day and night

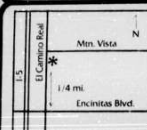
Wednesday
Long Island Iced Tea Night
1/2 price—\$1.25

Thursday
Ladies' Night—all well drinks \$1
Happy Hours 3-6 Monday-Friday
Margaritas \$1, well doubles.

DIEGO'S
MEXICAN RESTAURANTE Y CANTINA
860 Garnet • Pacific Beach off Mission Beach
272-1241

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(next to B. Dalton Bookellers)
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Pacific East Espresso

will present
Lynne & Monty Dickson
singing contemporary/folk
Sept. 29 & 30 and Oct. 1 from 8:30 'til 11:30pm,
and
during our delightful Sunday Champagne Brunch
from 10:30am 'til 1:30pm for a morning of jazz
entertainment Oct. 2.
No cover, no minimum.

WE HAVE THE FINEST FRESH-ROASTED COFFEES IN SAN DIEGO.
NOW WE HAVE THE FINEST JAZZ ENSEMBLE IN THE CITY, TOO!

Walk through our wonderful Gourmet Coffee and Accessory Store;
dine in our charming continental cafe.
• 24 varieties of gourmet coffee beans • Fine wines and imported beers
• 36 of the world's finest brewing teas • Wonderfully special desserts
• Coffee brewing equipment and accessories • Indoor/outdoor dining
• Weekend jazz entertainment • Espresso bar
• Great food in generous portions

Open Mon.—Thurs. 8:30am–10:00pm; Fri. & Sat. 8:30am–12 midnight;
Sun. 9:00am–6:00pm

BACCHANAL PRESENTS REPTILE HOUSE

Every Thursday & Sunday
9:00pm to 2:00am

Thursday, September 29
Every drink in the house \$1.00 till 10:00pm
Party King Drink Specials through the night

Friday, September 30
11 SONS BLACK TANGO
\$2.00 cover charge
Funk discs after show
Kamikazes \$1.00 all night

Saturday, October 1
**PENETRATORS PLAYGROUND SLAP
PERSONAL CONFLICT**

Sunday, October 2
REPTILE HOUSE DON'S BIRTHDAY

Tuesday & Wednesday
LADIES' NIGHT For information call 460-4393

Wednesday
PLAYGIRL CENTERFOLD NIGHT

Upcoming concerts:
MARIANNE FAITHFULL—October 12
HOWARD DEVOTO—October 26
CRAMPS—November 19
JACO PASTORIS—November
(Advance tickets for Marianne Faithfull, Devoto,
Cramps available at Bacchanal, Off the Record,
Loe's, Staff Competition, Ticketron & Blue Meanie.)

8022 Clairemont Mesa Blvd.
Info—560-9022 560-9353 Monday—closed

HALCYON

4258 W. Pt. Loma 225-9559

Thursday, Friday & Saturday
September 29, 30 & October 1

from Las Vegas
Little Sister
all grown up...
Ready to rock



Sunday & Monday, October 2 & 3
THE FEATURES
Playing Music by The Bils

Happy Hour

Monday—Friday, 3:00-7:30pm
\$1.25 well drinks, 50¢ draft & wine, free munchies

HAPPIER HOUR • HAPPIER HOUR
Rock and Roll Happy Hour every Friday. Hot and cold hors d'oeuvres,
well drinks 75¢, draft beer and wine 50¢.
September 30
9:30-8:30pm 9:00pm-1:40am

THE ROOSTERS Little Sister
Dining room opens daily at 4:00 p.m.

Every Wednesday night is **Dollar Night**
—all well drinks, domestic beer, and wine for only one dollar all night long.

Thursday night is **Ladies' Night**
—ladies admitted free, plus special drink prices

Coming attraction
October 4-8
Tuesday-Saturday

0620

Looking For Mr. Good Bod



Beginning October 4th

Every Bod has heard about it...Every Bod can play it again. Every Tuesday night the ladies from the audience choose guys from the audience as MR. GOOD BOD based on personality, dancing abilities and appearance.

★ FREE T-SHIRTS FOR CONTESTANTS & JUDGES
★ SPECIAL DRINK PRICES FOR ALL
★ FREE HORS D'OEUVRES DURING HAPPY HOUR

Crystal T's Emporium

500 Hotel Circle North, Mission Valley 294-9010

Bodie's ADULT PLAYGROUND

No cover — all bands start 9:00 pm

Thursday, September 29
former radio & T.V. personality

Disc jockey **ART SPENCER**
Dance contest, musical quizzes & prizes

Friday, September 30
WEST COAST BAND
Rock 'n' roll at its finest

Saturday, October 1
back by popular demand **TANGENT**
plus **SCRAMBLERS**

Bodie's — two Sundays & Mondays
**BIG SCREEN FOOTBALL
ON SUNDAY & MONDAY NIGHTS**
During game: 25¢ drafts, \$1.00 pitchers,
75¢ bottle beers, 75¢ well drinks, and the kitchen's open.
Plus, former radio & T.V. personality

Disc jockey **ART SPENCER**
will be appearing Sunday & Monday 8:00 pm–1:30am
featuring music from the '30s to current music of today —
up to 6,000 selections. Come & have Art play your favorite record.

Wednesday, October 5
Clear Spot presentation — San Diego's weekly
ALL-STAR BLUES JAM hosted by Rick Gazlay
All jammers welcome — bring equipment and sign up by 8:00 pm. No cover.
Coming — **CRUIZIN', THE ELECTROFUNK CNET** — great hypnotist show.
Look for our Turkey Shoot.

Corner of University & College
6149 UNIVERSITY AVENUE
583-5700

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach 755-6733

No cover until 9pm
Happy hour every night \$5.00 well drinks

Thursday, Friday & Saturday
THE REFLECTORS
featuring two former members of The Kids plus two special guests

Monday
Monday Night Football
New York Jets vs. Buffalo Bills
See the game on our 20-foot screen plus four other screens
Draft beer 1st Qtr. 2nd Qtr. 3rd Qtr. 4th Qtr.
25¢ 50¢ 75¢ \$1
Draft = a dog for a buck during the game

Tuesday
9IX College Night
featuring MCA recording artists
Joey Harris & the Speedsters
plus special guest **Usher** **Madison** featuring former members of the **Mo'Nique** and **Sage** 2nd place Rock Wars '83.
\$1.00 beer, wine & wells all night

Wednesday
Surprise Party—TSA Band, see all night
Call for band information
Coming in October: **Dirk Bozz**, **Rock**, **Network**, **Clubland**, **Jazz** with **Richie Cole**, **The Max Debs** and our special Halloween Party

ESCONDIDO'S DISTILLERY EAST Ages 17 and up
Bill Coviello Presents
featuring **THE KIDS**
plus special guests and
Rock 'n Video
Friday & Saturday
Rock 'n Video
Experience the largest video dance machine in Southern California with
Rockin' Sound by
Nelson
Back-to-school special
all admissions only \$2.99
Hot Sex of Black Wax with T. Alexander
Wednesday
9IX Night
Celebrate your act together and join us and 9IX in
Southern California's Air Band Contest Preliminaries
This Wednesday, our 2nd semi-final competition. Semi-finalist No. 2 to be picked this week. Semi-finals winners will compete in the finals for more than \$1,000 in prizes. Winners chosen by audience, each contest will be videotaped.
All concerts minimum age 16
Mission & Metcalf, Escondido
741-9393
Every Wednesday—Sunday 6:30 pm 'til 1:35 am
Ages 17 & up
Further concert & band information
741-9394
All bands subject to cancellation

South Lawn, Sunday, October 2, noon. 454-3320 or 459-1404.
"Day On The Bay" featuring the **Bruce Cameron/Halls Gentry Ensemble** and the **Killer Bee Trio** featuring **Keyon Letaas**.
Humphrey's, Sunday, October 2, 1 p.m., 2301 Shelter Island Drive, 560-9800.

Eddie Rabbit and Boscar Willis: Lakeside Bldg Arena, Sunday, October 2, p.m., 12584 Mapleview, Lakeside. 753-9386.

Aala: Sports Arena, Wednesday, October 3, 8 p.m., 224-4176.

Harvey and 52nd St. Jive: Horton Plaza, Wednesday, October 3, 11:45 a.m., Broadway at Third Street, downtown.

The Models: Fox Theatre, Thursday, October 6, 8 p.m., 720 B Street, downtown. 235-4203.

Metalheads: Billy Up Tavern, Thursday, October 6, call for time, 141 South Cedros Avenue, Solana Beach. 481-9022.

Santana: SDSU Open-Air Amphitheatre, Friday, October 7, 8 p.m., 285-6947.

Linda Ronstadt: San Diego Stadium, Saturday, October 8, immediately following the Artex football game, Mission Valley.

Patti Page: Fiesta Dinner Theatre, Monday, October 10, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley. 697-8977.

Marianne Faithfull: Bacchanal, Wednesday, October 12, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8069.

The Crusaders: Humphrey's, Thursday and Friday, October 20 and 21, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

Michael McDonald: SDSU's Open-Air Amphitheatre, Saturday, October 22, 8 p.m., 285-6947.

Howard Devoto: Bacchanal, Wednesday, October 26, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8069.

Jimmy Buffet: SDSU's Open-Air Amphitheatre, Friday, October 28, 8 p.m., 285-6947.

Discharge: Adams Avenue Theater, Saturday, November 3, 8 p.m., 3325 Adams Avenue, Kensington. 281-3657.

Cramps: Bacchanal, Saturday, November 19, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8069.

CLUBS
Club listings are compiled by Linda Neri. If you wish to be included, please call 484-9022. Thursday, afternoon or Friday before, 5:00 p.m. The listings are free.

RODEO
Foreign Thursday through Saturday, October 1
WHEELS
Sunday, October 2
Call club for information
Monday, October 3
JOHNNY ALMOND
Tuesday & Wednesday
CLUBLAND
Number of Las Vegas, Dr. 2nd Villa La Jolla Dr.
You must call for club info and picture ID is required. Dress 457-5100

North County

Barr-X Ranch House: 119 East Broadway, Vista. 725-9559. Gigs and blues, Sunday; Dark Debonaire, rock and roll, Monday; the International Reggae All-Stars, reggae, Tuesday; the Beat Farmers, rockabilly and country, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Duesland, Friday; Wholly Cats, '40s swing, Sunday.

Billy Up Tavern: 141 South Cedros Avenue, Solana Beach. 481-9022. The Bus Boys, rock and roll, John Scott, rock and roll, "Blonde Bruce"

Thorp, blue, Thursday; Moving Targets, rock and roll, Friday and Saturday; the Night Hawks, rhythm and blues, Sunday; Dark Debonaire, rock and roll, Monday; the International Reggae All-Stars, reggae, Tuesday; the Beat Farmers, rockabilly and country, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Duesland, Friday; Wholly Cats, '40s swing, Sunday.

Le Chalet
Entertainment by the Sea
DANCING
Nine Nights! Never a cover charge.
Le Happy 5-7 Mon.-Sat.

HURRICANES
Batten down your hatches! The Hurricanes will blow you away with raw "house-party" blues and rock & roll. Bobby Chevrolet—guitar; Spider Webb—drums; Randy Ross—bass; Michael Aristotle—harmonicas; Dave Camp—Hammond organ, piano.

Thursday, Friday & Saturday
September 29, 30 and Oct. 1
Batten down your hatches! The Hurricanes will blow you away with raw "house-party" blues and rock & roll. Bobby Chevrolet—guitar; Spider Webb—drums; Randy Ross—bass; Michael Aristotle—harmonicas; Dave Camp—Hammond organ, piano.

Rock 'n' Roll with
Sunday & Monday, October 2 & 3
Fuze
Tuesday & Wednesday, October 4 & 5
Spaghetti Feast
Monday Night Football
7-foot wide-screen T.V.
Chargers vs. N.Y. Giants
Sunday, October 2, 1 p.m.
5046 Newport Ave. Ocean Beach
222-5300

BEACH CLUB
OCEAN BEACH, CALIFORNIA
1921 Bacon Street (Newport and Bacon)
Ocean Beach. 222-6822
Proudly presents
Thursday, Friday & Saturday, September 29-October 1
JENKX
DETROIT ROCK
Sundays & Mondays
Dance to the hot sounds of today & yesterday
by D.J. "Julma"
Dance Contest—every Sunday

BACKDOOR
Saturday, October 1, 9:00 pm
King Crimson guitarist
adrian belew
\$4.50—SDSU students, \$5.50—general public. Festival seating—on the floor!
Tickets available at Aimee Center Box Office, Off the Record and all ticketron outlets.
Information—205-6947 or 205-6562.
Sponsored by the Associated Students of SDSU—

Pancho's
Award-winning Mexican Cuisine
Thursday, Friday & Saturday
The sensational one-man band
Doug Dee
Rock 'n' roll/contemporary
October 1 & 2
Mexican kamikazes & margaritas \$1.00 all day long
Breakfast Specials
Pancho's Huevos Rancheros 95¢
Gringo Special—2 eggs any style toast & potatoes a la casa 95¢
Sunday Jam Sessions—4:00-8:00 pm
5 Careless Lovers featuring Bob Long
Monday Night Football Specials:
Happy Hour—prices (during game): super-famous Carnitas Tacos 50¢; Discotheque with D.J. Pancho, Sun—Wed. 9:00-1:00 am. Strolling Mexican guitarist **Davis Zambrano** Mon.—Sat. **Happy Hour Mon.-Sat., 5:00-6:00 pm.** Well drinks & margaritas \$1.00, nachos 95¢, wine & domestic draft 75¢. Now serving breakfast daily, 7:00 am.
Open 7:00 am daily. Breakfast, lunch, dinner. Food to go. 1309 Camino Mar, Del Mar 481-0414

Bobby C's, 485 First Street, Encinitas. 436-7197. Yikes, rock and roll, Thursday through Saturday; Spectra, rock and roll, Sunday through Tuesday; Illusion, rock and roll, Wednesday.

The Country Side Restaurant and Lounge: 450 Douglas Drive, Encinitas. 757-0860. New Country, country, Wednesday through Saturday, and Sunday afternoon; Fallbrook, country, Tuesday.

C.W.'s Saloon: Carmel Valley Road at Via Cortina, Del Mar. 275-6556. Live country music, Wednesday through Saturday, call club for information.

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach. 755-6733. The Reflectors, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday and Tuesday.

Firefly Lounge: 439 West Washington, Escondido. 745-1801. Network, rock and roll, Wednesday.

Fish House West: 2633 South Highway 101, Cardiff. 753-6438. Live jazz, Thursday through Saturday, call club for information.

Gentleman's Choice: 1020 San Marcos Boulevard, San Marcos. 744-5215. Barry Cunningham, rockabilly and ballads, Thursday through Saturday.

Glenn's, 380 North El Camino Real, Encinitas. 942-1676. The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; Freefall, jazz, Sunday; the Reflectors, rock and roll, Tuesday; Time Machine, vintage rock, Wednesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244. Tony Soraci and Co. with July Ames, contemporary, Tuesday through Saturday.

Hill House: 2730 Via de la Valle, Del Mar. 755-6614. Live entertainment, call club for information.

Hungry Hunter: 1221 Vista Way, Oceanside. 433-2633. The Breakers, rock and pop, Wednesday through Saturday.

Jolly Roger: 1900 North Harbor Drive, Oceanside. 722-1831. The Reflectors, rock and roll, Tuesday; reggae, Tuesday through Saturday; early evening Sunday.

Ken's Pub: 1330 North Santa Fe, Vista. 540-9606. Jack Johnson, country, Friday.

Monterey Jack's: 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2489. Live entertainment, call club for information.

Noodel's: 3115 South Pacific Highway, Solana Beach. 755-2585. Double Vision, contemporary, Wednesday through Saturday.

Old Time Cafe: 1461 North Highway 101, Leucadia. 436-4036. Maggie Wright, folk music; Thursday: Jon and Erika Wilson, English, Celtic, and Appalachian folk music; Friday: Sam Hinton, folk songs and stories; Saturday: Melissa Morgan, folk harp music; Sunday: brunch, the Peter Soraci Trio, jazz, Sunday afternoon; David Marchant, comedy, stories, and music; Sunday evening: Old Time Hot Night, Tuesday; Blue Plate Special, Latin and American folk music, Wednesday.

Pacific East Espresso: 235 North El Camino Real, Encinitas. 436-1248. Lynne and Monte Jackson, pop, Friday; Saturday, and Sunday afternoon.

Pancho's: 1309 Camino Del Mar. 481-0414. Jack Costanzo, contemporary American and Latin music, Wednesday through Saturday; the Five Careless Lovers, bluegrass session, Sunday afternoon.

Pea Soup Anderson's: 890 Palomar Airport Road, Carlsbad. 438-0880. Jubilation, contemporary, Wednesday through Saturday.

Pizza Chalk: 918 South Santa Fe,

First it was **Richard Hell** and **Television**.

Then it was **Richard Hell** and **The Voidoids**.

Now it's **RICHARD HELL** in his first movie—

S... I THERE GENS



Starts Friday—One Week Only!
BROADWAY PLAYHOUSE
8th & Broadway, downtown San Diego. 339-3243
(Showtimes 6:30 & 8:15 10:15 Fri & Sat)
Closed Mondays. \$3.50 adults, \$2.50 children.

\$1 OFF admission to the 5:30 show with this ad through 10/6/83

The Trojan Horse
6179 University (College & University) 582-1070
Wednesday-Saturday
WELL DRINKS (8-10pm)
Wednesday & Thursday 50¢ Friday & Saturday 75¢
Sunday
Miss D'Meanor
\$1 drink specials at every break
Next week—**Bandit**

PROPHET PRODUCTIONS PRESENTS
BURNING SPEAR
AND HIS BURNING BAND
LIVIE
DIRECT FROM JAMAICA
IN A FULL MOON HARVEST CONCERT
THUR. OCT. 20 • 8 PM
CLUB REGGAE ON BROADWAY
24TH & BROADWAY IN GOLDEN HILL
THE LARGEST SKANKING FLOOR IN SAN DIEGO WITH ROOM TO BREATHE
ALL AGES ADMITTED FOR INFO AND TICKETS CALL 234-4211 OR 263-1666

Vista, 758-5740. San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. Telegraph Canyon, country, Wednesday through Saturday, country dance lessons, Wednesday.

Power Mine Company, 12175 Poway Road, Poway, 748-7296, 566-2070. Third Degree, contemporary, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889. Live country music, Friday and

Saturday, call club for information.

Rancho Ina, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000. Ted and Dave, contemporary, Tuesday through Saturday; Robert and Terry, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611, 277-2146. Downtowners Lounge, Debbie Pace, Marino, and York, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday; Dining Room, Peter Robbertsch, contemporary, Monday through Saturday.

Reuben's, 2515 El Camino Real,

Carlsbad, 434-1766. Live entertainment, call club for information.

Roxy, 517 East First Street, Encinitas, 436-5001; Firefall, jazz, Friday and Saturday; Dance of the Universe Orchestra with Peter Sprague, jazz, Sunday.

Ruby's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656. Art Hall, piano bar, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Escondido, 753-1124. Kent Horner, contemporary piano, Thursday; Jonathan Rowe, contemporary piano, Friday; Molly Glasgow, contemporary piano,

Saturday; Sue Jo Mitchell, contemporary piano, Sunday; David Reddie, contemporary guitar, Monday; Gina Sero, contemporary guitar, Tuesday; Maggie Wright, contemporary guitar, Wednesday; Live music, lunch time, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9000. Stampede, country, Tuesday through Saturday.

Tepee Room, 1270 Main Street, Ramona, 789-3735. Roy, country and vintage rock, Friday and Saturday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757. The Echoes, vintage rock, Thursday through Saturday; The Breakers, rock and pop, Sunday through Tuesday; Gina and Hip Pocket, rock and roll, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Tony Ortega and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. Pat Chance, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, Destiny, rock and roll, Thursday through Saturday; live music of the '60s, Tuesday; Mayhem, rock and roll, Wednesday; Turf Room, Joe Patton, contemporary, Friday and Saturday; Derby Room, Recorded music with DJ Lou Taverna, Friday and Saturday.

Whiskey Flats, 1260 West Valley

Parkway, Escondido, 745-8640. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; The Reflectors, rock and roll, Sunday and Monday; Robyn Barr, rock and roll, Tuesday and Wednesday.

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666. Rick Michael, variety, Wednesday through Sunday; Mimi, synth, contemporary and standards, Tuesday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434. Paul and Kathy, contemporary dance music, Tuesday and Wednesday.

"Bahia Belle", at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Lounge, Travelers '83, contemporary, Tuesday through Saturday; jazz jam session with Joanne and Jimmy Chaffin, early evening Sunday; Piano Bar, Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street,

rock and roll, Thursday through Saturday.

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla, 434-3288. Live jazz, Sunday, call club for information.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Talent night with MC Rob Huff, Andy Bruggemeyer, Mike Mosley, Rick Gasky, Cathy Curtis, and Camille, Tuesday; magic shows, Wednesday.

Carina Valderi, 4445 Larnot, Pacific Beach, 270-8650. Phil Beeber, guitar variety, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. London After Dark, contemporary, Tuesday through Saturday; happy hour and evening.

Check's Steak House, 1250 Prospect Street, La Jolla, 454-5325. The New Tuxedo Jazz Band, jazz, Thursday through Saturday; the Media, jazz, Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176. Live comedy shows, Wednesday through Sunday; amateur night, Monday.

Elarbo's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Jesse Davis, pop and jazz, Thursday through Sunday.

Firehouse Beach Cafe, 7222 Grand Avenue, Pacific Beach, 272-1999. Jeff Proctor, mellow music, Friday through Sunday.

Halep, 4256 West Point Loma Boulevard, Loma Portal, 225-9559. Little Sister, rock and roll, Thursday through Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 278-4010. People Movers, contemporary, Wednesday through Saturday; Triple Play,

contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541. The Art Resnick Trio, jazz, Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 770-3220. Ours, rock and roll, Thursday through Saturday; Joe Marillo, jazz, Sunday afternoon; the Nomads, rock and blues, Sunday and Monday; the New Dallas Collins

Band, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262. The Richard James Trio featuring Contessa, jazz, blues, and pop, Friday and Saturday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5300. The Hurricanes, rock and blues, Thursday through Saturday; Headwind, rock and roll, Sunday and Monday; Fuzic, rock and roll, Tuesday and Wednesday.

N's Club, 945 Garnet Avenue, Pacific Beach, 483-7737. Dick

DeBore, rock and roll, Thursday through Saturday; Jeez Harris and the Speedsters, rock and roll, Sunday, rock and roll, Sunday, live rock and roll, Monday through Wednesday; call club for information.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Live entertainment, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Shock, rock and roll, Friday and Saturday.

Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street,

Point Loma, 226-1871. Live entertainment, call club for information.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4660. The Goodall Boys, contemporary, Wednesday through Saturday; talent night, Sunday; dance to recorded oldies, Monday.

Mustang Club/Rocking Horse Saloon, 5955 Sports Arena Boulevard, Loma Portal, 223-5596. Mustang Club, Cimarron, country, Tuesday through Saturday; dance

NEIL DIAMOND

10.24, 10.25 & 10.26

Please stop by one of our offices and leave a \$10 deposit for these upcoming shows:

Coming soon:

Michael Jackson David Bowie Bruce Springsteen
Diana Ross this Saturday — excellent seats still available.

Motels 10.6 **Little River 10.22** **Chargers vs. Seattle** **Dodgers playoffs &**
Michael McDonald 10.19 **Santana 10.27** **World Series —**
Joan Rivers 9.30 **Joan Rivers 9.30** **Excellent seats — 10.9** **reserve now**

World's largest ticket agency **Murray's** **tickets**
A LA JOLLA, THE BEACH, CARLSBAD, ESCONDIDO, ESCONDIDO, IMPERIAL, LOMA PORTAL, MISSION BEACH, OCEAN BEACH, PACIFIC BEACH, SAN CARLOS, SAN DIEGO, SAN MARINO, VISTA, YUMA

San Diego, Glasshouse Square 224-3747 North County, Flower Hill Mall, Del Mar 481-0522
Visa, American Express, MasterCard

NEW!
930-5PM
"The Hergon Breakfast Club"
6 to 10 AM
And 90 Minute Music Sweeps!

Adult Rock

Oh! Ridge

Musical comedy show



Thursday — \$1 well Margaritas
Entertainment from 9:00 pm - 1:30 am
Tuesday through Saturday

Anthony's

Harborside

Directly across from Anthony's Fall, Grotto, on Harbor Drive. For reservations, 232-6136. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 5:30-10:10 pm. Happy hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

TROUSERS

"DROP 'EM"

their new album available at Tower Records, Lou's Records, Licorice Piza, East Coast Records, Off the Record, Aztec Shops, Chameleon Records, Stuff Competition, Blue Meannie and Assorted Vinyl at UCSD.

See 'em live at
Saigon Palace (Zebra Club), September 30
Del Mar Days, October 2, 12:30 pm
Spirit, October 4, 7 & 11
Reptile House (Bacchanal), October 12

Chuck's Steak House

La Jolla's first & finest steak house

Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous salad bar. Dinner served Monday—Saturday 5:00 pm—11:30 pm. Sunday 5:00 pm—11:00 pm.

Live Jazz

New Tuxedo Jazz Band

Wednesday-Saturday

Coming Oct. 5—The Media

1250 Prospect, McKellar Plaza, La Jolla 454-5325

OH RIDGE

BEGINNING OCT. 1TH



Oct 5th
Wednesday Mooshead Night
(The Mooshead Is Loose)
Mooshead only \$1.25 all night



TWOTONES
APPEARING THRU OCTOBER 10

WIDE SCREEN MONDAY NITE FOOTBALL

* All choice sporting events
* Special drink prices
* Hot Dog stand
* Contest & Prizes
* Barbecue after 10:00

Crystal's FRAT HOUSE

* Oct. 4th is the beginning night for "Oh Ridge"
Happy Hour All Night with \$1.00 Well Drinks - 75¢ Beer & Wine

* Anybody wearing any type of Restaurant Clothing will be served Beer and/or Wine for 75¢ - Well Drinks \$1.00.

5404 Balboa Ave. (Genevieve & Balboa) Chattermont, 279-2590

JUST LIKE A REAL CITY NOW!

CLUB I-D
every MONDAY at the
we play real pop-records

"COPA club"
El Cajon Blvd

IT DOES SEE WHAT IT DOES I YA

NO KIDDING, WALTER!

and every Saturday at the Saloon Prison, 500 10th Ave.

JESSE DAVIS
Tuesday through Saturday, 9pm-1am

MONDAY NIGHT FOOTBALL
Giant 6 T.V. screen
\$3.75 Football Dinner Special

Clarico
RESTAURANT
Summer House Inn 7955 La Jolla Shores Dr.

WEATHERS

Jolly Roger

to recorded country music, Sunday.
Rocking Horse Saloon: Dance to
recorded rock and roll. Tuesday
through Saturday. Dr. Iovino,
hypnotist. Friday and Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522. Jim Hawley
contemporary. Wednesday through
Saturday. Ella Ruth Piggie, jazz
and blues. Sunday. The Echols,
contemporary rock. Monday and Tuesday.

Rodco, 8980 Via La Jolla, La Jolla.
457-5590. Wheels, rock and roll.
Thursday through Saturday. The
Johnny Almond Rhythm Revue,
rock and blues. Monday. Cid Laid,
rock and roll. Tuesday and
Wednesday.

Sandtrap Lounge, 2702 North
Mission Bay Drive, Mission Bay.
274-5314. Denny and Kristina,
country and contemporary.
Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue,
Pacific Beach, 273-9189. Cowazz,
country swing. Friday and Saturday.

The Syndicate Night Club, 1174
Chatsworth (at Voltaire) Point
Loma, 226-4578. Opal, rock and
roll, plus guests. Friday. Truth, rock
and roll, plus guests. Saturday.

Texas Teahouse, 4970 Voltaire
Street, Ocean Beach, 226-8849.
Drivin' Wheel, blues and rhythm
and blues. Wednesday and
Saturday. Tom "Cat" Courtney and
the Blues Dusters, blues. Thursday.
the Blue Bird, rock and roll.
Friday.

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park
223-2335. The New Dallas Collins
Band, rock and roll. Thursday
through Saturday. The Stars
Brothers, rock and Beatles music.
Tuesday and Wednesday.

San Diego North

The Abilene Country Saloon, Town
and Country Hotel, 500 Hotel
Circle North, Mission
Valley, 291-7231. Carl Simmonds
and Southern Comfort, country.
Tuesday through Saturday. Tom
Cunningham, country. Wednesday
and Friday. happy hours.

The Alamo, 3093 Clairemont Drive,
Clairemont, 276-2246. Gigolo, rock
and roll. Thursday through
Saturday. live rock and roll.
Tuesday and Wednesday. call club
for information.

Black Angus, 5247 Kearny Villa
Road, Kearny Mesa, 279-3100.
Moment's Notice, contemporary.
Thursday through Saturday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-5862. Quasi
rock and roll. Tuesday through
Sunday.

Humbury's, 6906 Mira Mesa
Boulevard, Mira Mesa, 578-8666.
The Bruce Cameron and Hollis
Gentry Ensemble, jazz. Thursday
through Saturday. Lee Hermsen,
contemporary. Tuesday and
Wednesday.

Cafe in the Valley, 911 Camino de
Rio South, Mission Valley.
293-0229. Richard Niche, classical
guitar. early evening Tuesday
through Friday.

Carriage House, 7945 Balboa
Avenue, Clairemont, 278-2797. Dan
Comrie, country originals.
Wednesday through Saturday.

Crystal's First House, 5404 Balboa
Avenue, Clairemont, 279-2390. The
Two Tones, rock and roll. Thursday
through Saturday. Old Ridge,
comedy and music. Tuesday and
Wednesday.

Dionega's, 5327 Mission Center
Road, Mission Valley, 297-6276. The
Bills and Jennifer, heart music.
The 90s through the 80s. Thursday
through Saturday.

Elmer's, 5327 Mission Center
Road, Mission Valley, 297-6276.

Calendar of Special Attractions

Free entertainment with swapmeet admission
Thursday, Oct. 6 *Guesters* 7:30 pm
Thursday, Oct. 13 *Spirit* 7:30 pm
Sunday, Oct. 16 *Firebirds* 1:00 pm
(Gene Clark Michael Clark original Byrds
vocalist and drummer)
Thursday, Oct. 20 *Little Dream* 7:30 pm
Saturday, Oct. 22 *The Fabulous Drifters* 7:20 pm

New hours for shoppers and sellers:
Thurs. 3:00 pm-10:00 pm, Sat. & Sun. 7:00 am-3:00 pm



Shopper walk-in admission 75¢
Shopper car-load admission \$1.00 per vehicle
Office hours: Wed.-Sun. 9:00 am-6:00 pm.
Closed Mon. & Tues.
Phone 283-5906 24 hrs.

MOODY DUDES



Gershwin to The Beatles
Tues.-Sat., Oct. 4-8 9pm-1am
887 Camino del Rio South
Mission Valley 291-1638

Bobby G's



has brought you live rock
& roll 7 nights a week for
3 years. Come help us
celebrate our
3RD ANNIVERSARY PARTY
Free champagne & hors
d'oeuvres.

Thursday, Friday & Saturday, Sept. 29-Oct. 1

YIKES

Sunday-Tuesday, Oct. 2-4

SPECTRA

Wednesday, Oct. 5

ILLUSION

Sports satellite coming soon

485 First St. 436-7397

through Saturday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7231.
Piano Bar: Jack Pollack. Tuesday
through Saturday. Sharon Skidgel,
Sunday and Monday.

Haji Baba, 104 Mission Valley
Center West, Mission Valley.
295-2019. Live Arabic music and
entertainment. Tuesday through
Saturday, with open stage belly
dancing Tuesday. live Greek music,
Sunday.

Holiday Inn/Mission Valley,
Cricket's, 595 Hotel Circle South,
Mission Valley, 291-5729. Fortune,
contemporary. Tuesday through
Saturday.

Islands Lounge, Hanalei Hotel,
2220 Hotel Circle North, Mission
Valley, 297-1101. Signed, Sealed,
& Shivered, contemporary. Tuesday
through Saturday. Mike and Lynn
Cory, contemporary. Sunday and
Monday.

Kearny Mesa Bowl, 7585
Clairemont Mesa Boulevard,
Kearny Mesa, 279-1501. Larry
Preston and Cinnamon Ridge,
country. Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel
Circle South, Mission Valley.
298-8281. Jason Chase, pop and
jazz. Tuesday through Saturday.

Lah's Greenhouse, 2828 Camino
del Rio South, Mission Valley.
299-2528. The Ron Bolton Band,
rock and roll. Thursday through
Saturday, with Heroes, rock and
roll. Friday and Saturday. live rock
and roll. Sunday and Monday, call
club for information. Moving
Targets, rock and roll. Tuesday and
Wednesday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0000.
Forward Motion, contemporary.
Tuesday through Saturday.

Montrey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1638.

Valley, 291-1638. Live
entertainment, call club for
information.

The Moonfog, 4615 Clairemont
Drive, Clairemont, 273-1022.
Justice, top 40. Tuesday through
Saturday. live country music,
Sunday and Monday, call club for
information.

Mulaney's Rib Cage, 5500 Kearny
Mesa Road, Kearny Mesa, 277-7937.
Chaser, country rock, folk, and
contemporary. Friday and Saturday.

Navyo Inn, 8515 Navyo Road, San
Carlos, 465-1730. BRC, rock and
roll. Tuesday through Saturday.
Shack, rock and roll. Sunday and
Monday.

Padr Gold, 7245 Linda Vista Road,
Linda Vista, 277-8884. Linda
Sherwood and Surtire, crossover
country. Friday and Saturday.

Pal Joey's, 5147 Waring Road,
Alhambra, 266-7873. Pro
Brighton's Preservation Band,
Doudland, swing, and oldies. Friday
and Saturday.

Pavilion Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 291-7231. Sea Breeze,
contemporary. Tuesday through
Saturday.

Peter D's, 5149 Clairemont Mesa
Boulevard, Clairemont, 277-3217.
Live entertainment. Thursday
through Saturday, call club for
information.

P.J.'s Lounge, 10789 Tierrasanta
Boulevard, Tierrasanta, 292-5338.
Live entertainment, call club for
information.

Seven Seas Lodge, 411 Hotel Circle
South, Mission Valley, 291-1300.
Mary Perrin, contemporary.
Monday through Saturday.

Smuggler's Inn, 442 Fashion
Valley, Fashion Valley East,
291-7170. Edison Riggs, easy
listening. Tuesday through
Saturday.

Spirit, 1130 Buenos Avenue, Bay
Park, 276-3963. Panther, rock and
roll. Killer Crows, rock and roll.
Miami, rock and roll. Thursday.
The Rangles, rock and roll. The
Penetrators, rock and roll. Sheba,
rock and roll. Friday. Dial M, rock
and roll.

Wednesday and Thursday. John
Ingram, contemporary. Friday and
Saturday.

Tie-Lee's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9944. Joe Stewart,
live entertainment. Tuesday and
Wednesday, call club for
information.

Barnack Bill's, 1880 Harbor Island
Drive, Harbor Island, 297-1673.
Eddie Preston, contemporary.



ASIA, Wednesday, Sports Arena

and roll. Joey Harris and the
Speedsters, rock and roll. Tammie
and the Morthills, rock and roll.
Saturday. Trowers, ska and reggae.
Sheba, rock and roll. Tuesday.
the Pumphouse Gang, rock and roll.
Gay Cooke and the Decent Tones,
rock and roll, plus guests.
Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
365-2272. Jo Treanor, piano bar.
Thursday through Sunday.

The Leo's/Mira Mesa, 10786
Camino Ruiz, Mira Mesa, 695-1461.
Espresso, contemporary. Monday
and Tuesday. Joe Stewart,
contemporary and country.

contemporary and country.
Tuesday, Friday, and Saturday.
Delene, contemporary. Wednesday.

Wrangler's Root, 6668 Mission
Gorge Road, Mission Gorge.
280-6283. Steer Crazy, country.
Tuesday through Saturday. live
country music. Sunday and
Monday, call club for information.

San Diego South

Anthony's Harborside, 1355 North
Harbor Drive, downtown.
232-6358. Old Ridge, comedy and
music. Thursday through Saturday.

Wednesday through Saturday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010.
Stone's Throw, vintage jazz, swing,
and rock. Tuesday through
Saturday. Robb Huff,
contemporary. Sunday and Monday.
Wednesday.

Cafe del Rey Morn, 1549 El Prado,
Balboa Park, 234-8311. Dale
Vernon, piano and guitar variety.
Tuesday through Saturday evenings
and Sunday afternoon.

Chateau Lounge, 3823 College
Avenue, College Grove, 582-5829.
Live entertainment, call club for
information.
Crossroads, 345 Market Street.

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down, 233-7836: F.M.K.A. featuring Mth Marker, jazz, Thursday: Lenny Locke, jazz, Friday and Saturday.

Duc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2372: The Spud Brothers, 50s and 1960s rock, Thursday through Saturday; Barker and Orr, comedy and music; Sunday and Monday: live entertainment, Tuesday through Wednesday; call club for information.

Dooke's, 4225 El Cajon Boulevard, East San Diego, 283-6381: Paul Gregg, piano bar, Wednesday through Monday.

Drowy Maggie's, 31st Street and University Avenue, North Park, 268-8584: The Beat Brothers, Beatles music, Thursday; The Gypsy Moon Trio, folk music, Friday; Old Time Hood Night, Monday; Dancing Bears, folk music, early evening Tuesday; Siamma Gael Cell Band, traditional Irish music, Wednesday; Bluegrass Jambooree, Wednesday.

Fat City China Camp, 2137 Pacific Highway, downtown, 232-0886: Most Valuable Players, jazz and pop, Friday and Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Charlie Yorne, contemporary, Friday and Saturday.

Holiday Inn/Embarradero, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3861: Rich Paulsen, contemporary, Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, comedy and music, Wednesday through Saturday.

Kung Fud, 2949 Fifth Avenue, Hillcrest, 298-7302: Michael Rhodes, contemporary, Tuesday; Llama, classical guitar, Wednesday; David Randall, classical guitar, Thursday; Doug Hewitt, folk and originals, Friday; Lee and Rachel, classical guitar, Saturday; John Lyon, classical guitar, Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown, 232-3352: Jazz at Morgan with Dave Mackay, Lori Bell, and Denise Jeter, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332: Live rock and roll, call club for information.

Old Town Saloon, 2405 San Diego Avenue, Old Town, 298-2296: Recorded music with DJ Tim Reed, Wednesday and Thursday; Ginger and the Sharks, rock and roll, Friday and Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1772: Paul Yatchi, jazz, Thursday; The Art Renneck Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 450 Market Street, downtown, 233-9839: Mei Gorf, jazz, early evening Thursday through Saturday (downtown).

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Raine Trio, jazz, Wednesday; Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Silverman, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7446: The Orion Duo, classical guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and New Movers, jazz, early evening Sunday.

Raphael's, 1960 Harbor Island Drive, Harbor Island, 291-6700: Mar'j Miligan, contemporary, Tuesday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: Rose and the Arrangement, contemporary, Tuesday through Saturday.

San Diego Hotel, 330 West Broadway, downtown, 234-0221: Peggy Watson and Rick Erlan, folk, blues, ragtime, and jazz, Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Reflections: Ducktail Revue, 50s rock, Tuesday through Saturday; and Thursday and Friday happy hours.

Soledad's, 425 West B Street, downtown, 232-7588: Harvey and 52nd St. live, jazz, standards, and show tunes, Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-6110: Dusty and Melissa, contemporary, Monday and Tuesday; Donna Cole, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 582-1070: Blitz Brothers, rock and roll, Thursday through Saturday; Miss O'Manor, rock and roll, Sunday; Bandit, rock and roll, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live entertainment, Friday and Saturday, call club for information.

Uptar's Crow and Co. Coffeehouse and Bookstore, Seaport Village, Harbor Drive, downtown, 232-4855: Rebecca Roberts, classical guitar, late morning Saturday.

Villa Rosale, 3928 Twigg Street, Old Town, 295-2343: Richard Webb, flamenco guitar, early evening Saturday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421: Jinnah, contemporary, Friday and Saturday.

East San Diego, 583-3240: Ella Ruth Pidgeon, jazz and blues, Thursday through Saturday.

Brannen's Place, 7973 Mission Gorge Road, Santee, 562-1934: Lonsdale, country, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Steve Mousas and Finest Action, contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Sundown, country, Sunday and Monday.

Dino's Lounge, 9711 Campo Road, Spring Valley, 464-9502: Country Tom, country, Tuesday, Thursday and Friday.

Don's, 13321 Business Route 8 at Los Coches Road, El Cajon, 443-2444: Shenandoah, country, Friday and Saturday.

East County
Antonin's Hacienda, 700 North Johnson, El Cajon, 442-4827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: The Head Band, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Live entertainment, Tuesday through Saturday, call club for information.

The Bonedogs Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Piano bar featuring Dale Pearson, Tuesday through Thursday, and Tom Payne, Friday and Saturday; Bruce Robbins, "good-time variety"

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533: Junction, contemporary, Tuesday through Saturday; Shenandoah, country, early evening Sunday and Monday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9591: Branded, country, Friday and Saturday.

The Habitat Book Shop, 4711 Third Street, La Mesa, 997-7922: The Orion Duo, classical guitar, early evening Friday; Charlie Cates, contemporary guitar and vocals, early evening Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 407 Fletcher Parkway, El Cajon, 442-4837: Cathy Curtis, contemporary and folk, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Stud, 1337 Woodside Avenue, Santee, 448-4042: Country Justice, country, Thursday through Saturday; Ravshie, country, Sunday.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736: Live music, Friday and Saturday, call club for information.

Lakeside Hotel, 9940 River Street, Lakeside, 443-4591: Branded, country, Thursday through Sunday.

Lorenson's, 506 Broadway, El Cajon, 442-9696: Vision, contemporary and originals, Tuesday through Saturday; Pro Brigham's Preservation Band, diesel jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Santee, 448-8550: Clubband, rock and roll, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Gravel Canyon, country rock, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty Best, contemporary, Wednesday and Thursday; Take Two, contemporary, Friday and Saturday; open stage talent show, Sunday.

The Olympic Flame, 8629 Mission Gorge Road, Santee, 449-1366: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Reba, Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: The Smith

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Brothers, country, Wednesday and Thursday, Billy Thomas and the Ambush Gang, country, Friday and Saturday, country, Friday and Saturday.

The Ox Bow Inn, 8816 Campo Road, Spring Valley, 469-9616; Dan Rivers and Terry Martin, country, Tuesday through Thursday, Kirby Lyon and the Sundewes, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111; Spectra, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday, call club for information.

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Pelican Pub, 7828 Broadway, Lemon Grove, 464-9284; Country music, Friday and Saturday, call club for information.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; Charlie Hewitt, contemporary, Tuesday through Saturday.

Secton's, 7383 El Cajon Boulevard, La Mesa, 460-1500; Brown Sugar, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, San Diego, 448-4882; Coyote with Terry Darling, country swing, Tuesday through Saturday.

The Spring Valley Inn, 9034 Campo Road, Spring Valley, 464-9040; The Beat Farmers, rock and rockabilly, Friday through Sunday.

The Tarantula Lounge, 5975 Seventh Drive, La Mesa, 465-1525; Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0060; The Brand X Band, country, Thursday through Saturday, and Sunday afternoon.

South Bay

Baloots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889; Ginger and the Sharks, rock and roll, Thursday and Sunday; Fremy, rock and roll, Friday and Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200; RPM, rock and roll, Tuesday through Saturday.

Hull 'N' Dick, 608 Palm Avenue, Imperial Beach, 429-5330; Transaction, rock and roll, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; The Savory Brothers, country, Tuesday through Saturday; Time Machine, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Bandit, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday, call club for information; Kicks, rock and roll, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Lee Whittington, contemporary, Thursday through Saturday; Skip Garcia, contemporary, blues, and comedy, Sunday through Wednesday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Deluxe, contemporary, Thursday; Robb Huff, contemporary, Friday and Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Supercut, country rock, Friday and Saturday.

Joe's, 115 Broadway, Chula Vista, 422-1394; Trex.

420-4828; The Beat Brothers, Beatles, oldies, and country rock, Tuesday and Wednesday; Louie and Pina, contemporary and Latin, Thursday through Saturday.

La Maze, 1441 Highland Avenue, contemporary, Wednesday through Sunday.

Trophy Inn, 999 National Avenue, National City, 477-5753; Frank Dixon and Nightlife, country, Tuesday through Saturday.



ADRIAN BELEW, Saturday, SOSU's Backdoor

National City, 474-3222; Bruce Robbins, guitar sing-along, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Fonda Turner and the Silver Spurs, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Mayhem, rock and roll, Thursday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Whiskey River, country, Thursday through Sunday.

Old Bonita Stove Restaurant, 4014 Bonita Road, Bonita, 479-5537; Wayne Gire, contemporary and country rock, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889; Live country music, Friday and Saturday, call club for information.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500; Rex Paris, standards and contemporary, Tuesday through Saturday.

Teapot Inn, 1960 Broadway, Chula Vista, 427-1394; Trex.

Wild Turkey, 5080 Bonita Road, Bonita, 467-2550; Bratz, rock and roll, Thursday through Saturday; RPM, rock and roll, Sunday; live rock and roll, Monday through Wednesday, call club for information.

Performers listings are compiled by Linda Nordin. If you wish to be included, please call 493-4622 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Johnny Almond Rhythm Reunite Whiskey Flats, Pucio Mine Co., Rocko

The Bald Band Texas Teabone Bandit, Dance Machine, Red Coat Inn, Trojan Horse

The Ranges Spirit RBC, Nango Inn The Beat Brothers, Dracay Maggie's

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The Beat Farmers: Spring Valley Inn
The Blizz Brothers: Trojan Horse
The Ron Bolton Band: Leher's
Growthhouse

Bratz: N's Club: Wild Turkey
The Breakers: Hungry Hunter/Oceanside, Tequila Flats

The Bus Boys: Holly Up Tavern
Clubhouse: Magnolia Mulanaga's, Rodos

Crystal: Flanigan's
Dakota: The Chipping Block
Destiny: Vista Entertainment Center

The New Dallas Collins Band:
Windrose, Joe Murphy's
Dial M: Spirit

Dirk Debonaire: Holly Up Tavern
M's Club
Ducktail Reunite: Sheraton Harbor Island

Echoes: Tequila Flats, Old Pacific Beach Cafe
Fremy: Baloots at the Beach
Fuz: Le Chetel

Ginger and the Sharks: Dakota at the Beach
Joy Harris and the Speedsters: Spirit, M's Club

The Head Band: Baxter's
Headline: Le Chetel
The Heaters: Jilly

Roger/Oceanside
Herman: Leher's Greenhouse
The Hurricanes: Le Chetel

Illusion: Bobby's
Incognito Rockers: Distillers
Nightlife Lounge

Killer Crows: Spirit
Little Sister: Lullaby
Livewire: Beach Club

Niteklubs: Funky's II
Debi Pace, Marino, and York: Ranchito Bernardo Inn

Paul and Kathy: Islands
Rex Paris: Royal Vista Inn
People Movers: Hilton Hotel

Mary Perrin: Seven Seas Lodge
Eddie Preston: Barnacle Bill's
Jeff Proctor: Firehouse Beach Cafe

Random Action: Black Angus/El Cajon
Michael Rhodes: Shepherd Cafe
Edison Riggs: Strangler's Inn

Peter Robrecht: Ranchito Bernardo Inn
Robert and Tonga: Hornada Inn/Escondido

Rose and the Arrangement:
Hudson & Lee
Jonathan Rosen: Shepherd Cafe

Sea Breeze: Pavilion Lounge
Gina Serio: Shepherd Cafe
Shine It Out: Vacation Village Hotel

Signed, Sealed, and Delivered:
Tony Soraci and Co.: Henry's
Bob Sorrell and Key Largo: Our Favorite Place

Sound Investment: Ranchito Bernardo Inn
Joe Stewart: Te-Lex's Mine Mesa and Mission Gorge

Ted and Dave: Ramada Inn/Escondido
Tom Tension: The Flying Bridge, El Corral

Third Degree: Pucio Mine Co.
Travelers: 555, Bahia Hotel
Triple Play: Hilton Hotel

Tricks: Tropical Inn
Denny Tynner: The Flying Bridge
Vision: Lorenzo's

Lee Whittington: Dock's Cocktails
Zamag: Hungry Hunter/Oceanside

Elements: Hotel del Coronado
Espresso: Te-Lex's Mine Mesa
Rich Faulkner: Holiday Inn/Embarkadero

Fortune: Holiday Inn/Mission Valley
Forward Motion: Monk's
Skip Garcia: Hungry Hunter/Mission Valley, Dock's

Cocktails
Gina and Hil: Pucio, Barn's, Ranch's, Tequila Flats

Wayne Gire: Old Bonita Stove Restaurant, Monterey Whaling Co.
Molly Glasgow: Shepherd Cafe

The Goodall Boys:
Mulanaga's/Coronado
Jim Hawley: Old Pacific Beach Cafe

Lee Henning: Barnburg's
Charlie Hewitt: Reuben's/La Mesa
Kent Harner: Shepherd Cafe

Robb Huff: Carlos Murphy's
Hungry Hunter/Imperial Beach, Boat House
Lonnie Huston and Dusty Best: Antonio's Hacienda

Jinako: The Voyager
Jubilant: Pay Soap Anderson's
Junction: Driftwood Lounge

Justine: The Whorlwind
Bill Kirkpatrick: Jilly
Roger/Oceanside

London After Dark: Caltamarian Hotel
Main Street: Bahia Hotel
Mardi Milligan: Republic's

San Jo: Mitchell's Shepherd Cafe
Moment's Notice: Black Angus/Kearney Mesa

Pam Martin: Lullaby Lounge
Charlie Morse: Hamburguesa
Steve Moutas and Finest Action: Ball and Jockey

Niteklubs: Funky's II
Debi Pace, Marino, and York: Ranchito Bernardo Inn

Paul and Kathy: Islands
Rex Paris: Royal Vista Inn
People Movers: Hilton Hotel

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Vision: Lorenzo's

Lee Whittington: Dock's Cocktails
Zamag: Hungry Hunter/Oceanside

Country/Country Rock
The Beat Brothers: Dracay Maggie's

Brand's Band: Van Winkle's
Branded: Lakeside Hotel
Chaser: Mulanaga's Rib Cage

Chaser: Mustang Club
Dan Connor: Curriage House
Country Casanova: Circle D Corral

Country Justice: Kirtley's Stud
Country Tom: Dino's Lounge
Cowjazz: Silver Fox

Coyote: Silver Spur
Tom Cunningham: Abilene Country Saloon
Cathy Curtis: Hungry Hunter-El Cajon

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TRUTH
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THE BEATLES FILM FESTIVAL
with guests N-E-1

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Take Rosecrans exit from I-5 or I-8, go right on L26,
follow to Chatsworth, F.R. more information: 226-4578.
Doors open at 9 pm. Ages 17 and up welcome.

CURRENT MOVIES

Dona Flor and Her Two Husbands — Jorge Amador story about the ghost of an insolent Don Juan who comes back to haunt his widow, now remarried to a respectable dandy, somewhat resembles a 1930s Thorne Smith concoction, except with a grimmer texture to its ambience, its sex play, and its naughty jokes. The authentic verisimilitude of the female star, Sonia Braga, shines through the over-all coarseness. Directed by Bruno Barreto. 1978. (R, 105)

Easy Money — Comedy with Rodney Dangerfield, Joe Pesci, Geraldine Fitzgerald, and Jennifer Jason Leigh, directed by James Sigmond. (UA Glasshouse 6, Claremont, Mira Mesa Cinemas, Century Twin, Flower Hill Cinemas, La Palma, from 9:30, Oceanack 8, Rancho Bernardo 6)

Eating Raoul — Cheerfully sick comedy, with as sick as John Waters, but the same disease) on such subjects as the American Dream, fabulous filices furniture, and kinky sex in Los Angeles. The self-conscious aspiration to create an instant Cui Classic reduces the need for technical standards appears to be the top priority. The achieved business is neither as sympathetic nor as amusing as in movies that fry harder. Directed by and starring Paul Bartel, with Mary Woronov and Robert Beltran. 1982. (UA Glasshouse, 9:30 and 10:10 midnight)

Eddie and the Cuckoos — Rock and roll drama about the systematic death of a singer whose music regime popularity 20 years after his presumed demise with Tom Berenger and Kevin Schneider, directed by Martin Davidson. (Sports Arena 6, University Towne Centre, Fashion Valley, UA Cinema 3, Oceanack 8, Weigand Plaza 6)

L'Étoile du Nord — Simple Sigmond and Philippe Noiret star in this murder



Pride and the Orders

mystery, directed by Pierre Granier-Deferre. (Fine Arts, from 9:30)

The Final Option — British political thriller loosely based on the Iranian Embassy siege in London in 1980, with Judy Davis, Richard Widmark, and Lewis Collins, directed by Ian Sharp. (Sports Arena 6, Cinema Plaza 5)

First Blood — A punitive for Vietnam veterans feelings of rejection, lack Starrett is back in the same role as a taciturn law officer — in which he used to aggravate whole gangs of his. Anger is missing apart peace for unfortunates, here he gets the same results by aggravating only a single ex-Green Beret. (Three Green Berets) The action and suspense are well sustained despite the time wasted in singing the praises of the destructive hero and in retreating the damage of the Vietnam War. Sylvester Stallone, Brian Dennehy, Richard Crenna, directed

by Ted Kotcheff. 1982. (Cinema Plaza 5, from 9:30)

Flashdance — Jennifer Beals stars as a construction worker who aspires to be a professional dancer, directed by Adrian Lyne. (University Towne Centre, Oceanack 8, Poway Theater, from 9:30)

Forced Vengeance — The beginning is such a mess — what with the two separate flashbacks, the ill-written narrative (Hong Kong is like a slap in the face that makes you feel good), the superficial sightseeing tour, the credits that come in two distant installments, and the slow-motion, silhouetted kung fu fight that looks like an abstract, James Bond-style credits sequence but turns out to be a preview of an actual event — that it is impossible to take much interest in what comes later. It is just barely possible, though, to cough up a derisive laugh when Chuck Norris, enraged because his girlfriend has been raped and murdered and his old army buddy has had his spine crushed,

prepares himself for vengeance by dusting off and putting on his old dress uniform, with its Airborne patch and several tiers of ribbons, thus giving the momentary impression that he has taken complete leave of his senses. Directed by James Fargo. 1982. (Babco, Frontier Drive-In, from 9:30)

The French Lieutenant's Woman — John Fowles's Victorian-age romance has been interwoven with a modern-day romance between the two lead actors starring in a screen adaptation of that book — not between the two real-life actors, Meryl Streep and Jeremy Irons, but between two fictional actors who are played by the aforementioned two real ones. The intention, one gathers, was to create a cinematic equivalent to the novelist's occasional intrusions into his narrative in his own voice. The effect, however, is not like taking up alternate viewpoints on one story — first inside it, then outside it, as in the novel — but rather like switching back and forth between two completely separate stories which just happen to share the same actors, as though changing the TV dial between CLEOPATRA and THE V.I.P.'S. Each story takes something away from the other and doesn't give anything much in return. The whole business could conceivably impress the general public as interestingly experimental. But even as such, this art movie for the masses (or for beginners) is not so far-fetched as to deprive the mover of a followable story, a lot of gorgeous, rough-grained photography (Freddie Francis, following up his ELEPHANT MAN comeback), a lot of vocal music on the soundtrack, a lot of costumes, and above all, a lot of acting (or something that looks like acting, it surely doesn't look like real human behavior). Written by Harold Pinter, directed by Karel Reisz. 1981. (K, 104)

The Invitation — The enduring cliché, here, is that a run-on reel, especially one conducted in fresh air countryside (cf. RULES OF THE GAME, SMILES OF A SUMMER NIGHT), will progressively nullify the feathers, and pluck the feathers, of the assembled guests, and will produce dazzling glimpses of their unmentionables underneath. These Swiss clucks, a stuffy middle-class flock from an in-town office, arrive at the commonest of destinations — a scuffle, a sing-song — and the director, Claude Goretta, achieves a snooty sophistication by keeping them at a ten-foot-pole distance, shooting them full-figure much of the time, as in a Blondie-and-Dagwood comic strip. Jean-Luc Bideau, Jean Champagnon. 1972. (UCSD, Mandeville Auditorium, 104, 7:30 p.m.)

Krull — Science-fictionalized Arabian Nights, or Arabian Nights told — it's hard to know which, in any case, Princess Lyssa is kidnapped by The Slayers on her wedding night and taken back to their master, The Beast, headquartered in a mobile mountain called The Black Fortress. Prince Cowyn, her exposed, sets out on a rescue mission, arming himself with a five-pronged boomerang called The

The Grey Fox — Canadian western. Which is to say not much of a western at all. (Raiher more of a northwestern,

whatever that might be: pine trees, Mounties, and whatever.) And not much of a character portrait either. The subject is the outlaw Bill Miner, who, after a long interlude in prison, is released into the 20th Century, and with the cinematic inspiration of Edwin S. Porter's GREAT TRAIN ROBBERY, becomes a living legend as a Robin Hood of the rails. It is hard to see how, What we see of this new career is one small success sandwiched between two failures. Richard Farnsworth, as Miner, has a nice easy way with a line, but time and again he is left high and dry in underwritten and underdeveloped first to mention underlines vignettes. The whole show has a feeling of dead air. Directed by Philip Barlow. 1983. (Fine Arts, Oceanack 8)

Knoll — Science-fictionalized Arabian Nights, or Arabian Nights told — it's hard to know which, in any case, Princess Lyssa is kidnapped by The Slayers on her wedding night and taken back to their master, The Beast, headquartered in a mobile mountain called The Black Fortress. Prince Cowyn, her exposed, sets out on a rescue mission, arming himself with a five-pronged boomerang called The

THE REVIVED ART NOUVEAU BROADWAY PLAYHOUSE PRESENTS



ENDS TONIGHT!
Thursday, September 28

Bob le Flambeur (Bob the Gambler)

An aging Parisian gambler, his friends, family and associates are given sympathetic treatment in this recently-imported 1956 film by the legendary director Jean-Pierre Melville, father figure of the French New Wave and poetic depicter of life on the fringes of society. French with English subtitles.

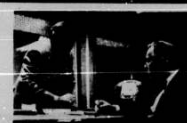
Plus Academy-Award-winning short, *Tango*
Showtimes: 5:30 and 8:00 p.m. (also 10:10 on Fri. & Sat.)



October 7-13

LA FEMME ENFANT

This sensitive first feature by French writer-director Raphaële Billetdoux was a hit of the 1980 San Diego Film Festival. Set in a rural village, it charts the growing strain on the intimate friendship between a gifted teenage girl (Penelope Palmer) and a gentle adult handyman (Klaus Kinski). French with English subtitles.



October 14-20

GARDE À VUE

This third feature by the young French director Claude Miller (*The Best Day, Tell Me I Love Her*) was given as U.S. premiere at the 1981 San Diego Film Festival. In a small seaside town, the local police inspector (Lino Ventura), investigating a double murder, engages in a deadly battle of wits with his chief suspect, a respected attorney (Michel Serrault). With Romy Schneider. French with English subtitles.



She was a legend in her own mind.

OPENS FRIDAY!
Friday, September 29

STARRING SUSAN BERMAN, BRAD RAVI AND REVIVED SHELL SCREENPLAY BY BOB WISNOWER AND PETER ASHBY. MUSIC BY "THE FEELIES" DIRECTOR OF PHOTOGRAPHY CHIRRI EL KHACHEM. ART DIRECTOR FRANZ HARBEL AND ASSOCIATE PRODUCER JAYNE GROSS. PRODUCED AND DIRECTED BY SUSAN BERMAN. OFFICIAL U.S. ENTRY IN THE 1982 CANNES FILM FESTIVAL.

SMITHEREENS

In her first feature, independent director Susan Seldman gives us a decidedly eccentric view of New York streetlife as she follows the rather aimless exploits of a volatile and confused young runaway (Susan Berman, who appeared recently at the La Jolla Playhouse) in Manhattan's rock 'n' roll underground. Co-starring musician Richard Hell.

Showtimes: 5:30 and 8:00 p.m. (also 10:10 on Fri. & Sat.)



October 28-29

COME AND GET IT

A Goldeneye film, directed by William Wyler. The film-making process is turned inside out by German director Wim Wenders (*Wings of the Dove, The American Friend, Hammett*). In this grim comedy he shot during the hiatus in the production of *Hammett*, its look at the desperation of an abandoned movie company is said to be a comment on the director's frustrating working relationship with Francis Coppola.



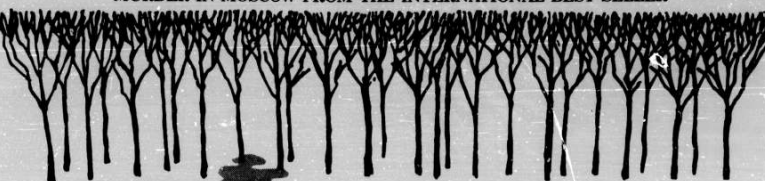
October 28-November 3

THE STATE OF THINGS

The film-making process is turned inside out by German director Wim Wenders (*Wings of the Dove, The American Friend, Hammett*). In this grim comedy he shot during the hiatus in the production of *Hammett*, its look at the desperation of an abandoned movie company is said to be a comment on the director's frustrating working relationship with Francis Coppola.

Major Hollywood Sneak Preview

MURDER IN MOSCOW FROM THE INTERNATIONAL BEST SELLER



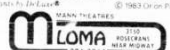
The Russian Detective
Is he supposed to solve the crimes, or cover them up?

The Girl
Does she love him? Or is she one of them?

The American Businessman
Does he sell furs...? Or friends?

The New York Cop
Does he want justice? Or vengeance?

WILLIAM HURT • LEE MARVIN • JOANNA PACULA • IAN BANNEN
Produced by DENNIS POTTER
Screenplay by DENNIS POTTER
Based on the novel by MARTIN CRUZ SMITH
Directed by PHILIPPOUS, RALF D. BODE, A.S.C.
Production Designer PAUL SYLBERT
Associate Producer EFREM HARKHAM and URI HARKHAM
Executive Producer BOB LARSON
Produced by GENE KIRKWOOD and HOWARD W. KOCH, JR.
Directed by MICHAEL APTEID
ORION PICTURES Release
Produced by Loma
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Spanish Language Movies
Saturday & Sunday, 3:00 p.m. Admission: \$2.50 adults; children under 12, \$1.00. This week's feature: Felipe Cazals' *El Apando* (1979).

More Questions?
Call our recorded message any time — 239-3242, unless otherwise too busy, a live person will answer this number from 5 p.m.-10 p.m. every night but Monday.



BROADWAY PLAYHOUSE

815 Broadway — between 8th and 9th — downtown San Diego

Mad Max — An assured and energetic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic action-thriller a work of watching. It is not so far in the future as it is, so the problems of production or imagination for the filmmakers, just far enough to explain away a bit of mindless chaos and destruction as the breakdown of civilization as we know it. Made in Australia and dubbed into American. Directed by George Miller. 1979.

** (UA Glasshouse 6, 9:30 and 10:11 midnight).

ply

plane, however, is spiritual content derived from two angelic types (Ryuchi Sokomoto and David Bommer) who ascend to the spiritual realm of the samurai-like Japanese commander, who is depicted by British artist Graham Sutherland. The angelic figure of the British mariner and the Japanese samurai are the two main figures in the cultural discourse is profoundly present, though a heart of heart might be seen in the background. The effort to bridge the gap. There is a novel and it is conceived, but not in the same way as the other two schoolboys, and the place all the way through is serenely slow. The visuals, the music, the clear and the clear compositions, and a kind of haunting light – are always resting.

the appearance of each successive image. With Tom Conli and Jack Thompson, written by Nagisa Oshima and Paul Mayersburg, directed by Oshima, 1983.
**** (Grossmont)

Mr. Mom — Michael Keaton as an unemployed businessman forced into the role of house-husband, with Teri Garr as his working wife, directed by Stan Dragoti.
(Frontier Drive In, UA Glasshouse 6, Clairemont, La Jolla Village, College, UA Cinema 3, Cinema Plaza 5, New Valley Drive In, Vineyard Twin, Westland Plaza 6)

National Lampoon's Vacation — It would have been nice if the tone of the opening credits sequence, with old

postcards for visuals and a peppy pop song parody by Lindsey Buckingham, could have been extended into the action. No such luck. The moviemakers show little knowledge of what actually goes on, and goes wrong, on a cross-country family vacation, and little feeling for the places. It wouldn't have mattered anyway, however, once Chevy Chase was hired for the lead role. His idea of a satirical performance is to impress upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray. Eddie Bracken has much more the right idea in a small role as a Walt Disney-ish entertainment performer, and he badly shows us such Chase-confederates as Eugene Levy, Doug MacLennan, and

• (Sports Arena 6; University Towne Centre; Century Twin; Flower Hill Cinemas; New Valley Drive In; Oceanside 8)

Nightmares — Four-part horror anthology. The first three parts, about a nicotine fiend, a video-game fanatic and a backsliding priest, are all written by Christopher Crowe. They are all somewhat mechanical, and come to a finish before they ever get started. The fourth, however, about a suburban home with a very large rat problem, is by a different hand — that of Jeffrey Bloom — and comes vividly to life. Birds well, pays off well, almost completely compensates for the earlier stinkiness. Cristina Raines, Emilio Estevez, Lance Henriksen, Richard Masur, and Veronica Cartwright, directed by Joseph Sargent. 1983.

** (Clairmont, from 9-30; Mira Mesa Cinemas; Escondido Drive in, from 9-30)

Octopussy — If there is any renewed vitality in this, the thirteenth installment in the James Bond series, the credit must go to the sharpened animosity in real life between the Western allies and the Soviets. In the larger view, the perceptible benefit of this state of affairs to the Bond series cannot be taken as an argument in favor of

the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs riot. With Bob Geldof, directed by Alan Parker. 1982.

● (UA Glasshouse 6, 9/30 and 10/1 midnight)

Porky's — The high-school class of Nineteen Fifty Something, unrecognizable beneath layers of vulgarity, stupidity, and plain, simple dishonesty. For such qualities to be amassed in such quantity is, in a sense, awesome. It is also, in another sense, awful. With Kim Cattrall, Scott Colomby, Dan Monahan, and Kiki Hunter, written and directed by Bob Clark. 1982.

● (UA Glasshouse 6, 9:30 and 10:1 midnight)

Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in *THE EMPIRE STRIKES BACK*. Numerous other pursuits and skirmishes and creatures and contrap-

those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals ties up all loose ends, but the initial chapter STAR WARS, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and executive produced by George Lucas, directed by Richard Marquand. 1983.

* (UA Glasshouse 6: La Jolla Village, Center 3 Cinemas; UA Cinema 3; Cinema Plaza 5; Rancho Bernardo 6; Wiegand Plaza 6)

Richard Pryor Live on the Sunset Strip — Not just "live," but more importantly, "also and importantly live," after his accidental self-incineration while cooking a "steak

He gets off to a rather shaky start — and an extremely boorish one. He makes up for this soon, not only with better humor, but with some somewhat penitent displays of newfound humaneness. Haskell Wexler's sharp camerawork gives you the best (closest, most mobile) seat in the house. Directed by Joe Layton. 1982. ** (Towpe, from 9/30)

science-fiction very soon settles down to being a fanciful sub-Bond spy melodrama, more on the level of television's *THE AVENGERS* or *THE M.A.S.H.* FROM U.N.C.L.E., about a network of telepathic supermen who have vague designs on world domination and must of course be stopped. The mind-reading and spell-casting and mountain-moving capabilities of scanner power, never very well defined or delimited, are less at home in science fiction than in the pure fantasy of witches and wizards and mesmerists and other wielders of invisible forces. And, invisible as they are, they are also not much at home on screen. With Stephen Lusk, Jennifer O'Neill, and John McGowan, written and directed by David Cronenberg, 1981.

(Rieu. from 3/30)

Smithereens—Independent first film by Susan Seidelman, depicting the rock-and-roll low life in Manhattan, with Richard Hell and Susan Berman (Broadway Playhouse, 9/30 through 10/2 and 10/4 through 6)

Sophie's Choice — A boil-down of a

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large Wim Wenders' novel, and an instantly literary movie. The growth of the bond between the central trio—Slingo, the aspiring young Southern novelist (and narrator of the tale); Sophie, the beautiful Polish-Catholic concentration-camp prisoner; Nathan, the Jewish doctor—lover is quite lifelike and involving, colored by color-trained flashbacks to Auschwitz, which do not come up until a long ways in, make the movie seem more novelistic; that is, they make it seem a little more, ordinary (not to mention longer) movie. With Meryl Streep, Kevin Costner, and Peter MacNicol, written and directed by Alan J. Pakula 1982

Staying Alive — More embarrassment than an innocent onlooker should have to endure. Granted that a sequel to SATURDAY NIGHT FEVER was in the cards — but who would envision Tony Manero, weekend disco whiz, achieving Broadway stardom in an all-dancing, no-singing, no-talking extravaganza called SATAN'S ALLEY? What sort of comprehension or

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would that indicate of the original? What sort of logical follow-through? One man, apparently, who does think that way is Rocky Stallone, who directed and co-wrote, and who excuses all of Maniero's most deplorable character traits as products of an almost imbecilic innocence. The finale alone—a triumphant opening night of dry ice, colored lights, and impulsive improvisation—is too much to stand, but there are plenty of other tortures before then, the unremotely ugly neo-gags (many of them written and performed by Stallone's brother

Frank), the savagely hacked-up dance numbers, and the countless closeups of the Travolta face, the glistening eyes telling us again and again how deeply he deserves our pity, if not also our love. 1983

• (Cinema 21, Oceanair) **B**

Strange Invaders — Sci-fi satire by Michael Laughlin, with Paul Le Mat, Nancy Allen, Diana Scarwid, and Louise Fletcher

(Casino, Sports Arena 6, Mira Mesa Cinemas, Spring Valley, Escondido Drive-In, from 9:30, Star)

The Survivors — The prelude to musical Gov. Hungry Long's "Every Man a King" as sung by Randy Newman, sets the tone for this smart-ale social comedy. It starts out being about economic hard times and then extends its horizons — smoothly and surprisingly, but also improbably — to include other types of hard times. The world out there is coming undone like a cheap suit. And it ends up taking a long, cold look at the survivalist alternative: a cabin in the woods and a private arsenal to defend.

Walter Matthau, as a more old-

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Se lo enseñe de la cárcel, al interior
centro del Inferno: es lo peor que
le puede pasar al peor de los
delincuentes.

una película de
FELIPE CAZALS
en la novela de
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A COLORES

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**THE
INVITATION**

Oct. 4, 7:30 p.m.
Mandelville Auditorium
G.A. \$5.00, St./Sr. Citizen \$3.00

(L'Invitation), 1972, 100 min., Switzerland.
With English Subtitles
Directed by Claude Goretta. With Jean-Luc Bideau, Francois
Simen and Michael Rohan.

The Invitation is a delicate comedy of manners in which
everything begins idyllically then goes to pieces; guests
drink too much, say too much and make passes at the
wrong people during a garden party gone awry. A gentle
comedy tempered with an undercurrent of quiet
desperation.

MICHAEL CAINE

*The first time he saw her
she was a prostitute.
The second time
she was his best friend's wife.
The third time,
she was his.*



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
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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. The left edge of the page is bound, showing the stitching and the inner cover material. The overall tone is a warm, off-white or light cream.

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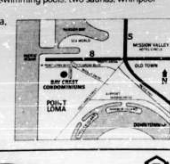
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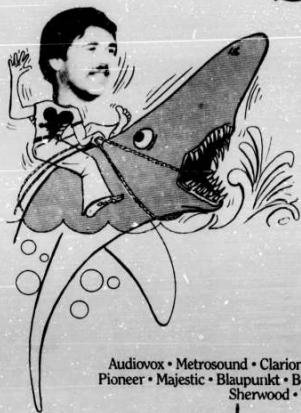


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