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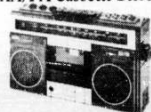
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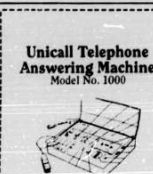
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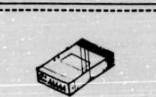
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Reader Writing Contest
Deadline October 28, see page 21

READER
VOLUME 12 NO. 40 OCT. 13, 1983 SAN DIEGO'S WEEKLY

A Memory of Summer

If old friends aren't
truly pleased to see
you again, what was
it that drew you
back home?

By Judith Moore
Illustrations by David Diaz

Heading into the city from the airport, the taxi driver points out a clutch of long-haired vagrants walking past the piers. Bed-rolls and packs are lashed onto their backs. A young-faced man, haloed by wild yellow curls, skirts around them to the front of the pack. He turns to face his companions and begins to walk backward. He is playing a wooden flute. The piping penetrates the closed cab. Three men, dressed like scarecrows, their packs and blankets bobbing above their heads, join hands to form a circle and twirl, slowly, then faster and faster. Shaking his head, the taxi driver says to me, "They all jus' lookin' for their yesterdays."

So that was it! I hadn't known. Then a taxi driver told me. I'd been gone,

two weeks, from California, where I'd lived two years. I didn't understand where I'd been. I didn't know why I went. I wish I'd talked to that taxi driver before I left. I wish I'd known. We ignore the subject of return. Nobody writes about how to go back over old ground. Ours is a mobile society. Going back is transgression. Return is taboo. As if a cat backtracked to its mess. Prevailing wisdom emphasizes the present. "Make a fresh start. Forget the past." But there's always something or someone "back there," niggling. There has to be. Anyone who moves on had a reason to leave, even if that reason is nothing — no work, no

(continues on page 8)

You'll Have To Talk To Yetta

County Chevrolet started the work, and Mrs. Edelstein went to small claims court to see about her chances of recovering her car. The police from the man who wrecked her car. The court told her she had to show an effort to contact the man on her own. She obtained a copy of the police report and learned that the man had a police account, a man named Adrian Lewis Fields had driven up to the accident scene that rainy night and stopped to talk to her. She then contacted Fields, the accident. The officer, Ernie Encinas, noted damage to Fields' car that led him to believe Fields had been the one who ran into the parked car. She then read the accident report he filed. Fields denies the responsible driver. (Fields denies his guilt, saying that a third car had been driving in front of him and had hit his car. He said he was in his vehicle, and that he had unsuccessfully swerved to avoid colliding with this car, which then drove off. Fields' claims he was not driving home, picked up his girlfriend, and returned to



From the police report she discovered that Fields was in the Navy. Through the military locator she traced him to a helicopter squadron, HSL-35, on North Island. She called a Lieutenant Greg Gallagher in

On August 29 she wrote a letter to Police Chief Bill Kolender, pointing out the mistakes his officer had made in the police report and asking

—N.M.

That action last month by the

Diaz, who lives in La Jolla, originally lost control, more than a year ago, of XHIS and two other Tijuana radio stations

Coincidence? Hardly. While claiming that the main reason in his decision to acquire the second FM station was "to have a combo," like KGB/KPOF, KPRI/KOGO, and most other local stations, Walton admits that "certainly we look at Z-90 as an ace in the hole for us," adding that in the event KIPM does go off the air, "the stations would be able to consolidate and all energies directed toward Z-90. This shouldn't be too difficult, since the two stations' formats are the same. And Z-90 program director Bill Hergson, fired from rock station KGB-FM last April, is even more blunt. "The main reason, as I see it, is to provide a safety valve," he said at the time of the acquisition. "This way, if they [listeners] have to transfer their license, they won't have to go out of business."

—T.K.A.

Photograph by Craig Carlson

incident. Helen Harrison, chairman of the visual arts department, was "willing to let him go and go on in San Diego, where he was going on this [UCSD] campus, but not willing to discuss what happened with Barry Hyman." Harrison was the individual who got the go-ahead for the confiscation after the UC's systemswide attorney in Berkeley had stated that since the studio was on university property, the studio's books belonged to the school. Hyman's rights would not be violated by such an action.

Hyman feels differently. He claims that other graduate students and professors at the campus have similar large collections of library books (there is no existing limit for the number of books that one can own). He says, however, that he was singled out because of the left-wing political image he has made for himself in the

Hyman, who says that the books were checked out over a two-year period for use in his master's thesis, feels that he has been treated unfairly. "When asked if he thinks that it is a good idea for one student to have that large a collection, he replies, 'Now we're dealing with a moral question of a morality charge of how many is too many books. How many is too many books?' The library feels, apparently, that a threshold has been reached. It has restricted Hyman to a fifty-book limit and is considering enforcing such a rule for all students. But he has made an extensive collection of art, film history, philosophy, and fiction — by authors ranging from Pynchon to de Malapart — has been asked to turn over to the Central Library. Hyman is not sure that he will go on to finish his thesis. "It's kind of hard to get into it after someone has taken the history of one's ideas away."

1000

It was on a day-long excursion to Tijuana just a year ago that Lenny Macchiarella and Dan first noticed the large of brand-new Volkswagens in the streets. It struck them as rather



But then things took a nasty turn. Just days after the initial press spurge, a Volkswagen of America spokesman appeared on national television news broadcasts, reiterated his company's doubts about the success of the conversions, and added that Volkswagen of America was instructing its nationwide network of dealers not to honor the warranty. Undaunted, Macchiaiella and

In the last few weeks, Macchiarella says, he's heard rumors from a reliable automotive source on the East Coast that VW of America had covertly purchased one of his Bugs and taken it apart, either to find out for themselves how the conversion can be accomplished so cheaply or to find some sort of fault, real or imagined, for later incrimination. As a result, he's grown increasingly tight-lipped about how many Beetles his firm has actually sold to date, although he does admit his original quota of selling 500 cars by the end of the year "is on schedule."

Neal Matthews,
Thomas K. Arnold,
and Randy Orin





A Memory of Summer

PUBLISHER
James Holman

EDITOR
Jim Mullin

CONTRIBUTORS

City Lights

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Twain Pulled Out

Thanks for the fine article on laboratory animals "Let My Creatures Go," September 28th. Gordon Smith seems to have some feeling for animals, but obviously tried to be fair to the other side of the issue by presenting the views of researchers.

As for our family, we agree with Mark Twain on the subject when he wrote, "I am not interested in knowing whether vivisection produces results that are profitable to the human race or does not. I know that the results profit the race would not remove my hostility. The pain which it inflicts upon unconsenting animals is the basis of my enmity toward it, and it is to

me sufficient justification without looking further."
John Maxwell Scott and Leslie Rivers
Los Angeles

The Answer Is Blowin' In The Blood Vessels

The article by Gordon Smith on the wanton cruelty to animals brings to mind the fact that a society which has no compassion for animals also has no respect for human dignity itself. At this moment in the penitentiaries and public hospitals, medical men are experimenting on human subjects who have ostensibly volunteered

order that their sentences might be shortened. Neurosurgeons are cutting into the brains of the supposedly incurable. Dangerous and untested drugs are being injected into the blood vessels of convicts. How many human beings, as well as the animals described by Gordon Smith, are dying in agony at this time? We condemn the ghastly Nazi doctors for their experiments on human subjects in the concentration camps. Should we remain silent about our own medical madmen who regard humans as well as animals as experimental subjects to be used and disposed of at will? As millions of fetuses are flushed down the drain in the name of women's liberation, as countless human and animal subjects scream in horrible agony, should we remain silent? Who among you will cast the first stone?
Michael Succi
Hillcrest

Erratum

In an article entitled "How About a Drink?" published in the *San Diego Reader* September 22, 1983, reference was made to the director of the local office of the state's Alcoholic Beverage Control, Mr. Leslie L. C. Price. It was in the following paragraph:
"According to a member of the [countywide law enforcement intelligence] unit, only the district attorney's representatives and those of the San Diego police voted to retain Case's participation. The member of the unit, who insists his [law enforcement] department and own identity remain unnamed, says that about four months ago another vote was taken on the Case matter, a vote initiated by the district attorney's office and the San Diego Police Department, and this time several departments were persuaded to switch their position [from those taken during a 1977 vote to exclude the Alcoholic Beverage Control from intelligence meetings]. The reasoning that

effected the switch was that Case's alleged familiarity with certain disreputable figures makes him a valuable source of information on organized activities here. None of the representatives of the departments that switched their votes would comment or even confirm that the vote took place, nor will Case."

Letters

Beverage Control was excluded from intelligence unit meetings for a period of time, subsequent research has revealed that the *Reader* erred in stating as a fact that reinstatement of the ABC's participation in intelligence meetings was the result of a discussion within the intelligence unit regarding Mr. Case's personal relations with any individuals. It is now the *Reader's* understanding that the vote was taken after a collective judgment was reached by members of the unit that the Alcoholic Beverage Control, as an agency of the state, and including Mr. Case as its local administrator was a valuable member of the law enforcement intelligence community.

The *Reader* regrets this error.
Ed.

Talking About The Jones Ploy?

San Diego City Councilman William Jones's letter of October 6 does not present the facts or issues relating to funding for the San Diego libraries in their proper perspective. The shortchanging of San Diego's libraries should be laid at the doorstep of Jones and Mayor Roger Hedgecock. The City of San Diego's allocation of funding per capita for the libraries is well below the other cities in the

(continued on page 34)

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Straight from the Hip

Dear Matthew Alice:
Were do I get, or how can I get a petition for the on going Marijuana (NORML)? I'm tired of spending money on something I can grow.
B.P.
Hillcrest

I'll tell you what you can't grow, B.P., and that's brain cells. Judging from the number of grammatical and spelling errors in your brief query, I'd say marijuana has left you a little short in the cerebral department. Or, giving you the benefit of the doubt, perhaps you were only temporarily under the influence of the killer weed when you wrote your question. Either way, I'd suggest a little abstinence for the sake of your ability to communicate.

There is currently only one organization in California (that I'm aware of) circulating petitions to qualify a marijuana initiative for the ballot. The California Marijuana Initiative is based in Van Nuys and, according to a spokesman, has gathered 45,000 signatures within the last three months. But in nine years of efforts the group has yet to win a ballot spot for their initiative — which aims to decriminalize the substance and legalize its cultivation for personal use — and the current drive may soon be aborted and a new one begun. You can write for information or a petition to CMI, 6702 Van Nuys Boulevard, Van Nuys, CA 91410 (phone 213-902-0000).

Stoned-out, peaceful coexistence is not how I'd characterize the relationship of CMI to another pro-marijuana group, NORML. The National Organization for the Reform of Marijuana Laws is using a different tack on legalizing their favorite drug. They've concentrated on lobbying various state legislatures to advance their cause, mostly because the group sees the initiative process as too expensive and too indirect. One spokesman described CMI's

initiative efforts as "feeble" and a "rip-off" of the people who support legalization. You can hear more details on this debate and their work by calling NORML at (415) 583-5858.

Dear Matthew Alice:
I just live old newspapers. My kitchen, bathroom, and garage are filled with rotting, mildewed back issues of select papers. I've done practically everything imaginable to try and keep them from turning that familiar, distasteful shade of yellow. I think the yellowing may be bacterial, so I occasionally spray the bundles with disinfectant, but this doesn't seem to work. Please, why does it happen and what can I do to prevent it?

O. Bake
Downtown
It pains me to say this, but what you are now reading is not immortal. A slight revision of that statement, the words and thoughts are timeless (some of them, at

least), but the paper they're printed on is very nearly crumbling before your eyes. Newsprint has definite advantages, chiefly its low cost and suitability to modern high-speed presses, but longevity is not one of its attributes.

The agents of destruction in this case are moisture, light, heat, and airborne pollutants. Newsprint is particularly susceptible to these four villains because of its composition: it is made from acidic wood pulp that contains many impurities. Moisture causes the lignins and impurities in the paper to produce destructive acids, and ultraviolet rays trigger a photochemical deterioration of the cellulose and lignins. Even incandescent and fluorescent light accelerate the process of decomposition. Because the rate of a chemical reaction increases as the temperature rises, as your morning paper basks under the summer sun, those acidic byproducts are speeded up. And sulfuric acid, formed by pollutants and moisture in the air, inflicts further

damage on newspapers.

Newsprint is only the most visible victim of a serious disease that is affecting most contemporary printed material. Prior to the Civil War, most paper was made from rag pulp, which contains little acid and is fairly stable; the increased demand for paper in the 1870s led to the substitution of inferior wood pulp, resulting in a more acidic, unstable product. Most books today are printed on paper that contains little if any rag pulp. One estimate puts the average life span of a new book at twenty years.

But there are remedies to the loss of books and newspapers. Acid-neutral paper is available; even acid-neutral bond papers are on the market. Publishers have mostly resisted using these papers — about five percent of books are printed on long-lived stock — but demand is just now being heard from the public for a change in paper quality. Desulfurization and alkalization processes have been developed but are quite expensive. Microfilming is now the predominant method of preserving the printed word, but if you want to save this column for your grandchildren, there are some steps you can take. Store the clips in an atmosphere free of pollutants (air purification systems will probably increase your life span, so well, at a humidity level between forty and fifty percent and a temperature as close to freezing as possible, and in the dark. A freezer is often used for long-term storage. The only difficulty might be turning the pages while wearing heavy gloves — and trying to read by the tiny lightbulb in the freezer.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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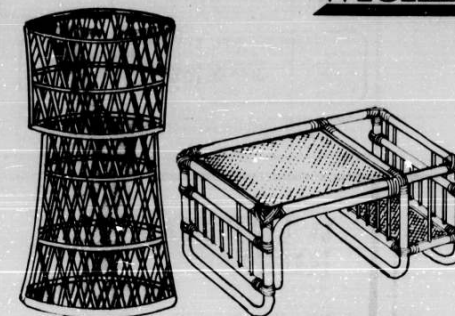
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Each returnee pleads a special case. My father, when he heard I was returning, wrote, "I would not have considered going back after your mother divorced me." But he *had* gone back. At the time he had told us, "I wanted to

like sulphur. Sighting the doctor's sign, the Heavenly Blue morning glories vining up the walls of the gray shack, returned the past. Each memory came in an unbroken chunk. I was in my memory, but the I of my memory

It seems, in retrospect, to have happened fast. "Celebrate me home," Kenny Loggins sang one morning on the radio. "Play me a song I'll always

my door, looked in, said, "This is a Bedouin's existence." It is. Hotplate. Cup-of-Soup. Change of clothes. But it had the virtue of being a life I could walk across without every square

(continued on page 140)

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Summer

(continued from page 8)
block evoking memories, a life whose store windows didn't show me back a three-act play starring myself.

Three hours after leaving California the Washington coast came up in the window: Seattle and the San Juan, Bainbridge and Vashon Islands. It was late afternoon. The rain had pulled back up into the sky, and off to the east, out of Elliott Bay, by God, a double rainbow arched up. Loggins was pleading, "Please celebrate me home, so I can make believe I've never gone." At the airport meeters and greeters, wrapped in still-damp steaming rain slickers, grinned and waved and kissed. Soon I was driving past Seattle,

heading 105 miles into central Washington. Interstate 5 loops through the Cascades, a range of picture-postcard mountains. The traffic was light. I rewound, replayed Loggins across Snoqualmie Pass. There, at 3500 feet, I-5 begins to drop down the eastern Cascade foothills into Kittitas County. At the county line, an aw-shucks Western movie vista, you'd swear you've driven into Montana 600 miles too soon.

Black basalt lies right under the tufted bunchgrass. The tufts grow through the gray ash blown out of Mt. St. Helens' first big one. The hard, dense volcanic basalt stands vertically, ebony and dramatic and looming: a badlands.

"But no one divorced me," I had told my father when he remonstrated with me for going back. My father called that "nit-picking." I'd packed and gone. I'd left the pantry, there in

the brown house in the middle of black basalt and ash; I'd left it stacked with bread-and-butter pickles and peach preserves and apple butter pressed from apples off the trees in the front yard. I had not replanted the dahlia tubers, not separated the peonies or bent the stems of white cosmos down for winter. I had not mulched. I had taken suitcases, a few books, and walked away from a twenty years.

So I was five miles out of town on the rise. The seven o'clock westerling sun hit the brick east facings on the four-block downtown and the one-hundred-year-old university buildings. I slowed my rented Toyota to a putter. What had been blurred for me in California by being only a memory now was out there. This was the real thing. My eyes ate it up. It burned going down, like whiskey. Driving downhill, I peered further out over the green valley, twenty-five miles long

and ten miles wide. I looked past the town water tower thick with the numbers of years — 1983, 1976 — high school classes had painted on it, past the clock tower, past the old city hall to Manastash Ridge, a cordillera of hills forming the valley's south and west walls. I felt home begin to melt in my mouth. I'd go up there tomorrow. I'd take a six-pack. I'd stretch out. I'd play Kenny Loggins. I'd walk under the Douglas fir and cottonwood and alder. I'd walk under the shadows that dapple the ankle-deep carpeting, and I'd sink into the mulching, moldering evergreen needles, the damp leaves and dry lichens. I'd be careful not to slip on the soft moss.

Even if I were quiet, I'd likely not see the elk and deer scuffle down below timberline. But I knew, from rare times, having watched, that the dark chocolate eyes look up and the

(continued on page 12)

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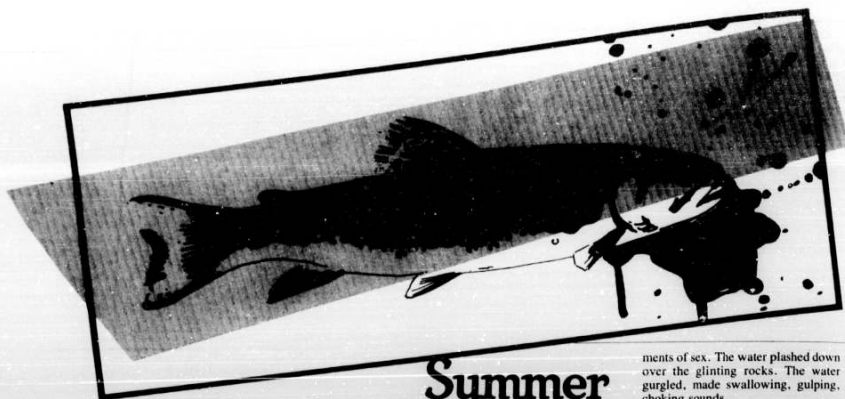
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Summer

(continued from page 10)

When you go back, almost no one will want to know what you really do, what it's really like, where you've gone, where you left them to go. Once you believe there's something, or someone, beyond Eden, Eden is already lost. They don't want to have to go.

thick movie-star lashes blink when they hear the flapping overflights of red-tailed hawks or the occasional vulture.

I could cool the beer in the creek where, after coming down over a shallow riffle, the cold water makes a hard right turn and runs against a basalt cliff, forming a narrow, deep slot. Then the water fans out into a broad flat, twenty feet wide and a hundred feet long. I could watch as, during a late afternoon mayfly hatch, fifty cut-throat trout methodically nip insects out of the surface film.

I could sit on the same rock where for the first time I'd had blood on my hands that wasn't from raw hamburger or a paring knife cut. I had held the trout's slippery throat, tightly, then knocked its head on a rock jutting out over the noisy creek. The eye looked up. I rapped the head on the shiny hump of granite, rapped it repeatedly, fiercely, as in the last frenzied mo-

ments of sex. The water plashed down over the glistening rocks. The water gurgled, made swallowing, gulping, choking sounds.

Another two miles east I-5 begins to follow the Yakima River downhill between West Manashtash Ridge and Horse Heaven Hills. I was closing in. The sun was inching down. Then through the two-lane aperture into the valley proper, past the Kiwanis sign, past "The Episcopal Church Welcomes You," past the Pautzke Bait Company's billboard, I rounded the curve into a moment that was like opening a Hallmark card. Grief rose up to meet those three cottonwood trees, drooping after the long day's heat, leaning over at the turnout down into the tire-rutted county road.

I would not go around that corner. The rutted road led to a riverbank beach, my husband's favorite take-out for rafts; the gray fist-size and smaller rocks I had portaged the children across, summer after summer, to sit, sunsuits stripped off, in shallow water where I had splashed them carefully to cool them off (and where, I believe, had I sat there and listened, carefully, I

could have heard, again, their delighted shrieks of "Oooh Mama!"). The road led down to where I had unrolled Great-grandmother Moore's Star of Bethlehem patchwork quilt and where angrily, almost defiantly, I had been "adulterous."

It's a small town this river runs through. I had paddled the river in my canoe through other July hot spells, through humming bugs and breeding insects, through murmurous rutting July heats. My paddles had slapped the green water smartly, and skittered the flies. I had tossed cans of water on campfires along both banks. I had carried brush for those fires. I had dumped a kayak and struggled, caught in the cottonwood roots that grew down along the sides of the bank. The force of river and the tangled roots had held me. I had almost drowned. My husband yelled, already downriver from me, "Don't lose the goddamn paddle."

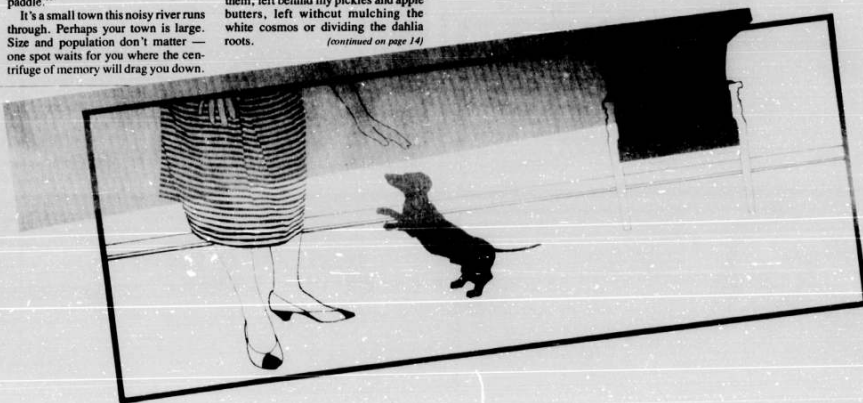
It's a small town this noisy river runs through. Perhaps your town is large. Size and population don't matter — one spot waits for you where the centrifuge of memory will drag you down.

Or you wouldn't want to be there.

Bring something to catch the drippings. The memories serve themselves up to you in the flesh, smelling fresh and still quivering. My husband's multicolored hair — red, blond, gray, white — wild on weekends, his small tough hands reeking of surgical soap . . . my little girls, tousled and tan and red-cheeked, who grew up to have magnificent bosoms and minds of their own . . . my lover's anguished face, his blue eyes filled with a past that wouldn't let up, his long sepulchral cool hands, cool like trout, white at the knuckles when he gripped my arms. The bruises he left I would touch the day after, examine with the awe of a child who's finally found proof. His long thin back, which he carried slightly off-center, taught me, finally, when it came down to it, that no one would save me. I would have to save myself. Saving myself, I left all of them, left behind my pickles and apple butters, left without mulching the white cosmos or dividing the dahlia roots.

(continued on page 14)

I tried to bring back the grand operas of emotion that had blown through me. I couldn't. I couldn't even remember the person I had been then. I could only recall what I had worn. Right down to which perfume.



Summer

(continued from page 13)

In my yesterday's small town, the spires and steeples cast long shadows. You shiver under them. After one of those patchy afternoons, someone — Who? Will I ever know who? — sent me a white sweatshirt with a ten-inch-high red A, an athletic letter meant for a bowling shirt.

So I drove, then, fanatically, as if my flesh were studded with iron filings, attracted to true north. The wind rushed in through the car windows, blowing the sweet smells of new-mown timothy hay and alfalfa into the car. I drove straight into the aroma of dinners and the spray of lawn sprinklers circling above fresh-cut grass, and saw, replicated in the sprays' fans, more double rainbows. I drove into town at seven-thirty in the evening, not even six hours after leaving California. It hadn't been enough time. What I recalled at that point was eating the first fish I had killed up in the Manash-tash. I remembered the flesh — succulent, moist, pink tinged with dark brown. I remembered discovering, the meat picked off, that killing it, I had crushed its needle-thin vertebrae. I had broken its spine. I had made a doily of its skull. And then I had gone to the kitchen sink, onto which this same western sun now shone, and washed off the bones and laid them on a shelf in the window. I suspected they were still there.

At it once, there I was: back home. I walked by the forsythia, past the apple trees and the peonies. I opened the screen door. Hugo was running toward the sound of

my feet on the cement.

I had feared two scenes in which, after two years, I saw my eleven-year-old dachshund, that he would not remember me and that he would, if he didn't, I would be hurt. If he did, I would hurt worse.

He remembered me. He skittered on the rug inside the front door. He skidded. He moaned, repeatedly, the sound a siren makes whining through city streets on its way to a crime. A long sustained cry, like mourning, rose up through his long throat. Then he jumped. He bounced. His tail whirled.

I sat down, hard. I threw my purse on the floor and my hands and arms went out to him. He licked my nose, cheeks, mouth. His breath — hot and sour — had not changed. Nor had the smell of popcorn, salty and buttered, that his body gave off. He pushed his wet nose into my hair, my ear. I kissed him. I grasped his strong wriggling trunk. His muscles rippled and quivered under his rich red hair.

What I had not feared is what happened. I discovered, sitting on the rug by the door, hugging a dog who repeatedly licked my nose, that I was empty of feeling for him. During two years of telling myself "I miss my dog," the statement had ceased to be true.

I wanted to push him away. I forced myself to hold him, to smile, to say his name. I smoothed his already smooth coat. His tongue hung out, dripping saliva. His muzzle had grayed. His eyes looked cloudy across the lenses.

I stood up and straightened my skirt and brushing his red hair off the black cotton, feeling all business and unemotional. Hugo danced around my ankles. He leapt to my knees and yapped. I could hear, in memory, the echo of my calling him, through the house,

crying out, "Hugo, Hugo," waiting to be met, greeted, coming home from the store. Well, that is over. I told myself, brushing more fallen hair from my skirt.

I picked up the note my husband had left on the table. Be back at eight. Love.

I walked through the living room, through the dining room, into the long kitchen, indifferent to the objects I had put on walls, floors, and shelves for more than two decades. Hugo jumped beside me, encircled me, and when he bumped into a chair that had stood in the same spot all of his life there, I realized he was going blind.

I said, aloud, "Oh, shit," and kicked the same chair. I asked myself, sweating now and angry, "Will all of being here feel this way? Will I not care any longer?"

The first night's sleep in my old bed I lay there, gripping my favorite pillow, trying to go back to the unhappiness of two years earlier. I tried to reconstitute, whole, my wakefulness, my terror and anguish. I tried to bring back the grand opera of emotion that had blown through me. I couldn't. I couldn't even remember the person I had been. Then I could only recall what I had worn. Right down to which perfume.

Over the next week I visited old friends. I drove out on country roads. I got out and stood on hillsides, just stopped the car and left the motor running and jumped out, to look out over the valley. I took my canoe down to the river and slid it into the water and floated. I had my teeth cleaned. I sat on the rock where I had killed my first fish. And I did play Kenny Loggins. It sounded thin there, and didn't satisfy. I ate apricots off the neighbor's tree. I played my old records. I rummaged

through my old journals. I even cooked a meal.

I had expected the aging of my peers — what shocked me was the aging of our children's friends. The little red-head, Moira, with whom Sarah, our youngest, had been friends since junior high, walked past me on Main Street, carrying a year-old baby in a backpack. We talked. Her face had wrinkled. Her eyelids drooped. Her stomach, which I could recall as flat and lovely in a purple bikini, now poached out. Her breasts drooped under her T-shirt.

A boy our eldest daughter had known since sixth grade — "Little Joey Bach" we called him then — was sitting at the Crossroads bar. He had delivered our morning paper until he was in the ninth grade. Now he wore a hat that read "Coop Feeds." His neck had thickened and his hands, once barely large enough to heft the paper onto the porch, now went all around a chunky old-fashioned beer mug. At twelve his pale skin had been thin enough to show blue veins beneath his cheeks. His hair had been a blond that slicked down with water. Now he had a thick Buffalo Bill mustache. The bristle of his beard, a light red, shadowed his now sun-toughened, work-hard cheeks. He talked with the bartender in a booming voice. He kept saying "Shee-ut" this and "Fug-ck" that, and when he turned on the bar stool and saw me in the booth with Don, he blushed while he nodded hello.

I like Don. I went to his house one morning. You can do that, because Don doesn't work summers. He mostly stays out on the river. "It's my god, the river," he says. He goes downriver at least once every month of

(continued on page 16)

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Summer

(continued from page 14)
the year, even in winter. One summer *Sunset* magazine came to town. They took his picture and wrote him up.

Don is almost sixty now. We sat together in his kitchen, our feet up on the chairs. Outside, his son-in-law climbed up and down a ladder propped against the garage.

"Don is drinking too much," someone said to me. I searched his tan face for the briar patches of broken capillaries that come from too much alcohol. All I could see was what hit me — the beam of his face, the big light. "But you look so wonderful," I said. He pointed out to the backyard. His five-year-old grandson was playing tetherball. "It's that little fucker," he said.

When Don stood up to walk through the kitchen and open the back door, his glasses slipping down his nose and his

blue eyes looking out over the top of the frames, he did what Hugo did. He bumped into a chair.

Arlene was my best friend. She sat against a redwood wall whose wide windows look out onto the willows, alder, and evergreens that fill up the gully. Outside the temperature was in the nineties, but the air-conditioned house was cool, almost chilly. While we talked, perspiration stains grew under the arms of Arlene's lavender gauze smock.

I always thought she was the prettiest woman in town: tall, honey blonde, oval-faced and lightly freckled, with aqueous blue eyes under thick mobile bangs. At parties I would watch her, wishing I could dance that coolly, laugh that melodiously, lob tennis balls as fast and as far as accurately, that I could buy the right blue for my eyes.

She told me everything she had done in the past year. The list dotted the mimeographed Christmas letter she had mailed me. "Well, I guess, huh, that your life in California's pretty

wild, isn't it?" she said.

When you go back, almost no one will want to know what you really do, what it's really like, where you've gone, where you left them to go. You left them. You broke it up.

Remember too they're afraid they are missing something. What's out there. They don't want to know what it is. Once you believe there's something, or someone, beyond Eden, Eden is already lost. They don't want to have to go. So they will not ask.

When Arlene and I parted, that first afternoon, she hugged me lightly, tenderly, held me at a distance, as if I were a sick person and she might catch it.

Remember, going back: you said something was missing. You said there has to be more.

Friends, even acquaintances, will tell you what normally they keep to themselves. They know you'll go away again. Leah, in her early fifties, had been widowed ten years before. Last year, she remarried. Over breakfast, almost as an aside, she said to me,

"He hits me. And he's taken my money. All of it." Tears squeezed out and she bit her lip. "I don't know," she said, "what to do."

Roger, standing by the bank while rain began to fall, talked to me rapidly, as if I were a spy sent to town to carry his message to the outside world. "I want to leave my wife," he said. "I no longer love Alice. But I feel guilty. She hasn't done anything."

Three men I knew whose livelihood depended on crops told me they were worried about the corn. "It wasn't even ankle-high by Fourth of July." But I knew, from living there, they would not tell each other.

So it is with returning. In the two years, or ten, or one month you've been gone, you have changed. Falling over, bumping into, trying to find, wringing the last drop of grief from your yesterdays, you find how much and how little you have changed. You ask yourself, standing on old ground, who you are now. Circling back, you are asking the

(continued on page 18)

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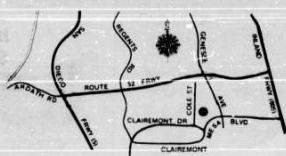
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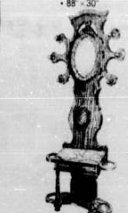
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Summer

(continued from page 12)
past to tell you. But none of them — not the people, not even the place — ever will.

The last night I was in town Don took us all out on the river. We lit a fire on the narrow inlet where, in February, we once cooked mushrooms over a bonfire blazing on top of snow. We sang, we drank until we were unsteady. We talked. Before we doused

the fire we stood — a dozen of us — holding hands around the circle of rocks that held wood and flame, crackling in the chilly and swift off-river breeze. "Please celebrate me home," I thought as a song in myself. "It's time I found myself, totally surrounded in your circles. . . . Play me one more song that I'll always remember, that I can recall whenever I find myself too all alone, that I can sing me home."

We circled idly, swayed around the campfire. I had one hand around Don's waist, up under his jacket, and the

other on Arlene's shoulder. Sparks flew up from the wet wood. The paper cups we'd tossed were burning, turning blue in the flame. I looked around. Flames lit the faces. Eyes met across the circle. I smiled into faces opened up by liquor and cool air and fire and long, complex, unspoken knowledge of one another and one another's company. For the first time no one was smiling back at me. Two years ago, three, Don would have winked. Someone would have invited me to lunch. Another would have told me,

"I have a book for you." Not now. They were smiling at each other. They would be there, together, Monday morning, downtown, at a dance class, at the clinic, over at the school. Then on Monday night, they'd swim laps at the pool and then sit in the Jacuzzi and sweat and visit. I wouldn't be there. I'd be driving back from the airport. The taxi driver would point out the flute player and the circling dancers. He would say about them, "They all jus' lookin' for their yesterdays."

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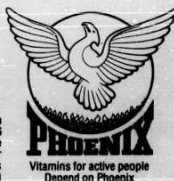
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\$95 MILLION IS ONLY THE BEGINNING

1. THERE IS NO LID ON THE CONSTRUCTION COSTS OF THE PROPOSED CONVENTION CENTER.

The politicians are asking for a blank check. They want an ADVISORY VOTE which doesn't specify how much the proposed convention center would cost and doesn't set a limit on the cost overruns. No wonder that the cost of the facility appears nowhere in pro-convention-center advertisements. Even the last convention center proposal—the project rejected by voters in 1981—set a \$224-million cap on the amount for which taxpayers would be liable.

Harper's September 1983
"By the time it is completed in 1985 or so, the New York convention center will almost certainly have cost \$500 million to build. It was first proposed in 1970 as a \$100 million facility."

2. THE CITY WILL LOSE MILLIONS OPERATING THE CENTER.

The only thing certain about the proposed convention center is the amount the city would lose in operating it. Proponents say it would lose "only" \$13 million over 20 years; this estimate, however, is based on a string of highly optimistic assumptions. Projected average labor costs, for example, are put at \$19,835 per employee in 1987, whereas the existing Convention and Performing Arts Center in downtown San Diego already bases its current 1983 costs on \$29,750 per employee, including benefits and overhead. The much more likely loss figure for this center is between \$50 and \$60 million over the next 20 years.

The convention center backers also assume certain and steady growth in the convention center business. According to recent studies, the 1982 attendance at annual trade shows is 10-20 percent below that of 1981. And yet, the number of convention centers is increasing across the country—before 1985 another seven million square feet of convention exhibit space will be added to the 30 million now in place. According to the trade publication *Meeting and Conventions*, there has been, over the last decade, a seven percent increase in convention attendance nationally, but more significantly, there has been a 27 percent increase in the number of cities seeking convention business.

U.S. News & World Report—Aug. 30, 1982
Convention Centers: Urban White Elephants?
Communities are trying to find the right mix of size and location for the new and expanding of the industry.

"Convention centers are in a period of enormous expansion, but the convention business is not."

3. THESE LOSSES WILL NOT BE MADE UP BY THE TRANSIENT OCCUPANCY TAX

The politicians claim that any operating losses will be offset by increases in "tourist" taxes, yet their own optimistic reports project an increase in the Transient Occupancy Tax of \$1 million a year by 1989. By statute one-half of any Transient Occupancy Tax must go into promotion and advertising of the tourist industry, so it's very unlikely that this \$1 million a year is more than an illusion. This hoped-for windfall, even if it does come, will not cover the \$50-\$60 million operating loss.

4. YOU'LL END UP PAYING FOR THE LOSSES — IN INCREASED TAXES OR REDUCED SERVICES.

There is absolutely no language in the convention center proposal that guarantees that the city won't be liable when it sustains operating losses. A mere statement that the losses are to be paid out of Transient Occupancy Taxes will not in itself cover the losses, the city's only funds to pay losses, aside from attempting to increase the room tax for hotels and motels or trying to float a bond, will be transfers from the general fund. This means either increased taxes on the public or cuts in fire, police, library, street maintenance, and other already-strained services. In addition, because the publicly-funded convention center falls within the downtown redevelopment zone, the center and its adjacent hotels would not be subject to general property taxes, and the burden for supplying police, fire, and other city services will be shifted to the rest of the taxpayers.

5. YOU'LL ALSO PAY FOR THE PERMANENT LOSS OF PUBLIC ACCESS AND VIEWS OF THE WATERFRONT.

The city is proposing at least a huge waterfront structure with the square footage of three San Diego Sports Arenas (250,000 square feet). Much of this space will sit idle most of the year (the proponents' own reports admit that 100,000 out of the 250,000 total square feet will only bring an additional three conventions annually). And thus, San Diegoans will not only lose access and views for themselves and other non-convention tourists, they will sacrifice the chance to lease this valuable waterfront property at competitive rates.

THE TRIBUNE

June 21, 1983
"Although the buildings will block some view of the waterfront, architect Frank Hope said the new construction will provide an interesting view of the buildings themselves."

6. LET PRIVATE ENTERPRISE BUILD IT.

There is an alternative. Private enterprise has offered to build a completely privately-financed convention center which meets all the requirements of a first-class facility for San Diego. It would create business and jobs at no risk to the public, and it would keep San Diego government out of the tricky business of making a convention center pay for itself.

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Rupert Sheldrake

Forget Charles Darwin and DNA and everything else you've learned about the way we are. Meet Rupert Sheldrake and his cosmic transmissions from the past.

THE BIG GANG THEORY

Since Isaac Newton 300 years ago envisioned the universe as a meticulously constructed clock ruled by rigidly mechanistic laws. The materialistic age of science was born. Mainstream science never has strayed far from that metaphor, convincing itself that the few renegades, such as Carl Jung and the parapsychologists, were hardly worth refuting.

Rupert Sheldrake is an English scientist with a metaphor of his own, a metaphor that delivers to orthodox science the most far-reaching challenge it has received in a long time. If this mild-mannered, polite, yet determined forty-year-old biochemist is right, we may come to see our universe not as a clock but as a cosmic signal transmitted through space and time.

Two years ago Sheldrake's book, *A New Science of Life: The Hypothesis of Formative Causation* (Los Angeles: J.P. Tarcher), theorized that a transcendent principle guides matter to its characteristic physical shape. That he saw this principle as outside physical laws was scientific heresy enough, but

what really attracted attention was his provocative implication that animals tune in to the experience of their predecessors. Discussion of the theory is slowly seeping into American scientific circles, spurred in part by his two-month visit to Southern California earlier this summer. He addressed Claremont College theology classes, as well as a host of other "new age" groups in the area. One of these latter groups met in Ojai, where I recently interviewed him.

So far the debate over Sheldrake's idea has raged most strongly in Europe. In England, the two leading scientific magazines have taken diametrically opposing stands. *Nature* ran a now-famous editorial damning it (the heading was "A Book for Burning?") while *New Scientist* has enthusiastically publicized it and even offered a cash prize for the best experimental test of the theory. It has been discussed extensively in *The Times* of London and on the BBC.

By Jim Seale

A *New Science of Life* was one book Sheldrake's fellow scientists could not ignore. First of all, it was no flashy "new age" tome for the mass market, and Sheldrake could not be accused of committing the cardinal sin—as did Carl Sagan—of popularizing science. With endless footnotes and dry documentation, it was an appropriately rocky read for the lay person. Second, here was a hypothesis that did not pose the difficulties found in esoteric fields such as parapsychology. Sheldrake's theory could be tested easily in countless experiments, with repeatable results. Third, and perhaps most worrisome to a scientific community, was the matter of Sheldrake's Nobel Prize-caliber credentials. By training, Sheldrake was one of the best: an honors degree in biochemistry from Cambridge (1963), studies in philosophy and the history of science at Harvard (1964-65), a doctorate in biochemistry from Cambridge (1967), a fellow at Cambridge, where he directed studies in biochemistry (1968-73).

Though he wrote the book after he

left the academic world to do research at an agricultural institute in India, Sheldrake had begun formulating in his head as early as his college years his Theory of Formative Causation: that all forms of life derive their structure not from DNA or known physical causes but from the influence of past forms. Sheldrake called this influence the morphogenetic fields.

Life forms come under the influence of morphogenetic fields through a phenomenon called morphic resonance, a kind of "tuning in" to past forms.

Thus a stalk of corn takes up its characteristic shape and form not because its DNA commands it but because the example of all the corn stalks that preceded it is in the morphogenetic field to guide it. Sheldrake describes the process as "a kind of connective memory between species to which all members contribute and from which all members draw upon."

He believes there is a hierarchy of morphogenetic fields. For the human organism there would be a field that guides the development of cells, another field over that one for individual tissues such as the heart and liver, one over that for the human body as a whole, and an umbrella morphogenetic field over all of them for all life forms.

Taking this idea further, Sheldrake also theorizes the existence of morphogenetic fields influencing (though not controlling) behavior and thought. Once a species picks up a particular habit or idea, it becomes part of the morphogenetic field. Therefore, it becomes easier for later generations to learn it if circumstances of environment cause them to tune in to that part of the field.

The morphogenetic field of a spe-

cies is not carved in stone; it is constantly evolving. The more members of a species incarnate a certain behavior, and the more often they do it, the stronger its influence in the field. If the behavior continues long enough, it becomes so imbedded in the field as to become untaught instinct. What comes to mind here are phenomena that have always intrigued anthropologists, such as similar ideas running through all religions or cultures or the appearance of similar inventions independently developed. Sheldrake believes, such historically recent skills as riding a bicycle or operating a computer would become near-instinctive activities in the future, something later generations perhaps will learn quickly without being taken through all the steps.

When Sheldrake began looking for evidence of such an idea, he began plowing through the voluminous literature on animal behavior tested in labs. He knew that if he were correct, a rat learning a trick in a lab in one part of the world should make it easier for another of the same species to learn the same trick in another.

"I was a bit worried at first, because it seemed to me that if my idea was true, it should have been noticed already," he said. And he almost gave up on the idea before realizing the evidence might be there but no one had recognized it. He eventually came upon a series of experiments begun in 1920 at Harvard by a W. McDougall, who was trying to prove a hypothesis somewhat different from Sheldrake's: that knowledge was passed from parents to children genetically. McDougall put his thirty-two generations of white rats through an exercise that placed each rat in a tub of water. Escape was through one of two gangways. One brightly lit path gave an

electric shock, and a dimly lit one did not. The first generations of rats learned very slowly, with an average of fifty-six mistakes per rat, but their descendants made fewer and fewer mistakes with each generation, and the last groups tested averaged twenty mistakes. The same learning curve appeared for descendants of the slowest-learning rats as well as the smart ones, and many of the rats of the later generations demonstrated more caution and hesitation in their actions. Some kind of untaught knowledge seemed to be evident.

Sheldrake said, "This was a dramatic increase in the rate of learning. McDougall's critics couldn't fault him, because he'd answered all their criticisms as he went along. So there was nothing but for his critics to try and do it again, and show that it didn't work."

The first was a Scottish critic of McDougall's named F.A.E.

Crew, who tested eighteen generations of white rats with the identical task. Interestingly enough, and quite puzzling to both Crew and McDougall, Crew's first generation made an average of only about twenty-five errors—almost the same amount as McDougall's latest generations. Many of the rats, in fact, made the right choice the first time. Crew claimed this refuted McDougall because he didn't get the same learning curve, though McDougall countered that one couldn't expect a marked improvement with each generation when the first rats made so few errors to begin with. Of course, the idea that Crew's rats somehow learned from McDougall's rats never occurred to either of them. Because nothing here seemed to fit into anybody's hypoth-

esis, the results were shelved away. Later, an Australian group took up the torch again and studied fifty-four generations of rats of a slightly different breed in a somewhat modified experiment. The rats there started off with more errors than Crew's—about eighty or ninety—but later generations also made fewer and fewer mistakes.

"So whatever the effect was," Sheldrake said, "it wasn't due to heredity through the genes because it seemed to affect all rats." Sheldrake found similar results in pigeon behavior experiments by B.F. Skinner.

Sheldrake's Theory of Formative Causation does not so much cancel out all the research done in chemistry, biology, and evolution as it casts it in an entirely different light. Because the hypothesis holds that living organisms develop the way they do as a result of information stored in morphogenetic fields, Sheldrake runs squarely into the widely held belief that DNA is the blueprint for each organism. Science would seem to have this one nailed down shut. The DNA stalk is being mapped in ever greater detail, with scientists pinpointing the spots that they believe determine physical characteristics. Yet a biologist will be the first to admit that no one has a clue as to how the microscopic DNA develops an organism into an elephant instead of an ear of corn. And Sheldrake in his book raises questions as big as the ones already answered about DNA. For one, since the DNA in each organism's cell is identical, how does it develop a multitude of different and complex organs such as the heart and liver in one body?

Sheldrake's answer is that DNA and its genes may act as a tool in carrying (continued on page 22)

Nonfiction WRITING CONTEST

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2. Entries should be submitted by mail to: Reader Writing Contest, P.O. Box 80805, San Diego 92128. They must be received no later than 5:00 p.m. Friday, October 28, 1983.
3. 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 freelance contributors to the Reader are not eligible.
4. Judging will be done by the Reader editorial staff.
5. The Reader assumes no responsibility for loss of entries and will not return manuscripts.
6. Entrants should include name, address, and telephone number with each work submitted.
7. Winning articles will be published in the November 17 and November 23 issues of the Reader.

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THEORY

(continued from page 21)
out the influence of the morphogenetic fields, or possibly may be an independent influence modifying its effects. To explain it all, he uses the analogy of a television set.

"If you consider a television picture, several things must be in evidence," he said. "First, the TV set has to have a supply of energy and be plugged in. Second, the set has to have the right components, such as copper wires, transistors, and so on. Third, they have to be connected the right way. Fourth, it has to be tuned in to transmissions that are coming through the invisible electromagnetic fields from the transmission station.

"Now take somebody from another world who's intelligent but doesn't understand how a TV set works. He sees those pictures, and he might conclude what children sometimes conclude: There are little people inside the set whose shadows are being thrown on the screen.

"You look inside and find no little people. You preserve the theory by saying these little people are very small and can't be seen by the naked eye, or they arose through complicated interactions among the parts of the set in a process that is not fully understood.

"Now, if you held that theory, and as an experiment you cut out some condensers and wires and change them, you might get completely different pictures — because you're tuned into a different channel. You might conclude this condenser codes for this particular set of pictures, that they're coded inside the parts and their

interactions.

"So someone comes along and says, 'This is very plausible, but really these things are coming through transmissions from hundreds of miles away, there are real people, hundreds of miles away. These transmissions are invisible, reaching the set through the air. You can't see or touch them, because it's an invisible field, but they're there, and that's what's getting you that picture.'

"And then the scientist who believes the pictures are created inside the set would test the theory by weighing the set switched off, then switched on, and see that it weighed exactly the same. Nothing's coming through to that set, because if it is it must have weight. Furthermore, if one takes bits of the inner parts away one gets a different picture.

"That is exactly the position of modern mechanistic biology. It has come to understand a great deal about the chemistry of the components, and it can describe anatomy and cellular structure through the electron microscope. The scientist can describe their connections and where they're connected, and some of the ways they interact chemically and electrically.

"But of course they ignore any idea of the morphogenetic fields, the invisible influences coming into organisms at the same time. This also helps explain how morphogenetic fields and genes can have a role in heredity. Some genetic changes may give rise to changes in protein structure, such as different enzymes, and it might have subtle effects on the reception of these morphogenetic fields. Just as subtle changes inside a TV set will give you distorted pictures, all sorts of distortions are possible within the field of transmission.

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"The mechanistic biologists have created this precise body of knowledge, and to anything not explained by it, they simply say, 'We don't understand it yet.' They issue promissory notes against the future," Sheldrake said.

He assigns the same kind of secondary role to another cornerstone of the modern biologist's faith — Darwinian evolution and natural selection, believing natural selection may channel or modify the influence of morphogenetic fields. In his book, Sheldrake reintroduces findings by others that challenge Darwin. He points out that natural selection does not explain the power of some organisms to regulate their development. Experiments have shown that if one of the cells of a sea urchin embryo is removed at the two-celled stage, the remaining cell does not die or give rise to a half sea urchin, but to a small, complete sea urchin. Fusion of two sea urchin embryos results in the development of one large sea urchin.

Natural selection also seems to lose ground in experiments showing how some organisms can regenerate removed or damaged structures. Scientists have surgically removed the lens of a newt's eye, a kind of mutilation that is quite unlikely to have occurred accidentally in nature, to find that a new lens always regenerated from the edge of the creature's iris.

Then how does traditional Darwinian evolution fit into the Sheldrake thesis? Quite neatly, for Sheldrake, but not without another metaphor.

Imagine the life of any creature as an earthen pathway. Most creatures, a bird for example, have a fixed, narrow pathway. On its path it will be hatched from an egg, learn to fly in a fixed way,

gather food in a fairly fixed way, be impregnated at the end of a fixed mating ritual, lay eggs, and eventually die. "My theory suggests that left to their own devices, habits would prove absolutely dominant. That creature's pathway would become deeper and deeper, with no divergence or broadening of its narrow path."

Yet all species became what they were by diverging from an earlier narrow path, since evidence clearly shows creatures have evolved from simpler forms.

Imagine that a hypothetical bird's path became blocked somehow. "Say the bird was somehow chased into the end of a dark cave where it can't see, or maybe a random genetic mutation has occurred and it is born blind. Now the bird is in total darkness, yet its normal behavior, its normal pathway, depends on being able to see."

"So its narrow pathway is blocked. It then could chirp pathetically and soon die, which is what would happen most often. But it is a possibility that while it's chirping pathetically, these chirps in the cave are bouncing back from things around it. And through some kind of creative leap, the bird realizes this, and it develops a sort of echolocation system — like bats have."

"Now if that happens, not only might it be able to get around, it might be able to get around at night when other birds can't get around. That would be an advantage. So you'd have a new species with this whole new set of habits through echolocation. New mating and nesting habits. So a whole new pathway has diverged from the normal pathway. When a habit or pathway is blocked, you get a new species. And there is a species of bird called the cave swift, which lives just

(continued on page 24)

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THEORY

(continued from page 23)

like this in dark caves along with bats."

For a Darwinist, the evolution to the cave swift comes after those members of the species with the physical capacity to use echolocation live to produce offspring with the ability. For Sheldrake, the evolution comes slowly as the capacity to use echolocation becomes a part of the species morphogenetic field.

Sheldrake admits that Formative Causation is a conservative principle, making life appear to be little more than a habit. But given its implications, it is probably the first real message of hope introduced in our generation by a scientist with credentials.

If he's right, biological determinism takes a back seat to the idea that the highest species can define or continually redefine itself by every action it takes. The human species, of course, has the broadest pathway of all in the Sheldrakian system — a pathway the width of the horizon. Between birth and death there are many variations to be lived out, many ways of courtship, food gathering, child rearing, and playing. It became so broad because — sometimes consciously, sometimes unconsciously — our species chose not to stick to a narrow one. Sheldrake even notes that some human behavior has consciously transcended any path. "That's the behavior of saints and sages," he said.

If this broadening is a great blessing for the human species, like all blessings it is also a great curse. With so many variations of living latent in man's behavioral morphogenetic field,

no one variation automatically exerts a strong pull anymore. The echoes of instinct become ever fainter, leaving the human species to rely more on consciousness. Maybe all the words we have to define that indefinable modern feeling — angst, ennui, alienation, what have you — describe the inner state of an organism receiving few transmissions from its behavioral morphogenetic field.

However, that field is still there, according to Sheldrake, and it contains every idea, feeling, and tendency to action mankind has ever experienced. And since most of man's time on earth has been spent on a path that has almost always included aggression and war, these frequencies can easily be tuned in to if the choice is so made. (One of Sheldrake's most provocative conclusions is that a species may die, but its morphogenetic field, being beyond time and space, does not. "I think even the fields of extinct dinosaurs should still be around, though there's nothing to tune in to them at present. It's rather like all the TV sets for them being smashed, but the transmissions are still going on.")

What comes to mind is an image of people running around at night holding pagan rituals they read out of books, calling up the Mother Goddess on a hillside, or chanting third-century Gnostic formulas in their living rooms. Without perhaps knowing exactly what they are after, they are trying to tune in to a particular ancient frequency. Maybe to some people they look silly, but if Sheldrake is right, at this point in our development it's probably better to choose your channel than unconsciously let a channel choose you. Sheldrake believes a very specifically focused tuning effort (with a seance or ouija board, maybe?) could

even tap into memories of individuals long dead.

Sheldrake himself refuses to philosophize about his theory, but he does believe there is a vast reservoir of past actions, ideas, and emotions that can be tuned in with some precision through ritual or initiation. "As soon as one starts to do something, then they'll tune in through doing it. When one jumps on a bicycle for the first time and starts moving the feet, they'll start picking it up fast because they'll tune in to the field of riding bicycles."

His theory has made him the object of scorn and ridicule in many circles, which he fends off with a combination of scientific evidence and his dry British wit. "My colleagues back in England simply think I'm quite mad. And if I'm sitting by them and say, 'I've got to make a telephone call,' they'll say, 'Oh, why not just use morphe resonance?'"

Much of the ridicule is centered on the fact that Sheldrake cannot say where these hypothesized morphogenetic fields might exist, except that they must exist in some unknown time-space dimension. "I don't think it's necessary to say somewhere up in the sky in the fifth dimension there's a kind of storage space. I don't pretend this is easy to conceive, but even regular theories aren't easy to conceive. If this is true, we'll simply have to think of time and space in a different way."

Obviously such a hypothesis is made by a man who probably has given at least passing thought to a metaphysical reality. And Sheldrake will tell you, if asked, that he is a Christian who believes in God. In fact, *A New Science of Life* was written during a year and a half he spent at a

Christian ashram in India. But he refuses as a scientist to speak about God or the source of his morphogenetic fields. "I just want to make clear where the scientific part leaves off and where the matter of personal intuition begins. I don't want to get them mixed up. Secondly, it's a question of tactics. If I make people feel they've got to accept God along with this hypothesis, then you're asking people to accept a metaphysical view. And I think that's unfair. One can never compel people to accept a metaphysical view on the basis of reality."

On some levels, Sheldrake's Formative Causation hooks neatly into the "collective unconscious" and "archetypes" of Jung, the "cosmic evolution" of paleontologist-philosopher Teilhard de Chardin, and many parapsychological findings. And many "new age" types, such as astral projectionists, crystal healers, past-life regressionists, and the like, have come running from all directions to touch his garments. Sheldrake is finding himself a magnet for almost anyone looking for a prominent scientist whose hypothesis implies a nonphysical reality. He's willing to present his idea right now to anyone who will listen, but he has no interest in becoming anybody's guru and takes pains to project an image his scientific colleagues will find dignified. At one seminar he addressed during his Southern California visit, a photographer for a French magazine wanted to stage an arty shot of Sheldrake being thrown in the air on a blanket. He backed out, telling the photographer, "I have to be careful, because, you see, there are people who really want to damn me, and my hard-nosed mechanistic colleagues would find that

(continued on page 26)

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THEORY

picture and publicize it."

His hypothesis has also attracted interest from a few organizations willing to invest modest funds for experiments. The Laboratory Group in New York, founded by former journalist Robert Schickel and the late Margaret Mead, has put up a \$10,000 prize for the best experimental test of the theory. The *New Scientist* in England recently awarded a smaller prize in a competition proposing an experiment.

Smaller grants are also being offered by Sheldrake's German publisher and another group in Holland.

Sheldrake would simply like to be more serious about his work. He is at least widely discussed because he is dead. Right now he spends half his year in New York, England, and the other half working at an agricultural institute in Hyderabad, India, studying food crops for a publisher salary. The work I've done on the book, a whole lot of it was done simply within savings. I've had to live very simply because I don't have a regular income, except for the few months of the year I live in India."

He remains single because "if I were married and had children, it would be difficult to live on a low income and not bother about job security and a pension. But I expected to live the way I do and I don't complain about it. I knew writing this book was a risk, and if this theory turns out to be wrong, I might as well forget about an academic career in England. I'd rather have the freedom money. If you have an academic career, you have to do a lot of boring things like writing on committees."

"I don't think most innovation in the history of science has taken place

within universities. They are there for teaching people what is known. They are there for inherently conservative reasons. There are a lot of things going on today—in parapsychology and anthropology, for example, that aren't taking place in universities."

"Lately if my theory turns out to be right, I won't have trouble finding a job in a university. I don't think it will be given or dispersed in just a few experiments. But if it turns out to be wrong, I'll be the first to give it up."

For now, Rupert Sheldrake will keep busy, trying to create a morphogenetic field for his morphogenetic fields.

Ciao Lines



means that a salad will be added to the entire, but a half order of salad was only about \$1.30, so that the dinner that cost \$6.80 will now cost \$8.95. The difference in terms of money is only two dollars. Psychologically, it's immense. When you're digging into your lasagna made from spinach pasta and you know it's going to cost you \$5.50, you think, "We need a dozen such places in town. This is great. Low cost, light, tasty lasagna that's cheaper than one of those gourmet take-outs, and a congenial, friendly atmosphere." But at \$8.95, you are inclined to think, "The service is slower, the portions are small, and even if I fill up on bread, this serving of pasta will cost me almost ten bucks with tax and tip."

Ciao Bella is a delightful spot with palatable food. But we can't deny that price has a great deal to do with our assessment of "charm." We are all inclined to be charitable as well as enthusiastic when low cost is combined with congenial atmosphere. But we tend to be more critical of the dish we once tasted as soon as the prices are raised. To be fair, the better restaurants in town charge as much for an appetizer as Ciao Bella was charging for an entrée. Yet the low cost was part of the temptation and allure of Ciao Bella, because what San Diego needs now and forever are good, inexpensive restaurants.

As its name implies, Ciao Bella serves California cuisine, Italian style. The pasta is purchased at Assenti's Pasta on India Street, the sauces are light, and the menu offers such diverse items as chicken breast stuffed with sun-dried California fruits, seafood ravioli cut in heart shapes, sea bass, and linguini with wild mushrooms. Eclectic? Of course. California cuisine couldn't exist without eclecticism.

Since there were four of us, we could sample almost every entrée on the menu. We had the chicken stuffed with dried fruit (\$6.75), scampi (\$6.95), sea bass with a basil cream sauce (\$6.95), and lasagna (\$5.50). I had a half order of pasta primavera (vegetables with fresh garden vegetables), and my friends had half orders of house salad.

Of these dishes, the two best proved to be the lasagna, which had excellent texture and flavor, and the chicken stuffed with California fruit. I had ordered the latter only because the restaurant had run out of linguini with wild mushrooms, but the chicken was a hit at our table. It is a naturally sweet dish, and if you have a large party, this is a good entrée to divide. Although the scampi and sea bass were tasty, they had been cooked a bit long. The sauce on the bass was delicate and delightful, but the fish itself tended to be dry. Our vegetables were snow peas with sesame seeds (what else?) and small boiled red-skinned potatoes. Very nice. As for the pasta primavera, its sauce contained tomatoes, though often this dish is served with an Alfredo-type sauce.

Both the house salad and the bread get high marks. The butter came to our table in silver packets, but when I expressed dismay, the foil was removed and the butter was placed in a dish. This gesture impressed me, as it indicates attentiveness to the diner's wishes.

A word has to be said about the service. It's felicitous but not effective. We finally received everything we had ordered, though hardly in the sequence we expected. We wanted our wine immediately and got it during our salads; we waited an inordinate time, more than a half hour, between salads and entrees, and the bread arrived last, almost as an afterthought, when we were almost done eating. Everyone is so charming and there is such an air of improvisation to the service that you must when all comes out right. Some friends of mine entered Ciao Bella when we did, and when they left we were still anticipating our entrees. Since the dinner was well evening's entertainment, we tolerated the wait with much laughter and good spirits. If, however, we'd had to be on time for theater or concert, our tolerance would not have been great.

Would I return to Ciao Bella? I would, but I'd opt for the least expensive entrees (which happen to be the best prepared on the night that we visited) or the half orders of a variety of pastas and salads. The desserts, at \$2.95 each, are not distinguished.

Note: I had a really fine lunch at Rinehart and Company the other Saturday (527 First Street, Encinitas, 436-5930). Rinehart and Company serves lunch Friday, Saturday, and Sunday only, but since it is first served at 10:00 a.m. and is available until 2:00 p.m., it may be regarded as brunch. Omelets, such as brie, avocado, and bacon, are four dollars, as is walnut and chicken salad. However, try the special, which may be fish. It's served with an excellent soup (take the soup instead of the salad), vegetables, and bread and butter. It costs only five dollars.

ELEANOR WIDMER

The Restaurant: Ciao Bella
The Location: 1409 Fourth Avenue (234-9077)
Type of Food: Italian/California cuisine
Price Range: Dinner: à la carte items, \$2.45 to \$7.50; entrees, \$8.95 to \$10.95
Hours: Closed Sundays and Monday evenings. Lunch: Monday through Friday, 11:30 a.m. to 3:00 p.m. Dinner: Tuesday through Saturday, 5:00 p.m. to 9:00 p.m.

Restaurants, especially in California, have become glamour enterprises, and it is not uncommon to find at their helm energetic and creative people who will admit that having a restaurant is "one of my dreams." Or, as my own son told me, "A restaurant is pure theater." Therefore, I wasn't surprised to discover that the young woman who owned Ciao Bella (pronounced "chow bella") had produced a film and wanted to own a racehorse in the

future. She would also like to dot the horizon with her Ciao Bella restaurants.

At its current site we have an example of her creative vision. Against one white wall the name of the restaurant is spelled out in neon script, and against another is a single large painting of a woman done by a local artist, Ellen Irvine. To be sure, every wall could be populated by pictures, but that is not the owner's intention. She wants one painting and only one to dominate the room. The tables are very small and covered with white cloths, the walls are white, the floors black and white. There's also patio space, small but charming, and the area used for serving is open to view.

Until last week, the restaurant served meals Monday to Friday only, and the top dinner price was \$6.95. By the time this review is out, dinners will be available Tuesday through Saturday and the top dinner price will be \$10.95. The latter price is not exorbitant, still, I'm sorry about the price change. One of the aspects that contributed to our party on the night we visited was the fact that we could have entrees for as low as \$5.50. The increase in price

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Have a Heart



Linda Holshue, Frank Schold

JEFF SMITH

Last week an old adage proved once again why such things persist. Possibly because they're true. People say the best advertising for a good play is not in full-page ads or in the thoughtful assessments of theater critics. No, the best advertising, they say, is word of mouth. Someone enjoys a production and tells a few friends. They see it, and a chain letter of approval results. Were it not for this process, *The Fantasticks* would never have made it to Broadway in the early Sixties. *New York Times* critic Brooks Atkinson — may be and his admirable probity rest in peace — heard about the musical from several trusted sources and went to take a look. He "discovered" the play — and Off Broadway at the same time. A similar network of

fervid urgings led to my seeing *The Artichoke* last week at the San Diego Little Theatre. Linda told me a cynical friend of hers saw it and loved it. So did Randy. And Connie. And Hank Valentine ordered me to see it, or else. So I did. I liked it a lot. Spread the word.

The comedy-drama by Joanna M. Glass concerns the worst-kept secret on the Saskatchewan prairie. Everyone knows about the odd living arrangement at Walter Marion's 500-acre farm, especially the town gossips in nearby Ragland, where Walter goes once a month to "relieve" himself in the arms of his mistress. They know he spends the rest of his nights in the smokehouse. And has for the last fourteen years. They know that Walter's wife Margaret, daughter of Ragland's mayor, is dutiful. Or, as Jake and Archie (neighbors who comb stacks of newspapers for juicy scandals) would say, Margaret performs

"wifely duties." But she ain't no wife. She only wears that gold ring because she's used to the way it feels. And they also know that Walter's fourteen-year-old daughter Lily Agnes, who reads Emily Post all day and wears a hat to keep a lid on her feelings, isn't Margaret's daughter. Even Lily Agnes knows this. But if seemingly all of Saskatchewan is aware of these things, and has known about them for years, why hasn't anything been done about it?

Margaret explains: "There's a splinter of time that passes when you either resolve something or you don't. If you don't, the splinter becomes a great big wedge." That splinter happened shortly before she was married. Walter reasoned that, because marriage would convert his manly gallop into a trot, he should have one last fling. Which he did, with a "water witch," a woman who carried a magical stick around that could drop over the site of subterranean wells. When Walter was married, she disappeared. Nine months later, a laundry basket appeared on the porch. In it was an infant and a note. The child must have been the water witch's, everyone was sure, since her mark was at the bottom of the note. Margaret chose to raise and love the infant, in Walter's home, but declared she was finished with her husband. Now, fourteen years later, a wedge divides their farm, and cousin Gibson is coming to pay an extended visit.

The Artichoke is a rough-edged, at times unpolished, gem of a play, an ersatz cross between Sam Shepard's *Buried Child* and Garrison Keillor's *Prairie Home Companion* radio show. The drama is funny, engaging, literate, and complex — at times too much so for its materials. It is also down-home and, like Keillor's show, refreshingly un-hip. Glass's characters have no epic ambitions or clichéd compulsion to maintain appearances. Instead, they concern themselves with the details and events of their work — the seasonal cycles of planting and harvesting. They also behave like reporters, though, news freaks who crave the latest word, however trivial, on all the life around them. The contents of a postcard, or the size of a birthday cake, can give them hours of news, exciting material. They spit their tales not only for curiosity's sake but also to take their minds away from the daily hardship of the prairie. And thus the arrival of Gibson — a university professor whom Margaret's grandfather adopted years ago — promises some brand-new information for them to dig up, inspect, savor, and judge, because Gibson, as

everyone already knows, "ain't right."

Not even close, either by country standards or by his. A fragile, skittish, sad-eyed man, Gibson was born about eight centuries too late. Of all the occupations in recorded history, only the life of a cloistered medieval monk would have suited his too finely tuned sensitivity. Some people wouldn't harm a flea. To Gibson, the mere thought of fleas being harmed can cloud his heart with anguish. Gibson has an unmoderated desire — *Weltschmerz*, a sadness over the world's evils — and whereas "too much life," his own has been spent, ostrichlike, in books. He has a Ph.D. to show for it, and a modest reputation as an Alexander Pope scholar, but little else, except for a crisis of confidence in his chosen path. On the surface, his dilemma is pedagogical. He can't decide if students hate his subject because the eighteenth-century poet is boring and irrelevant or because most of them simply can't read. But the dilemma is deeper than that. Gibson is a misfit, an exile, and, as Margaret's grandfather says, he "has an intimate acquaintance with sorrow."

The sophisticated, showman metaphor in the play's title, one of the characters says, applied to Gibson — something about eccentric vegetables requiring patience — but it's blither. Once he arrives at the farm, Gibson becomes an unintentional catalyst for a strange, surprising, often quite funny series of logically unfolding events. On the minus side, Glass's play moves too leisurely in spots (she shares her characters' gift for gab) and it has two scenes that could benefit from better climaxes. But these defects are minor. Along with her fine ear for dialogue and her ability to create vivid, touching characters and subtle mixtures of mood, the strength of Glass's play is in the sharp contrasts she has set up — the extremes of a bizarre family situation, in the middle of nowhere, and the appearance of a woeful, practically helpless being from the far side of the universe (or of time) and in the territories she has melded these elements together. Her attempt to link only Gibson with the play's title is misleading. *The Artichoke* is about mortal combat in families, an intense pride of biblical proportions, love, forgiveness, and loss. At the end of this bittersweet comedy, many of the characters have peeled successfully through fourteen-year accumulations of scalelike leaves.

Given the strange circumstances of its situation and the delicate textures necessary to make it work, *The Artichoke* asks

for a production that will walk a narrow path. If it leans too far in one direction, the production could become a freak show, with the Marion family mere gothic weirdoes. Too far in the other, and it would plunge headlong into that dreaded locale: Maudlin City (thereby making Gibson's uncommon malaise seem silly). At the San Diego Little Theatre, director Alan Craig Dillona has done a fine job of avoiding these extremes. Some of his actors lack polish, but Dillona's direction is consistently solid. Aside from blending a cast of varying skills into a reasonably cohesive unit, Dillona's major accomplishment is the primitive atmosphere he has created — a world apart from the one we inhabit. This production has the feel of a place where time is lazy, life is harsh, and events are

few. It is also a place where folks will talk at length about anything but will rarely fuss about what is most important in their lives.

Robert Earl's set and the lighting designs of William Bruce make excellent contributions to this atmosphere. Representing the interior of the Marion home (plus the newspaper-strewn quarters of gaffs Jake and Archie), Earl's cozy set mirrors the play's thematic extremes. A black, cast-iron stove, sturdy furniture, flannel shirts hanging around, rows of pickled things in jars — all of the numerous realistic details give the place a lived-in quality. And the set also has a surrealistic look. There are no walls, just a wooden frame skeleton, through which the eye is encouraged to enjoy Bruce's lighting ef-

fects — a keeper collection of roseate, Canadian sunsets — on the scrim. Along with Donna Elman's costumes — clothes apparently bought mail-order, and many years ago — these technical elements have effectively re-created a believable slice of Saskatchewan, next door to the Del Mar Racetrack.

Dillona's cast is uneven — some miss lines, and their timing could be sharper in places — but never in ways that disrupt for very long. As Jake and Archie, the neighborhood snoopers who narrate the drama, Duane Bowen and John Franklin Thomas help to establish the plain-folks tone of the production. Jack Pritchard gives Walter Marion an external layering of aging machismo, double standards and all, beneath which is a more rounded be-

ing. Luciana Rossini's *conscience* — similar quality. Initially dispassionate, with a heart too long unattended, Holshue's character gains dimensions with each new scene. Both Pritchard and Holshue make Walter and Margaret's possibly world-record marital hiatus surprisingly credible — and funny at the same time. And actor Frank Schold's compelling portrayal of the reality-ravaged Gibson is alone worth a trip to North County.

Early in *The Artichoke*, a character says, "There is no way to hide a divided house." Thanks to word-of-mouth theater reviews, there is also no way to hide a good production. The San Diego Little Theatre has one, which will play through October 22. I say no more. Spread the word.

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JONATHAN SAVILLE

You still have a few more days (through October 16) to see the two plays currently being staged, in smashing productions, by the South Coast Repertory Theater in Costa Mesa. The plays are Peter Shaffer's *Amadeus*, the playwright's well-known study of Wolfgang Amadeus Mozart and his envious rival, Italian composer Antonio Salieri; and *Men's Singles* by D. H. Giles, a conversation play about three friends who meet regularly in the locker room of a tennis club. Though each of the scripts has its limitations, these are worthy, well-crafted, and at times absorbing plays, and the acting, direction, and

design are of the distinguished caliber visitors to our Orange County neighbor have learned to expect.

Amadeus has the virtues and defects of Shaffer's other plays, notably *Equus*. The choice of theme is brilliant. Here the playwright is following in the footsteps of the Russian poet Alexander Pushkin, who in 1830 penned a short play, *Mozart and Salieri*, of immense psychological insight and formal grace. Pushkin was himself a genius of Mozart's stamp, and his identification with the hero of his play — creating one masterpiece after another, flawlessly and effortlessly — gives *Mozart and Salieri* the inwardness of a not uncritical self-portrait. A thoroughly classical writer, Pushkin observes the carefree and socially inept Mozart and the tor-

mented, second-rate Salieri with equal objectivity and sympathy; he is as much inside Salieri, who was so unlike him, as he is inside Mozart, whom he resembled so closely in his creativity and (to a certain extent) in his character. The themes of Pushkin's play — mediocrity and genius, envy, God's injustice in handing out gifts — are thoroughly integrated into the action, much in the manner of the playwright's foremost teacher, William Shakespeare.

Peter Shaffer's understanding of these themes is not inferior to Pushkin's, but in *Amadeus* (as in his other plays) he shows an inability — or perhaps it is a willful refusal — to fuse theme and action in the organic Shakespearean manner. As in *Equus*, Shaffer offers us a narrator who,

while a participant in the action, at the same time stands outside it, describing, analyzing, and explicating. Shaffer's Salieri, like the psychiatrist in *Equus*, talks an awful lot, guiding the audience along to an understanding of the play's themes — a procedure which necessitates his being an incredibly self-conscious and articulate analyst of his own motives and actions. Unlike Shakespeare or Pushkin, Shaffer does not trust his audience to get the point, so in *Amadeus* he must impose on his main character the dual role of envious musician and acute moral philosopher, a double burden a bit too great for the character (or anyone acting him) to bear. When events actually take place on stage, Shaffer shows himself a master of theatricality; but the proportion of telling to showing is unusually — and to some theatergoers irritatingly — high.

The emphasis on explicit analysis of character, action, motive, and theme also results in a certain externality in the treatment of both Mozart and Salieri. Shaffer's Mozart is given an excessive quantity of some traits the playwright has discerned in the historical Mozart, notably his social gaucheness, his propensity for scatological language (greatly overdone in this script), and his ambivalence toward his father. And Salieri is shown as knowing so much about himself that he often seems less like a character going through experiences than like a biographer explaining the subject of his book — or like playwright Shaffer himself, looking at Salieri from the outside and trying to make sense of his personality. *Amadeus* is consistently interesting, as any work by this intelligent playwright is bound to be; but in spite of the profundity and universality of its themes and the pathos of its characters' fates (Mozart's unhappy career and early death, Salieri's ineradicable recognition of his own mediocrity), it is not often authentically touching.

To say that a modern playwright is not Shakespeare or Pushkin, however, is scarcely to offer a pertinent criticism, and in any case Shaffer has created a stage in which one can see the playwright's work of compelling interest, and one which offers wonderful opportunities for the actors in the two chief roles. In the South Coast Repertory production, Ron Boussom as Mozart and Dan Kern as Salieri grapple heroically with the problems created by Shaffer's script: to make the childish, silly, raunchy, klutzy Mozart

also seem like the greatest composer in the history of music, and to make the constantly narrating and analyzing Salieri seem like a real human being. Neither succeeds fully, but then, who could? Mr. Boussom does indeed give a vivid — indeed, a virtuosic — portrayal of Mozart the man, and if he does not quite convince us that this pathetic nym was in fact a great genius, the fault is basically Peter Shaffer's, who, unlike Pushkin, cannot know from his own experience what being a great genius is like. Mr. Kern, similarly, does most creditably in his role as narrator and analyst — as a projection of Peter Shaffer himself, in other words. He has an authoritative presence, a wonderfully resonant voice, and superb diction; and if all of this does not quite add up to a believable human being, one must blame the script far more than this accomplished actor.

The initial productions of *Amadeus* were directed by Peter Hall and designed by John Bury in an opulently spectacular, rococo manner. There were complicated pictorial backdrops and projections, a gilded proscenium, a reflective floor, a "gleam and glitter," as the playwright

comments in regard to Hall's direction. In Costa Mesa, director John Allison and set designer Michael Devine have rethought the entire play, offering a production of great material simplicity and suggestive force. A more or less bare stage, a few movable, translucent, white hangings, richly expressive costumes by Martha Burke, a direct and logical style of blocking, a masterful treatment of crowds (who are made to seem much more numerous than they are), and the audience's imagination — these create the theatrical illusions the playwright is aiming at, throwing an even greater (because uncluttered) light on Mozart, Salieri, and Envy. This would be a production worth seeing for the sake of its staging, even if the play itself were not so intriguing.

In the same way, *Men's Singles* is worth seeing for the sake of its acting — which, within the limitations of contemporary naturalism, is simply breathtaking. Mr. Boussom and Mr. Kern, in the artificial, theatrical atmosphere of *Amadeus*, are clearly actors, displaying a magisterial command of rhetoric (whether the rhetoric of the tongue or that of the body). In *Men's*

Singles, Wortham Krimmer, Richard Doyle, and Jeff Allen give the overwhelming impression of being not actors at all but the very flesh and blood of the three pals who meet weekly to play tennis and to unbuckle their hearts. Paul Rudd, himself a gifted actor, directs this marvelous cast so as to enhance the impression they give us that we are looking and listening in on real life, and the set by Mark Donnelly and costumes by Kim Simons contribute deftly to the same effect.

As to the play, in its unpretentious and resolutely unmelodramatic manner it celebrates male solidarity as an unshakable value in a world otherwise dominated by making money and breaking up with women. All three men have unsatisfactory relationships with their wives or girlfriends, and their conversations are devoted exclusively to their varying depressions and anxieties as these liaisons go on the rocks. Conversation is everything in a play like this, so deeply influenced by television (with all its strengths and weaknesses), the actual action, carried out by the actors with unobtrusive yet impressive skill, consists almost entirely of getting

dressed and undressed before or after a game. What the amusing, natural-sounding, impeccably in-character conversation conveys to us is the enduring quality of friendship, that bonding that makes life endurable by enabling us to help and be helped by others in the same fix. The warmth, tenderness, and essential goodness of the three friends, and of their friendship, are outlined perceptively and delicately in the script and given total life and conviction by the actors in this admirable production of a good little play. *Amadeus* is all hardness, intelligence, and glitter, and it is about envy and hatred. *Men's Singles*, undoubtedly less significant a stage work, is above all welcome because it asserts something positive in human relationships, and does so in a way which suggests that perfectly ordinary people are capable of offering each other this unpossessive and unmanipulative support and affection. It is encouraging — though nowadays increasingly rare — when theater can be true to reality and at the same time tell us that human nature, for all its ills and frailties, does have some merit after all.

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Citizen Zelig



Woody Allen, Jack Dempsey

DUNCAN SHEPHERD

To say that Woody Allen's *Zelig* is a small idea for a movie, around the size of one of his New Yorker pieces, is not to disparage it. Not yet. The aspiration to live up somehow to the prevailing ticket price or the available media hype has done more for it than for good, and certainly the movie that has bitten off more than it can or is willing to chew is the more frequent offender these days than the one that overchews. What's *Up Tiger Lily?* Allen's prankish re-dubbing and re-editing of a

made-in-Japan spy thriller, and still one of his more amiable movies, shows just how small an idea need be.

The idea in *Zelig* is somewhat in the same prankish nature as that of *Tiger Lily*, though it has even closer connections to *Take the Money and Run*, Allen's takeoff on documentary and semi-documentary crime films, complete with voice-over narration and on-screen interviews with expert witnesses, and again one of his more amiable efforts. But the idea here, which calls for Allen the actor to be translated into actual newsreel footage and still photos alongside Babe Ruth, Jack Dempsey, Eugene O'Neill, Adolf Hitler, et al.,

and which calls for Allen the director to counterfeited additional newsreel footage and still photos of the same era, is pursued much further in terms of cinematic technique, and much beyond the bounds of mere amiability.

Lest *Zelig* sound at this point like little more than the documentary counterpart of *Dead Men Don't Wear Plaid*, it should be said at once that Allen has not reinvented any of his galloping intellectual pretensions, has not, that is, retreated to an earlier and amiable stage. Attesting to that, in part, is the *bon ton* presence of the likes of Susan Sontag, Bruno Bettelheim, Irving Howe, and Saul Bellow as on-screen interviewers, in clear mockery of the parade of "witnesses" in Warren Beatty's *Reds*. (Is Allen still bitter about Diane Keaton's defection to Beatty?) Attesting to it in even larger part, though, is the homage paid (one director-writer-star to another) to Orson Welles's *Citizen Kane*, in whose famous newsreel facsimile we can discern the complete blueprint for the technical experiment of *Zelig*. This left is acknowledged openly enough in the MetroNews segment in which the real William Randolph Hearst entertains the fictitious Leonard Zelig, among others, on a weekend at San Simeon.

The special effects in *Zelig*, if we can remember to speak of special effects as something other than bug-eyed monsters, laser rays, and the gelatinous ooze that emanates from the one when punctured by the other, yield nothing to those in *Kane*. In sharp contrast to the often undisciplined fancifulness of special effects in the horror and sci-fi genres, these are conceived and executed within classical constraints, the authentic archive footage providing both a model and a measuring stick. It takes a special sort of audacity for a parodist to do away with his traditional safety net — the generalizing and dimming effects of memory — and to hold up the original directly alongside the imitation. Outside of the aforementioned *Dead Men Don't Wear Plaid*, no other example leaps to mind, and that other one offers far less back up its show of audacity. *Zelig* backs up its own,

on the other hand, down to every last scratch on the emulsion, every sprocket jump, every halting pan, every faded gray, every crackle-and-pop on the soundtrack. And within the constraints, an amazing amount of variety is achieved, and the *Kane* blueprint greatly elaborated upon, through the different film stocks and exposures imitated. In view of all that and much else, it would not be overstating the case to say that all the real excitement in *Zelig* takes place precisely on the surface, and often on very restricted areas of that surface. Is this enough excitement for a whole movie? Very nearly, yes. More than in most movies, certainly. Maybe not quite, after all.

It might be ungracious to say of one of our shortest major moviemakers (I refer to the shortness of the movies), one who has ventured further than most into that cinematic no-man's-land between the ten-minute-maximum short and the ninety-minute-minimum feature, that at eighty-three minutes (give or take) he has made *Zelig* too long. Parody is not a mode that holds up over great distances, or even middle distances, or anything but sprint distances. All good feature-length movie parodies are something else besides. *Gumshoe* would not be so good a parody of the hard-boiled mystery movie if it were not also so good a mystery. This sets it conspicuously apart from *Prepper*, *The Black Bird*, the twice aforementioned *Dead Men Don't Wear Plaid*, and other pretenders. Mel Brooks's takeoffs on the Western and the Thirties horror film stop functioning as parody at some early point and function instead simply as comedy (or, in the subsequent cases of his Hitchcock and silent-comedy takeoffs, do not so function). For pure parody, the *J.T. Lawler* credits sequence in *The Big Chill* goes about as far and as long as any detractor of TV private eyes could want. And come to that, the *Citizen Kane* newsreel sequence, although it falls a long ways short of being the anthology of documentary styles that *Zelig* is, may be all that the subject requires.

Granted that the basic story material of

Zelig — with its concept of the ultimate conformist, a "human chameleon" able to shape himself physically to blend in with any group or individual — is Allen at his most inspired, Allen knowing what is good for him and what he himself is good for. But the patchwork documentary fabric of newsreels, still photos, newspaper clippings, narration, and interviews proves to be not much good as a narrative device. Or maybe it's just that the narrative itself is not much good. In any case, interest often wanders, or hovers expectantly over that richly embroidered surface, all along the dogged chronological trek toward a schizoid Jerry Lewis moral: "Be yourself." The actual archive footage of Twen-

ties and Thirties night life, theatrical life, sporting life, political life, has plenty of interest of its own, quite apart from Allen's presence in it or proximity to it. But is this enough of a "something else," especially in a comedy? That it wants to be a comedy, in addition to a parody, "sets it too getting around. Would that there were."

The trademark Allen one-liners, which tend to thud to earth with the full weight of Post Reputation and Public Duty, are easy enough to ignore. But the extreme physical gags — Allen walking perpendicularly up a wall, Allen with his legs twisted front to back, Allen in any of his chameleonic transformations into fat man, black man, Chinese man, Mexican man, complete

with appropriate costumes and props conjured up from midair — are tied tighter to the basic story premise. (Not that the case history of a compulsive mimic could not have been done without them.) I don't mind these. I mean I don't mind not laughing at them. But they do not help the parody, and they do not establish — here again — enough of a "something else."

The scope of this particular parody seems well-nigh impossible to get out from under.

In some ways this is a good thing. The blanketing technical effects, and the admiration they command, distract us from the broadness of much of the humor (and, incidentally, keep us from getting frowny

about the stereotyping tendencies inherent in the premise). But what's the point of broadness, if it isn't going to get any laughs? *Zelig* is about as short on those as any of Allen's recent movies. Up to a point, this shortage matters less here than elsewhere. But the parody ends up a lop-sided one: stronger on fidelity to its model than on its separate-but-equal obligation to entertain even those people who might be unfamiliar with the model or uninterested in technical questions. That divided responsibility is parody's eternal juggling act, and in *Zelig* it's as if Allen's one hand never misses while his other one catches only twenty percent. He never stops being careful, but he often stops being funny. □

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Letters

(continued from page 4)

United States with comparable populations. All the libraries of San Diego in their present state fail to provide adequate buildings, services, and so on, which are the cultural right due all San Diegans. Appointed Councilman Jones's statement on the funding and the well-being of the libraries of San Diego is nothing more than election grandstanding. Our newly appointed Councilman Jones has an opportunity to show his political courage by introducing legislation to the city council of San Diego, by righting a wrong, and by retrieving the overdue funding for the starving libraries which is legally theirs in the first place.

Art Sultberg
Hillcrest

Dose Echoes

Among the many provocative and rewarding articles appearing in the Reader, I want to nominate Jonathan's review of theater and classical music reviews. It is rare to find a reviewer who can write in a respectable style of English and yet remain clear in communication. Jonathan knows all the three-syllable words and above and uses them in the correct sense at the precise time. All this in the age of newpeak.

I suppose I must enjoy his reviews because they concern so much with my own impressions. The clapping *Macbeth* of doctored memory at the Civic Center, the vaudeville turns masquerading as *The Rivals*, the irrelevance and moving theatricality of the costume shift in the La Jolla Playhouse *Romeo and Juliet*—Jonathan pinpoints seasonal theater in San Diego in a way that should cause the other toying. Pollyanna, and plain unimformed local theater critics to read their garments and throw hot coals on their own heads. For God's sake, don't let Jonathan go to the *Union* or *Tribune* or *multimedia*, the *Los Angeles Times*. The self-satisfied and staff-serving management at the Globe, the bumbling directors of the Rep, the illegal abortionists at the Lawrence Welk Dinner Theater *abattoir*, and the *Atlantis* at the opera all need heavy doses of Jonathan's truth serum. On the other hand, the sincere pioneers at the Bowers and the La Jolla Playhouse need acknowledgement and inoculation against the self-induced euphoria that infects the aforementioned companies.

The point was recently made that theatergoers in San Diego have just emerged from their Starlight knickers and can just about walk around comfortably in such long trousers as the Globe has tailored in 1982-83. Judging by my attendance, it's too true. There is an audience for *Arsenic and Old Lace* and the persiflage of *Talley's Folly*. Yet this audience has potential. They packed *Mass Appeal* and shunned *Macbeth* and the ridiculous and lugubrious Peter Pan revisited. The Gaslamp's memorable *Nuts* ran, in local terms, nearly as long as *The Fantasticks*. As a theatergoer who pays for his tickets, rather than a friend of management, I demand and will get theater that is not a live version of TV prime time. I believe Jonathan's reviews should and will alert theater managers that critical minds are viewing their work and that a better balance between theater as communication and theater as diversion must be accomplished if the phenomenal growth of theater in San Diego is to be maintained.

John P. Parker
Hillcrest

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Off the Cuff

What job have you quit?

Chuck Rudden
Student
East San Diego

I had been doing custodial maintenance — just a nice word for janitor. We were contracted to clean office buildings. You start by cleaning off the tops of tables and workbenches, then you do the sweeping, empty the trash, do the mopping and then the bathrooms. Nothing great. After you get used to the routine, you could do it in less than the three hours it was supposed to take. The supervisors made sure you stayed the entire time by constantly checking up, and even if we were finished we'd have to pretend to look busy. They treated the whole thing like it was super important. I found another job, and on the night I was supposed to start, the custodial service called me in. I said, "Sorry, I've got another job." I like what I do now.

Genise L.
Program Specialist
Golden Hill

I recently came here from Pennsylvania. I had been teaching elementary school for eleven years. I loved it. The people were great and it allowed me time to do all the writing I wanted to do. Then my mother had major surgery and my father learned he had cancer. My own life was finally jelling. My folks were here so I decided to quit teaching and move out. I was unsure whether or not I was making a good decision. It was very emotional. They had going-away parties and there were many good-byes. The minute I stepped off the plane in California I felt refreshed and renewed, like I belonged here. I've decided not to teach again — I need the energy to write. Eventually I'll have my own magazine.

Lois Aaron
Student
East San Diego

I was a volunteer nurse's assistant senior year. It was a private-care patient I worked with. The job ended when she died. I was there. I loved her like a grandmother. I was bringing in her tea and it was just like she fell asleep. I missed her but I really felt it helped me in my career choice. At the time I also had a paid weekend job at a bowling alley. I was a porter. You pick up dead bowling pins in the aisle, sweep the aisles, and make sure things are clean. Finals were coming up and I needed more time to study. The managers were nice but they weren't lenient when it came to hours. It was quit or be fired, so I quit. I'm starting college next semester. I have big plans. I want to be a medical doctor.

Bob Porter
Retired
Encanto

It was in the mid-Fifties, I was eighteen years old and living in the South. My cousins in Ft. Wayne, Indiana encouraged me to come north. I arrived on a Friday and by Monday I had found a job. I worked for a ladies' ready-to-wear fashion store doing displays. The owner was Jewish and I remember thinking, "Jewish. Why would anyone discriminate against them?" I learned a lot from him. It was very difficult telling them I was going to quit. I liked them and felt obligated in a way. The manager of the men's store next door offered me twenty dollars more a week plus a free parking space. It was an opportunity I couldn't pass by. Later, I joined the Navy and stayed for twenty years.

Carline Bonte
Secretary
Mission Valley

I studied to be a medical secretary. I found a job, but like most secretarial jobs they quickly become routine. You're stuck behind four walls and you don't see sunshine for eight hours straight. You come in at 8:00, know exactly what's going to happen all day, but you have to get everything done — the typing and filing. The lighting is usually terrible in offices. I started getting headaches. It became worse when I started behind a computer part of the day. From noon to 1:00 you go to lunch, come back, and it's more of the same until 5:00. One day I was just sitting there and it dawned on me that I had had enough. My manager came in and I said, "This is my last day." There are a lot of secretaries out there. In San Diego you're easily replaceable.

— Lin Jakary

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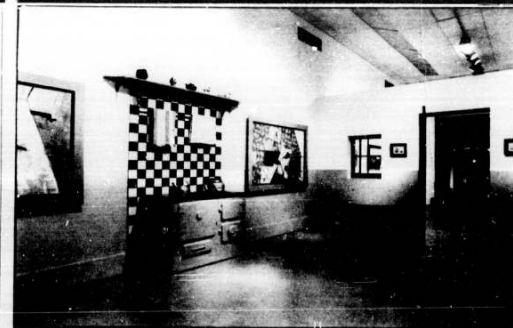
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Section 2 Events, Theater, Music, Film

The Islands

The Aran Islands, three gray, rocky mounds awash in the Atlantic Ocean off the west coast of Ireland, are as removed physically and spiritually from Southern California as granite from rhinestones. The islands are stark, flat, and cold, with the weather always intruding on people's lives. The residents fish, raise livestock, grain, and flax. And only in the last six years have the Aran Islands had electricity, so television has just recently begun to push aside the traditional pastimes of singing, storytelling, and socializing — activities that reinforce the strong Gaelic tradition of the islands.

Nine times in the past twenty years San Diego artist Patricia Patterson has made the transition from this world to that, living with the islanders for months at a time, observing them, interacting both as insider and outsider in that world of



The Rabbit and the Kius, Patricia Patterson

human comforts created amid cold seas, mists, and clouds. The product of Patterson's study and

crafting is an installation of paintings, sketches, sounds, and objects (collected and created)

entitled "The Rabbit and the Kius," now at the San Diego Museum of Art.

Arranged as a series of four rooms, the work takes the viewer through several doorways from an exterior setting with playful, warm paintings of a family's dog and cow, a parrot of a man relaxing in a field, and a panoramic, gray landscape, into a kitchen with homely objects and vignette sketches of daily life, along with the title paintings, *The Rabbit and The Kius*. The next room features a family party and includes additional sketches and quick paintings of ordinary activities and objects. The final area is another sweeping exterior setting showing the town and a sunlit view of the sea and sky from the town's main road. A fifth room, separate from the others, is based upon a traditional room in Aran houses used only on the most formal occasions that Patterson characterizes as a "family museum" filled with photos and significant objects from the family's history. In this installation, Patterson has

(continued on page 6, col. 1)

CELLO

For The Cello

The violoncello has had a long history, and few music lovers are acquainted with all the distinguished compositions that have been written for the instrument, or even with all its most prominent composers. The next two weeks, by some odd concatenation of circumstances, will not only give San Diegoans the chance to hear four noteworthy cellists on our stages, but will also give most of us our first opportunity to hear cello works by such composers as Dohnanyi, Eccles, Kummer, Sciarino, Nielsen, Berio, Xenakis, and Nono.

The Dohnanyi will come first, in this season's initial concert of the Los Angeles Chamber Orchestra at the East County Performing Arts Center on October 16. The soloist will be the eminent cellist Janos Starker, with his perfect intonation and his fabulous command of technique. It is a tribute to Starker's originality — as well as to the enterprising programming of the orchestra's conductor, Gerard Schwarz — that instead of our hearing the well known concertos by Saint-Saëns, Dvořák, Schumann, or Lalo, or such equally familiar works as Bloch's *Schelomo* or Tchaikovsky's *Variations on a Rococo Theme*, we will be offered Dohnanyi's *Konzertstück*, Op. 12, for Cello and Orchestra, a virtuosic work by the conservatively romantic twentieth-century Hungarian composer. This will be on a program also including Starker's *Concerto a quattro* (a world premiere by the Los Angeles Chamber Orchestra), and Schubert's *Third Symphony*.

A couple of weeks later, the La Jolla Chamber Music Society will open its new Old Globe series with a recital by cellists Nathaniel Rosen and Jennifer Langham (a youthful married couple, each with a considerable individual reputation), along with pianist Becks Smith. Of the four compositions on their program, only one is generally familiar, and that is also the work for single cello and piano: the strange, magnificent, peculiarly introverted Second Sonata of Brahms. The other

works are for cello duet, the unusual combination no doubt accounting for the obscurity of the repertoire, which spans three centuries: Eccles' *Sonata for Two Cellos and Continuo* (a Baroque piece), Kummer's *Duo in G for Two Cellos* (Kummer was a virtuoso cellist and prolific composer of the Nineteenth Century), and twentieth-century operatic composer Menotti's virtually unknown *Suite for Two Cellos and Piano*.

Finally, a few days after that, the Los Angeles Chamber Orchestra will offer a recital by avant-garde cellist Francis Merriam, as part of their Wednesday Evenings at the Mandeville Center series. Urrti, a composer herself, is one of the world's leading performers of the most advanced, experimental music for her instrument. Possessing the extraordinary technique needed to cope with these challenging scores, she has also developed

(continued on page 7)

Upstream With Bob

Modern man is profoundly alienated from his environment. Modern Southern Californian man is, perhaps, more acutely so. There's no arguing that. Or

only needs to be northbound on I-5 on a slightly drizzly day to be witness to just how profound that alienation is. With the appearance of light rain, people panic; they madly pump their brakes as if to avoid the onslaught of mud; they skid, slide, and slam into other cars; massive semi trucks jackknife and tumble into oncoming traffic, all caught up in a kind of Chicken Little hysteria. It is not a pretty sight. Obviously, there's something wrong with the kind of living that produces that kind of reaction to a little rain.

In the past several decades, people have initiated countless last-ditch efforts to combat the industrialization of human life and its resultant alienation — the exodus of Back-to-Earth ethics, natural foods, communes, quasi-Hindu cults, all madly pumping their brakes as if to avoid the onslaught of change. Even at their worst and most self-indulgent, however, there has remained a stubborn, gallant tone in the actions of the Parkersburg crowd as they have doggedly defended their Whole Earth Alamos. One of the most recent and talented of these latter-day Sam Houstonians is Bob Carroll, an entertainer who serves up his indictment of Big Business America in vaudeville style. In his one-man performance, "The Salmon

(continued on page 7)



Bob Carroll

Illustration by David Diaz

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 8883, San Diego, CA 92108.

Film

"Video Approaches and Limitations," a panel discussion and presentation of video works will consider the medium from six different viewpoints. Thursday, October 13, 8 p.m., Sushi, 852 Fifth Avenue, downtown. 235-8466.

Political Film Series, CIA operations in Australia and Nicaragua are explored in *Hime on the Ramp* and *Target: Nicaragua* screening Friday, October 14, 7 p.m., room 2722, Undergraduate Science Building, UCSD. Free.

World Peace Film Festival, If You

Love This Planet and eleven other films will be shown Sunday, October 16, 1 p.m., Camino Auditorium, 1500 Alcala Park, Linda Vista Road, Linda Vista. 265-5730.

"City of the Wild," the story of the Canadian wolf filmed in the wilderness of northern Canada, will be screened Saturday, October 15 and Sunday, October 16, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"Art/New York," a weekly series of videotaped New York City gallery shows, opens with six programs including the work of Lee Krasner and Malcolm Morley, running continuously during museum hours. Tuesday, October 18, 10 a.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Young and Innocent," a 1937 Hitchcock thriller, will be screened Tuesday, October 18, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Women in Film is the theme for a festival which opens with critic Judith Crist and a screening of *John Mankiewicz's A Letter to Three Wives* (1949). Saturday, October 18, Karen Black (Nashville,

Five Easy Pieces) will answer audience questions before a screening of one of her films. Wednesday, October 19, and Professor Beveler Houston will speak about women in film before a screening of *Mildred Pierce*. Thursday, October 20, 7:30 p.m., Old Globe Theatre, Balboa Park. Free. Reservations 230-4874.

Documentary Film Series continues with *Se-In*, a record of the early days of the civil rights movement, and *Corleone*, Sicily, an examination of poverty in that Italian town. Wednesday, October 19, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Children's Films, *The Legend of Sleepy Hollow*, *Casper the Friendly Ghost*, and other Halloween specials will scare you silly. Monday, October 17, Circus Train, the story of an Indiana village that puts on its own circus each year, will be shown Thursday, October 20, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. (474-8211); a maverick cult is featured in *Starry the Thoroughbred*, which will be shown with two Disney animated films. Thursday, October 20, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Dance

Ballet, the California Ballet Company opens its season with two original works choreographed by Patrick Noll and Charles Bennett. Friday, October 14, 8 p.m., and Saturday, October 15, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 560-5676.

"Dance Jam," create your own style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"Freeform Delight," an evening of spontaneous, improvisational dance, will be held Saturday, October 16, 4 p.m., Student Union West, Southwestern College, 900 Oak Lakes Road, Chula Vista. 421-0349.

Post-Modern Dance, the Laura Dean Dance Company will perform Saturday, October 15, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Music

Concerts International, the series continues with Paco Sevilla and

Rodriguez playing flamenco guitar. Thursday, October 13, 7:30 p.m., Mathis Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Folk Concert, Andy Galloway and Denise Genaro perform country blues, sponsored by the Friends of Old Time Music. Friday, October 14, 8 p.m., 1260 Robinson, Hillcrest. 282-7833.

Organ Concert, Jared Jacobsen's program will feature Belgian music. Saturday, October 16, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Chamber Concert, the La Jolla Piano Trio will play classical selections. Tuesday, October 18, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown. Free. 236-5649.

Guitar Duo, Craig Bihari and Simon Hamlin, the Los Angeles Guitar Duo, will perform a program of classical pieces. Wednesday, Oc-

tober 19, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150.

Chamber Concert, cellist Janos

TO LOCAL EVENTS

Starker is the featured soloist with the Los Angeles Chamber Orchestra in the world premiere of Stravinsky's *Concerto a quattro*, and works by Schubert and Dohnanyi. Sunday, October 16, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Zydeco Concert, Queen Ida and the Bon Temps Zydeco Band play a distinctive Louisiana blend of Creole, Cajun, and black music. Sunday, October 16, 8:30 p.m., Revelle Cafeteria, UCSD. 452-3120.

Chamber Concert, the La Jolla Piano Trio will play classical selections. Tuesday, October 18, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown. Free. 236-5649.

Guitar Duo, Craig Bihari and Simon Hamlin, the Los Angeles Guitar Duo, will perform a program of classical pieces. Wednesday, Oc-

tober 19, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150.

Special

Nature Walk, guided walks along Bayview Trail will be led by park rangers. Saturday, October 15 and Sunday, October 16, 9:30 a.m., Cabrillo National Monument Visitor Center patio. Free. Reservations 293-5450.

Chula Vista Founders Day Celebration, a parade, birthday cake, live entertainment, and games are planned for the city's seventy-second birthday. Saturday, October 15, 10 a.m., Third and G streets and other locations, Chula Vista. 420-6602.

Fiesta del Sol, Solana Beach's fourth annual celebration begins

with live bands, dancing, and a beach buffet. Saturday, October 15, 9 p.m., featuring with more music, booths, food, and a beauty contest. Sunday, October 16, Solana Beach Park. 753-5891 or 755-0266.

Vintage Packards, over 150 cars, will be displayed Sunday, October 16, 10 a.m., Glorietta Bay Inn, 1630 Glorietta Boulevard, Coronado. Free. 435-0106.

Performance Pieces, John Malpede will proceed wittily through "Packaging and Self-esteem: A Generic Performance." Saturday, October 15, then Bob Carroll swims upstream in the political/comedy "The Salmon Show." Sunday, October 16, 8 and 10 p.m., Sushi, 852 Fifth Avenue, downtown. 235-8466.

Women's Opportunities Week will be celebrated with employment lectures. Monday, October

17 through Friday, October 21, noon, SDG&E Auditorium, 101 Ash Street, downtown (236-6711); a job fair. Tuesday, October 18, 11 a.m., Caltrans Auditorium, 2829 Juan Street, Old Town; a dramatic presentation. Women in San Diego History. Tuesday, October 18, 7 p.m., Old Town Park open-air theater. Congress and Mason streets, Old Town. Free; and an art show through October 22, Serena Falls Gallery, 908 E Street, downtown.

Botanical Tours, guided walks and talks through the plantings in the park are held throughout October. Thursday, 5:30 p.m., and Saturdays, 10 a.m., Alcazar Flower Gardens, Balboa Park. Reservations 297-0298 or 747-0031.

Sports

Women's Tennis, Billie Jean King, Rosie Canals, Françoise Durr, and others will compete in singles and

double matches. Thursday, October 18 and Friday, October 19, 7 p.m., Saturday, October 20, 12 and 7 p.m., Sunday, October 16, 7 p.m., Maureen Connolly Stadium, 1221 Marley Field Drive, Balboa Park. 294-1220.

Men's International Volleyball, the US team will challenge the team from Poland in a preview of their scheduled Olympic matchup in 1984. Thursday, October 13, 7:30 p.m., Peterson Gym, SDSU. 235-4551.

Beja Triathlon, a one-mile swim in Ensenada Bay will be followed by a fifty-mile bike ride to Puerto Nuevo and a twelve-mile run to Rosarito Beach along the free highway. Saturday, October 15, 8 a.m., Ensenada Bay near Punta Banda shore of Ensenada. 583-3001.

Frisker Instruction, the National Frisker Association offers ultimate and free-style lessons each Satur-

THE ULTIMATE HALLOWEEN EXPERIENCE

On October 31, Halloween Night, up to forty lucky people will experience the party to top all Halloween parties. The events that will take place are as follows:

- A chauffeur-driven limousine or Mercedes Benz bus ride up to the very exclusive Magic Island in Newport Beach.
- Complimentary champagne on the way up.
- Admission into the Magical Halloween Party of the decade.
- Open bar all night including beer, wine, and mixed drinks.
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Gerard Schwarz

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READER'S GUIDE TO LOCAL EVENTS

day, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach, 273-7441.

Radio/TV

"Great Railway Journeys of the World," from champagne on the Orient Express to vintage make on a trip through the Andes — this seven-part series pulls out of the

station Friday, October 14, 9:30 p.m., KPBS, Channel 15.

"Night of the Living Dead," George Romero's ghastly satirical film classic, airs Saturday, October 15, 8 a.m. and 3 p.m., KCCN, Cable Channel 33.

Chargers Football, the Chargers versus the Patriots with the clam-

bike broadcast live from Boston, Sunday, October 16, 10 a.m., KIST, Channel 39 and KSDQ-AM (1130).

"Frankenstein: The True Story" (1973) a made-for-TV version of Mary Shelley's classic with script by Christopher Isherwood, starring Michael Sarrazin, Jane Seymour, James Mason and many others, re-airs Tuesday, October 18, 9 p.m., XETV, Channel 6.

Lectures

Metropolitan Life and other allusions will be examined and found wanting by author/artist Fran Lebowitz, Thursday, October 13, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Open Poetry Readings, all women

are invited to read from their own work, Friday, October 14, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills (293-7098); a reading open to all will be held Monday, October 17, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1803.

Candidates Forum, candidates for the Eighth Councilmanic District will speak at a meeting of the City

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(FOO-TAHN), noun • Derivation—Japanese for bedding



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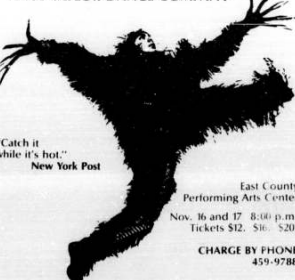
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SUNDAY 16
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JUANITA & NAYO ULLOA
Folk, Blues, Country

TUESDAY 17
7:30
OLD TIME HONKY TONK
Folk, Blues, Country

WEDNESDAY 18
7:30
OPEN POETRY READING
Folk, Blues, Country

THURSDAY 19
7:30
PETER SPAGNOLE YARD
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Panthers, Saturday, October 15, 10 a.m., First Unitarian Church, 4190 Fort Street, Mission Hills.

"Life, Death, and Transition" is the title of Elizabeth Kubler-Ross's lecture to be presented Saturday, October 15, 1 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, 455-5463.

"Community Art," muralist Victor Ochoa will speak on the topic, Sunday, October 16, 5 p.m., Villa Montezuma, 1925 K Street, Sherman Heights, 239-2211.

Sleep Disorders, what they are, what to do about them, will be addressed by Scripps Clinic researchers, Tuesday, October 18, 7:30 p.m., Scripps Clinic Amphitheater, 10666 North Torrey Pines Road, La Jolla, Free (455-8113), repeating Tuesday, October 25, 7:15 p.m., Bodum Lecture Hall, Rausch Fleet Space Center, Balboa Park, 238-1233.

"The White Hotel," psychiatrist Joel Rosen will discuss the psychoanalytic aspects of this novel, Wednesday, October 19, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1803.

Galleries

Paper and Painted Sculpture, the work of paper artist Martha Chastain and painted wall sculpture by Brad Durham will be on display through October 14, Maple Creek Gallery, 2400 Kerner Boulevard, downtown, 234-2151.

Wood Engravings by Paul Landacre will be on display through October 15, San Diego Print Club, 320 G Street, downtown, 232-4884.

Large-Format Polaroid Photographs, eighty works by a number of international photographers will be on display through October 16, Museum of Photographic Arts, Casa de Balboa, Balboa Park, 239-5362.

"All For the Fatherland," a political and humanistic installation piece by Constance Fitzsimmons and Bruce Mendenhall, continues, October 22, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

All-Media Juried Exhibition, the seventh annual, including work by David Avalos, Ron Tatro, and Katherine Hart, will be on view through October 22, Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

Photographs by Edward S. Cornforth in his study of the North American Indian will be on display through October 22, The Photography Gallery, 7468 Grand Avenue, La Jolla, 459-1800.

"Those From Florence," new paintings by Renee Petropoulos will be on display through October 29, Patty Aunde Gallery, 660 Ninth Avenue, downtown, 233-9242.

Kaleidoscopes in a variety of shapes and materials will be on display along with Japanese children's kimonos through October 29, Gallery Eight, 7464 Grand Avenue, La Jolla, 454-9781.

"Young American Artists II," the work of Los Angeles artists including Lari Pittman and Naomi Burtis will be on display through October 30, Mandeville Art Gallery, UCSD, 452-2864.

"Street Galleries," original work and photographs documenting the history of the mural tradition in Chicago art, will be on view through October 30, Villa Montezuma, 1925 K Street, Sherman Heights, 239-2211.

"Spaces," installation works by Jean Habermacht and David Kimmel are on display through October 31, Studio, 852 Eighth Avenue, downtown, 235-8466.

"The Rabbit and the Kiss," San Diego artist Patricia Patterson's installation piece depicting the Aran Islands will be on view through November 13, San Diego Museum of Art, Balboa Park, 232-7931.

Fine Arts at UCSD

University Events Office



LAURA DEAN DANCERS AND MUSICIANS

Laura Dean is to the 80's what Twyla Tharp was to the 70's. Her work is distinguished by its vitality, resonance, inventiveness and oddly entrancing, repetitive, whirling that becomes ecstatic in its cumulative effectiveness and beauty.

October 15, Saturday, 8:00 p.m.

Mandeville Auditorium
G.A. \$10.00, UCSD Students \$6.00
UCSD Fac/Staff, other St. & Seniors \$8.00



QUEEN IDA AND THE BON TEMPS ZYDECO BAND

Like many American Blues and jazz artists, Queen Ida is well-known in Europe, but is just being discovered in her own country. Zydeco (from the French for "snapbean") music is a unique blend of the music of the Creole, Black, and Cajun communities in Louisiana. The music is joyous and swinging with a distinctive zygab beat.

October 16, Sunday, 8:30 p.m.

Revelle Cafeteria
G.A. \$5.00, UCSD St. \$3.00
UCSD Fac/Staff, other St. & Seniors \$3.00



ANDERSON'S ILLUSIONS

starring Harry Anderson

Magician/ comedian/ escape artist/ con-man Harry Anderson returns to UCSD with a whole new carpet bag of tricks and surprises. A semi-regular on Saturday Night Live and Cheers, he'll have his own TV show in January 1984. One of the most original and entertaining personalities around today.

October 22, Saturday

Mandeville Auditorium
G.A. \$6.00, UCSD Stu. \$4.50

UCSD Box Office: 452-4559

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READER'S GUIDE TO LOCAL EVENTS

The Islands

(continued from page 1)

created her own personal museum and homage to her "family" in Ireland with photos of her Irish grandmother and of friends with whom she has stayed, and familiar objects from twenty years of visits.

From beginning to end the installation, like the land and

the people, is a study in contrasts: of color (intense, lively red-orange throughout the figurative works, and remote blue-gray in the landscapes), texture (quick, rough brushstrokes on canvas and paper, and smooth, glossy, painted wood frames and installed objects), line (solid, geometric streetches, and spontaneous, scratchy pen and colored pencil sketches of family

life), and objects (painted china heirlooms, and a chrome-and-plastic Japanese radio/race machine playing Celtic songs and conversation). In Patterson's view, the land can be ruggedly beautiful and also severe, treacherous, and violent (*The Rabbit*). But the Aran Islanders accept their environment matter-of-factly and live intensely, spontaneously, and warmly in

the present (*The Kiss*).

Patterson, who is a professor at UCSD, credits Kevin Parker with assistance in the construction of certain pieces in the show. And Anna O'Cain assembled the catalogue, which follows the spirit of the installation itself, being a collection of songs, letters, and writings about the islands and the people rather than the more traditional discourse on the

artist and the work. Patricia Patterson's installation will remain in the San Diego Museum of Art in Balboa Park through November 13. More information can be had by calling the museum at 332-7931. —Linda Nevin

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Events Schedule

Friday Music—Jazz/Classical
8:00-10:30

October 14—Ben Strauszberg Trio, bass, piano, trombone
October 21—Burt Tumbler, Shirley Williams, poetry & music
October 28—Peter Sprague

October 24—Contemporary Southern Writers—Reading Group

A reading group that concentrates on works of writers from the American South. This is your chance to join a reading group that has the direction and structure of a classroom while still enjoying the good friendship and relaxed atmosphere of the cafe. 7:00-9:00 p.m., Franklin Cafe, Leslie Yakubek—Reading Group Leader.

Every Thursday—Afternoon Tea

The very special time when friends gather together for good company, relaxation, and the delectable treats that accompany the "taking of tea." This will be served in the English tradition on Thursday afternoons from 3:00-4:00 p.m. Traditional finger scones, cucumber sandwiches and pastries will be served to the accompaniment of live classical music. Invite a friend to tea!

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OCT. 14 & 15
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Cello
(continued from page 1)
such extensions of the cello's technique as using two bows at once or playing on a specially constructed five-string cello. Given their newness of composition and the paucity of musicians who can (or want to) play such music, it is no wonder if even the most ardent lovers of cello music will find themselves undergoing a substantially new experience when they hear Urti perform Sciarino's *La Limite della Notte*; Norgaard's *Sonata in due Tempi*; *Solo Intimo*, Sono in Sono, and *Les Mots Sans Allées* by Berio; Kottas by Xenakis; Scelsi's *Trifon*; Andriessen's *La Voz*; and her own *Ricercar*.

Janus Straker's performance with the Los Angeles Chamber Orchestra will take place at the East County Performing Arts Center, 210 East Main Street, El Cajon, Sunday, October 16, at 7:00 p.m. (note the early time). For further information, phone 440-2277. The recital of Nathaniel Rosen and Jennifer Urganian will take place at the Old Globe Theater, Friday, October 28, at 8:00 p.m. For information, phone the La Jolla Chamber Music Society at 459-3724. Frances Marie Urti will perform at UCSD's Mandeville Auditorium, Wednesday, November 2, at 8:00 p.m. Information on tickets may be had at 452-1229. —Thomas Arne

With Bob
(continued from page 1)
Show," Carroll uses the life and times of said fish to elucidate his radical political perspectives on life in the U.S. today.

There are some who may not be comfortable with the idea of that which is normally an item of oeuvre interlarding as political metaphor. These individuals should be reminded of other foods which have made their way into the arena of social commentary (*The Grapes of Wrath* and *de Maupassant's* "Bull of the Family," for example). And they should also be reminded of our nation's lack of anything even vaguely resembling political theater, and that a chance to hear and see such a performance, should not be missed.

Carroll has been performing "The Salmon Show" for the past four years and has, of course, changed the content of the show somewhat. The theme — the history and ecology of the salmon interwoven with the story of the prison assassination of black revolutionary George Jackson — has pretty much remained the same. If the theme is like a blue song, he says, with plenty of good improvisation on the melody. During the course of the performance he sings, dances, and cracks jokes; and in every major city, where he has performed, the critics have all done giddy, sticky, mooncandy crazy for him. Carroll will try to save us with our own laughter on Sunday, October 16, with shows at 8:00 and 10:00 p.m. at Sublimity 852 Eighth Avenue, downtown. For more information, call 235-8466. —Randy Osherson

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That there is more to the proposed convention center than meets the eye?
That the costs have been underestimated, and the revenues overestimated?
That the Mayor admits the convention center will lose money?
That there is a private proposal to build a convention center with private money, at no risk to the taxpayers, that will result in more hotel rooms being built than in the city's proposal, and that Mayor Hedgecock and the city council are standing in the way of this project?
That Mayor Hedgecock has turned down repeated opportunities to honor his promise to debate the merits of this issue in public, and that he has referred to some opponents of the publicly financed convention center as "idiots."

IS THIS CONDUCT BECOMING OF THE MAYOR OF THE CITY OF SAN DIEGO? WOULD YOU LIKE TO HEAR THE OTHER SIDE OF THE STORY?
If so, plan on attending former city councilman Fred Schnaubelt's address before the Libertarian Dinner Club of San Diego on October 18. Schnaubelt will give you all the information Mayor Hedgecock refuses to talk about, and answer all of your questions. The event will take place at Lehr's Greenhouse in Mission Valley. There will be cocktails and conversation beginning at 6:00, dinner will be served at 7:00 (London broil, and oven brown potatoes), and the program will begin at 8:00. The dinner and the program are \$15.00. The program alone is \$5.00. Please call 298-5719 for reservations no later than October 15.

SEE FRED SCHNAUBELT DEBATE ROGER HEDGECOCK'S EMPTY CHAIR.
Lehr's Greenhouse is located at 2828 Camino Del Rio South

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theater offers discounts to students, senior citizens, and the military; ask at the box office.

ABSURD PERSON SINGULAR
This Alan Ayckbourn comedy is dark, because by the middle of act two it has begun to step outside the province of comedy. The anger, fear, and desire of the play's characters are real; they are also far more expansive than the normal range of emotions associated with the genre. The various tones of the play make it seem as if it were a collaboration (or a competitive game) between Neil Simon and Tennessee Williams. The play is set in three kitchens, during three consecutive Christmas parties, and the question has always been how to stage it, since each act is quite different in texture and tone. At the Gaslamp Quarter Theatre, asked by a solid cast, director Will Simpson has created a satisfying answer. Simpson has embraced realism and dramatic irony, tactics generally associated with tragedy. Simpson's stresses don't overwhelm Ayckbourn's absurd (and often hilarious) scuffle; however, instead, they create a middle ground that parallels of both the start, in the style of a comedy, from the middle, in the style of a tragedy. The result is a well-crafted, intriguing production of a play at once very funny and deeply compelling. One laughs, loudly, and then wonders why, because the play also explores the underside of laughter. With one exception, Simpson's cast is first-rate on opening night actor, Jim McInnis, was so inaudible it seemed his character had lost his tongue. Ayckbourn's three couples at the three parties are a cross-section of the British middle class. And James A. Stuart, Parker Tenney, Kit Goldman, Nicholas Converse, and Dennis Walker effectively capture the flavor (and the

despair) of this socially allegorical grouping. Each actor becomes a locus of irrepressible passions, too hindered by his or her own light to see the humor and the underlying seriousness of the situation. Angers, fears, and desires of the play's characters are real; they are also far more expansive than the normal range of emotions associated with the genre. The various tones of the play make it seem as if it were a collaboration (or a competitive game) between Neil Simon and Tennessee Williams. The play is set in three kitchens, during three consecutive Christmas parties, and the question has always been how to stage it, since each act is quite different in texture and tone. At the Gaslamp Quarter Theatre, asked by a solid cast, director Will Simpson has created a satisfying answer. Simpson has embraced realism and dramatic irony, tactics generally associated with tragedy. Simpson's stresses don't overwhelm Ayckbourn's absurd (and often hilarious) scuffle; however, instead, they create a middle ground that parallels of both the start, in the style of a comedy, from the middle, in the style of a tragedy. The result is a well-crafted, intriguing production of a play at once very funny and deeply compelling. One laughs, loudly, and then wonders why, because the play also explores the underside of laughter. With one exception, Simpson's cast is first-rate on opening night actor, Jim McInnis, was so inaudible it seemed his character had lost his tongue. Ayckbourn's three couples at the three parties are a cross-section of the British middle class. And James A. Stuart, Parker Tenney, Kit Goldman, Nicholas Converse, and Dennis Walker effectively capture the flavor (and the



to us and dolls

tonality with remarkable harmony. (Sm.)
Gaslamp Quarter Theatre, through November 12; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

AND NOW THERE'S JUST THE THREE OF US
The Marquis Public Theatre offers the comedy drama by Michael Wilder (author of "Mischief" and "Lovers' Envy") for late-night theater audiences. Penny is a virgin, and he evokes his romantic Frank's many tales of amatory conquest. Then Derek enters their apartment and bullies his way into their lives. Derek is a "real" actor man. Tavis Ross directs the production. Members of the cast are Wayne Tibbels, E. Michael Kipparth III, Grossmont College Campus Theatre.

Alan Craig Delano, Cary Lynn Volk, and Robert Blomgren. (Sm.)
Marquis Public Theatre, Friday, October 14 through November 5; Friday and Saturday at 11:00 p.m.

THE AFFECTION
Reviewed this issue:
San Diego Little Theatre, through



through October 15; Thursday through Saturday at 8:00 p.m.

ENTER LAUGHING
The Fiesta Dinner Theatre presents this story about the results of a stage-accident which works as a comedy, delivery boy but wants to become an actor. First produced in 1983, the Joe Rosen's autobiographical novel. Members of the cast, directed by Frank Wayne, are: Gregory Weiss, Al Sade, Peter Browne, Molly Bowman, Alan Ross, Carole Magel, Patrick Kearns, Harold MacPherson, Ginger Perry, Paul Von Noode, and Howard Stadnick. (Sm.)

FIESTA DINNER THEATRE
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.

IN THE MATTER OF J. ROBERT OPPENHEIMER
The San Diego Repertory Theatre presents Heiner Kipparth's drama about J. Robert Oppenheimer, the physical known as "the father of the atomic bomb." In 1954, as chairman of the general advisory committee of the Atomic Energy Commission, Oppenheimer was accused of delaying the development of this new bomb at a time when the arms race was getting under way. Many are Oppenheimer's misgivings as treacherous. The play is based on the actual transcript of the secret security clearance hearing held on Oppenheimer. Douglas Jacobs directs the production. John Matthews is Oppenheimer. Other cast members include Robert Lantz, Niamh Perry, Kurt Richter, Mel Shacter, Tony Chany, Kevin McDermott, Stephen Papaleo, and Robert Mills. The set is designed by Fred M. Duer, and the costumes are by Ingrid Lynn.

FIDDLER ON THE ROOF
The Five Hills Players present the popular musical based on the stories of Sholem Aleichem. With book by Joseph Stein, music by Jerry Block, and lyrics by Sheldon Harnick, Fiddler tells the story of a Jewish immigrant family living in a small peasant community in Tsarist Russia at the turn of the century. The persecutions of the times force the family to reconsider the value of their traditional way of living. The production—which includes such favorite songs as "Tradition," "Matchmaker," and "If I Were a Rich Man"—is directed by Scott Kany Grant Thomas is the musical director. A buffet buffet precedes the show. (Sm.)

Five Hills Lodge, through November 7; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

GOYS AND DOLLS
The Educational Cultural Complex is the score for the Frank Loesser, Abe Burrows, and Jo Swerling "musical play" based on a short story by Damon Runyon called "The Kid of Miss Sarah Brown." As she says souls—all of whom speak Runyonesque street vernacular—Miss Sarah Brown loses her heart to gambler Sly Masterson. Floyd Gaffney directs the production. Members of his cast include Hassan El-Amin, McInnis, James E. Greenfield, Preston Rowlands, Jr., Tony Don Wilkins, Lewis Chavis, Danny Gribben, Deborah Starch, and Charles Odom. (Sm.)

Educational Cultural Complex, Performing Arts Theatre, Friday, October 14 through November 6; Friday through Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m. For information call 230-2845.

HOT FLASHES
And that they are. This women's improvisational comedy group, made up of Maureen Gaffney, Maureen Gaffney, Sheri Glasser, and Robyn Sarmack (and featuring Sue Palmer on guitar), is adept at both humor and seriousness, often providing fresh new

SAN DIEGO JUNIOR THEATRE
Case del Paolo Theatre, Balboa Park, 239-8355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego, 275-2300 x236

SAN DIEGO STATE UNIVERSITY
1620 Sixth Avenue, downtown, 235-8025

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STARLIGHT
San Diego Little Theatre, Balboa Park, 239-8355

UNITED STATES INTERNATIONAL UNIVERSITY
Latter Theatre, 2111 University Avenue, 291-5480

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READER'S GUIDE TO THE THEATER

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READER'S GUIDE TO THE THEATER

"Melpoche," a congenial talk show host, the Professor, an academic tuckered who speaks both pay-per-view bubble and self-help jargon, and a carnival barker. Among the questions being raised is: Is better to have no self-esteem than low self-esteem — true or false? (Sim.)

Sushi, 852 Eighth Avenue, San Diego, Saturday, October 15 at 8:00 p.m. For information call 235-8446.

PS. YOUR CAT IS DEAD
The Marquis Public Theater presents the comedy by James Kirkwood about Jimmy Zole, a thirty-eight-year-old actor who discovers a bugger named Vito hiding in Zole's New York left apartment. Zole 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 Ruggie. Paul L. Nolan has designed the set. (Sim.) Marquis Public Theater through October 23, Thursday through Saturday at 8:00 p.m. Sunday at 6:00 p.m.

PUTTING ON THE RITZ
Bob Lubiano's Productions presents a "cultured musical review" that includes the music of George and Ira Gershwin, Irving Berlin, and Jerome Kern, along with selections from Rose Maule, *The Student Prince*, and *Shogun*. The performers are Ron and Rena Bowles, Nancy Hunter, and Marky Anderson. A "gourmet dinner" served in the Versailles Ballroom of the Westgate Hotel, precedes the show. (Sim.)

Westgate Hotel, Versailles Room, downtown, Sunday, October 16 and Monday, October 17, dinner at 6:30 p.m., curtain at 8:30 p.m. For information call 426-5637.

THE SALMON SHOW
For one performance only, Sushi presents Bob Carroll's critically acclaimed "stand-up in-down song and dance comedy act." Incorporating ancient oral storytelling traditions, stand-up comedy, and just recreation, Carroll tells the story of salmon and their ecological struggles. Recounting his tale from the viewpoint of a salmon, he contrasts Native American fishing methods with

modern industrial fishing. Along the way Carroll's solo act includes a radical analysis of history, ecology, and current events. (Sim.)

Sushi, 852 Eighth Avenue, San Diego, Sunday, October 16 at 8:00 p.m. For information call 235-8446.

THE SOUTHWEST CORNER
The Alpha Omega Players begin their thirty-sixth season with the comedy drama by John C. H. Smith, based on a novel by Michael Waite. The play is set in rural Vermont, where Maria Elder, the last of her family line, lives alone in her ancestral home. Neering the end of her life, Elder seeks a companion who will care for the property in her declining years. Several candidates appear. But are they right for Elder? Phil Smith directs the production. Cast members are Mary Egan, Gillian Hales, Bill Bensfield, Laurie Thies, Mike Lynch, Judy King, and Dick Gaines. The set is designed by Henry A. Swanton, and the costumes are by Janet Nichols. (Sim.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, Friday, October 14 through November 19, Friday and Saturday at 8:00 p.m. For information call 466-1710.

THE WOODGATHERER

Within the last two years, playwright William Masterson III has had two of his plays receive rave reviews around the country. One of the year's biggest hits in New York is Masterson's *Extremities* (in which a potential rape victim turns the tables on her attacker and carries out a violent revenge). His play *The Woodgatherer*, currently being performed by the North Coast Repertory Theatre in Solana Beach, received critical acclaim in New York two years ago and last year in Los Angeles. Unlike the rage of *Extremities*, *The Woodgatherer* is comparatively gentle. It's about Cliff, a kerosene truck driver, and Rose, a compulsively shy woman. They meet at the candy counter of a South Philly florist-and-diner, where she works. Each carries emotional scars from previous relationships. But, in Rose's cluttered apartment, where the play begins, they express them in opposite ways. Cliff can't stay serious — or still — for fifteen seconds. Rose is withdrawn and lives in a dreamworld of hope and fantasy. As the play unfolds, her hopes become more extensive — but they are no match for her fears. Masterson's play combines two

extreme personalities and blends them together. At the North Coast Repertory Theatre, this pairing is incomplete. Directed by Clive Baldstone, actor Tim Brown does a solid job as Cliff, a role replete with terrific humor and enough rich monologues to give many an actor abundant audition material. Brown has the right amount of teenage humor and underlying vulnerability to make the part come to life. Actress Brenda Lou Binkley's Rose, however, is less defined and convincing, thus creating an imbalance in the production. Rose's psychological wounds are far deeper than one first imagines. And yet Binkley plays her neither as the borderline psychotic character may well be, nor as an iceberg — a surface of apparent normalcy concealing a heart frozen by personal trauma. Binkley avoids these extremes, and the production of an intriguing play (in many ways worth seeing regardless) loses much potential conflict and depth as a result. (Sim.) North Coast Repertory Theatre, through October 30, Thursday through Saturday at 8:00 p.m. Notice Sunday at 2:00 p.m.

COMIC BOOK SHOW

Friday, Oct. 14, 7-9 p.m.
Parkway Bowl,
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El Cajon • 448-4111

A comic book buying-selling-trading mini-convention. Comic dealers, door prizes.
FREE ADMISSION.
Comic shows every second Friday of each month.



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A Dirty Little Piece
By Michael Weiler

Late-Nite Theatre
Fridays & Saturdays
October 14 thru
November 19
Curtain
10:45 PM

Tickets \$3.50
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Theater • 3717 India Street • 298-6111



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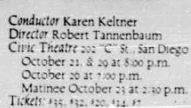


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Tickets for *Anna Bolena*, *Don Giovanni*, and *Carmina* are now on sale.

REFLECTIONS

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Game time: 6:00pm, Monday nights
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Admission: Free

Wide-screen T.V.

50¢ hot dogs
75¢ shooters and kamikazes
Popcorn, munchies,
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92180 or call 231-7821 Friday before 5:00 p.m.

"We would like to thank the following artists for their continuing influence and inspiration: Franz Kafka, Sylvia Plath, D. H. Lawrence, Henry Miller, P. D. Ouspensky, and Anais Nin." A fair enough tribute, that. Must appear on the dust jacket of *The Collected Works of the Palo Alto Starving Artists*, right? Or maybe on the program for an evening of readings by Poets for Pain and Suffering? A newsletter distributed by the Sexual Freedom League? The Existentialist Men's Glee Club at Attica? Wrong again, saxophone breath. The above is really typed at the bottom of the liner notes on the debut album by an Orange County band that calls itself Din.



DIN

dead novelists less preposterous. Take, for example, the type of music that Din plays. That is, if you can sort it out and identify it. Listen to the vocals of bassist Anthony Vick and bassist Lee Dolan (no, that's not a typographical error — there are two bass players in this band). Their near-chanting, amelic singing mixes with Philip Cleveland's jangly, breakneck suspended chords to give the music a decidedly punkish energy. Then where do percussionist Tyaga Gardner's

Afro rhythms and drummer Michael Malone's insistent pop timing fit in? And why does reedist Clifford Mabre add avant sax licks to the cacophony like an unwitting guest whom no one has the nerve to ask to leave? This is indeed a strange band. But a good one, and an intriguing one. *Great Tradition* (the album's title refers to the "great tradition" of suicidal artists and their tortured art) burns with the feverish spontaneity that often results

when colliding sensibilities within a band spar for dominance and settle for borders on opposite sides of a common frontier. There is no binding, overriding musical presence in Din's music (Cleveland admits that Din is six people who would seem to have little reason to play together), but instead a spirit born of a shared desire to wring order from a chaotic marriage of punk, Third World, and experimental forms. This is exemplified in the face-off

between bassists Dolan and Vick. The former provides the low-end fundamentals traditionally associated with rock and roll, while the latter utilizes a battery of bizarre sound effects that contrast and yet oddly complement the efforts of his counterpart. Likewise, as in the best free jazz (which this isn't), each member of Din seems intent upon making his own musical statement, yet their disparate contributions do, somehow, coalesce to form a united front. Unlikely alliances form the core of this band's sound, provide it with its seemingly boundless energy, and push it to the cold outer edges of contemporary rock and roll thought, where at least it is within earshot of the voices that guided its abovementioned patron saints. Even without the title track's references to Plath ("Lifeless and pale I was under glass/In a bell jar I thought it would pass..."), one detects in listening to Din that the band makes music less from a compulsion to communicate with its peer group than because of an identification with those who have found in art their only release from the soul's darker passions. Perhaps more in the spirit of Kafka than Plath, Din recognizes the absurdity of the human condition but refuses to be demoralized by it. Therefore, otherwise depressing lyrics about society's (continued on next page)


THE ACQUATIC TRIO OF
Al DiMeola
John McLaughlin
and Paco DeLucia
WITH SPECIAL GUEST CLAYTON STEVE MORSE (FORMERLY OF THE DIXIE PRESS)
SATURDAY, OCTOBER 29, 5 P.M.
OPEN AIR THEATRE, SAN DIEGO STATE
ALL SEATS RESERVED \$12.75, \$10.75
TICKETS AVAILABLE AT BOSU ARTZ CENTER BOX OFFICE, AND ALL TICKETRON OUTLETS
VIP SEATS \$40.00 (LIMIT 1000)
Reserve your seats early. Buy tickets from authorized outlets only. Counterfeit tickets will not be honored.

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CLUB REGGAE ON BROADWAY
A CULTURAL ALTERNATIVE
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\$9.00 ADVANCE \$10.50 AT THE DOOR ALL AGES WELCOME
Advance tickets at: Chroma Records, Luv Records (Powell), Music Place (Cito Square), Off The Record, Assorted Vinyl (UCSD), Sound Spectrum (Loggia Beach), The Babbles, and The Prophet. For more information, call 233-2371 or 283-1566.
AN EVENING WITH MUTABARUKA
POETRY READING
Limited seating. Advance tickets highly recommended.
SAT, OCT. 15 8 PM
GOLDEN HILL COMMUNITY HALL
2222 BROADWAY

The **Firebirds**, a group that features ex-Birds Gene and Michael Clark (and assorted other Seventies vets), will be at the San Diego Swap Meet on Sunday afternoon. If you've been confused by the various spellings of this band's name in ads and even in this column, you're not alone. However, Gene Clark himself explained from the stage of Belly Up Tavern on the band's first visit

(continued on page 13)

OH! RIDGE
Appearing Tuesday thru Saturday beginning at 9:00 p.m.



• All major sporting events
• Special drink prices
• Hot dog stand
• Contests & prizes
• Build-your-own-tacos

THRU OCTOBER 15
St. Pauli Girl OktoberFest Week
St. Pauli Beer \$1.25

TUESDAYS
HAPPY HOUR All Night
GREEK NIGHT - 25¢ 1st Beer or Wine if
you wear your letters.
KICK THE BUCKET - Drink the Michelob
and keep the bucket.

Crystals
**FRAT
HOUSE**

Restaurant Employees - wear any article of clothing with current logo.
YOU get Happy Hour prices all night Sundays thru Thursdays.

5404 Balboa Ave (Genesee @ Balboa) Clairemont 274-2390

MARC BERMAN CONCERTS

ZAPP WITH ROGER

WITH SPECIAL GUEST

MON • NOV 14 • 8:pm

CHAKA KHAN

WITH SPECIAL GUEST KLIQUE

WED • NOV 2 • 8:pm

FOX THEATRE

Tickets reserved at FOX THEATRE BOX OFFICE, AZTEC CENTER BOX OFFICE, SEARS, WARDS and all TICKETRON OUTLETS. Call 235-4203 for information. Select seats may not be available for public sale.

Agree SHAMPOO & KIFM98 PROUDLY ANNOUNCES
Little River Band

FOX THEATER
WED • OCT 19 • 8:pm

KIFM98 proudly announces

**MICHAEL
MCDONALD**
SAT • OCT 22 • 8:pm

Tickets at Artec Center Box Office, Sears, 32nd St. Naval Station and all Ticketron outlets. Special V.I.P. seating for public sale. Call 265-6947 for information. No bottles, cans or alcoholic beverages permitted in or around the facilities.

MARC BERMAN

CONCERTS

■ MICHELOB

KILIMANJARO
SAT • OCT 15

FREE FLIGHT
SUN • OCT 23

Just added

*Lites Out
San Diego*

Just added

the CRUSADERS
THUR • FRI • OCT 20, 21

TOM SCOTT
FRI • OCT 28

Concerts by the Bay at

HUMPHREY'S

all shows 6:30 & 9:30

2303 Shelter Island Drive • 224-3577

THE BEST PLACE TO SEE A CONCERT

Tickets on sale at all SEARS and TICKETRON outlets, or Humphrey's day of show only. Call KIFM at 560-9800 for additional info.

CONCERTS
Marc Berman

The Fabulous Drifters: San Diego Stadium Soap Meet: Saturday, October 22, 7:30 p.m. Motel in Valley, 284-5996.

Cris Williamson and Tret Fure: Old Globe Theatre: Saturday, October 22, 7:30 p.m. Balboa Park, 331-6533 or 236-2236.

Martin Erlich and John Kirkpatrick and Howard Evans: Old Globe Theatre: Saturday, October 22, 7:30 and 9:30 p.m. Balboa Park, 331-6533 or 236-2236.

Michael McDonald and the Michael Stanley Band: SDSL's Open Air Amphitheatre: Saturday, October 22, 8 p.m. 265-6947.

Daniel Seifer and Joey Harris and the Speedsters: Spirit, Saturday, October 22, 9 p.m. 1130 Buena Vista, 276-3993.

Neil Diamond: Sports Arena, Monday through Wednesday.

October 24 through 26, 8 p.m. 242-4176.

Howard Devoto and Black Tanya: Backstage, Wednesday, October 26, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8060.

The Temptations and the Four Tops: Fox Theatre, Thursday, October 27, 7:30 and 10:30 p.m., 23010 Street, downtown, 235-4202.

Lee Dadek and John Scott: Billy's Tavern, Thursday, October 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jimmy Buffett: SDSL's Open Air Amphitheatre, Friday, October 28, 8 p.m., 265-6947, and Humphrey's, Sunday, October 30, 3:30 and 7:30 p.m., 2303 Shelter Island Drive, 360-9840.

Al DiMeola, John McLaughlin, and Paco DelLucia with Steve Merse: SDSL Open Air Amphitheatre.

Saturday, October 29, 5 p.m. 265-6947.

CLUBS

Club listings are compiled by Linda Nym. If you wish to be included, please call 369-6022. Thursday afternoon, or Friday before 11:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0500. The Diane Wall Show, country and odds, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022.

The Fabulous Thunderbirds: rhythm and blues, the Red Devils rhythm and blues, Thursday, the Rebel Rockers, rock and roll, Friday, the Rockin' Rockers, rock and roll, Saturday, the Rhythm Kings, rock and roll, and blues.

Sunday, 9:30 a.m. until 11:00 p.m. All Stars, reggae, Tuesday, the Rhythmic, rock and roll, Wednesday, All Stars, reggae, Saturday, vintage jazz, swing, and rock, Wednesday, the Chicago Sox, Disneyland, Friday, Whiskey Cuts, 40s, swing, Sunday.

Betty's Burger Garden, 2747 Carlisle Boulevard, Carlsbad, TONY Ortega and the North Coast Jazz Society, jazz, Saturday afternoon.

Bobby's, 485 First Street, Encinitas, 436-7307. The Echoes, 606 rock, Thursday through Saturday.

Saturday, the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday, Network, rock and roll, Wednesday.

Rocky's, Pannikin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar, 735-6735. The Ben Strassberg Trio, jazz, early evening Friday.

Charlie's Nightclub, 680 West San Marcos Boulevard at Highway 78, San Marcos, 744-4120. Tall Cotton, country/folk/rock, Wednesday through Sunday, with country dance lessons Wednesday.

Chopping Block, 1740 East Vista Way, Vista, 726-8770. Dakota, rock and roll, Tuesday through Saturday; the Neighbors, rock and roll, Sunday and Monday.


The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860. New Country,



THE TEMPTATIONS AND THE FOUR TOPS
THURSDAY, OCTOBER 27, 1983, 7:30 and 10:30 P.M.
THE FOX THEATRE • 1245 SEVENTH AVE • SAN DIEGO
TICKETS: \$11.50, \$13.50, \$15.50
• 94 MEN AND ALL TICKETS OUTLETS • ON TARGET RECORDS
For further information and to charge by phone please call 235-2093
DON'T MISS AN EVENING OF MOTOWN MAGIC
TICKETS MAY BE SUBJECT TO SERVICE CHARGE PRESENTED BY CASHIOWA • STAGE GEMS



NEW! Z90-FM
"The Hergon Breakfast Club"
6 to 10 AM
And 90 Minute Music Sweeps!
Adult Rock



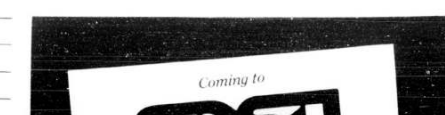
BACCHANAL PRESENTS KEYFILE HOUSE
Thursday, October 13
REPTILE HOUSE
Testi's Chainsaw Massacre Birthday Party
Party King Drink Specials
All well drinks \$1.25 all night
Friday, October 14
GUY GOODE & THE DECENT TONES
Alternative punk-funk discs from 11pm-2am
Kazis \$1.00 all night - \$2.00 cover
Saturday, October 15
TUPELO CHAINSEX, PALADINS
A night of psycho-suicidal rock-a-billy
After show - more punk-funk discs
Sunday, October 16
REPTILE HOUSE
Party King Drink Specials all night
Tuesday, October 18
Heavy metal night with
RED SHARK, PROWLER, CONQUEST
Wednesday, October 19
JAZZ & BLUES NIGHT
Club call for info
FIBONACCI - October 21
HOWARD DEVOTO - October 26
HALLOWEEN COSTUME PARTY with the DICKIES - October 30
In November - THE CRAMPS, JACO PASTORIS
8022 Clairemont Mesa Blvd.
Info - 560-8022 560-8353 Monday - closed



FLANIGAN'S
LIVE ENTERTAINMENT AND D.J.'s - 7 NIGHTS A WEEK
Thursday, October 13 through Saturday, October 15
Live music by
Thursday (all night) \$1.00 DRINKS
Friday, October 14
BEAT THE CLOCK AT FLANIGAN'S
Best deal in town - open at 6:00 pm
6:00-6:30 25¢ drinks, 6:30-7:00 50¢ drinks, 7:00-7:30 \$1 drinks
Monday, October 17
No cover from 8:00-9:00 pm with KPRI Hot Button or with a college I.D.
KPRI FM 106 COORS COLLEGE NIGHT
with THE DEAN
50¢ COORS DRAFT \$1.00 WELL DRINKS
Live music by
Tuesday, October 18
LADIES' NIGHT AT FLANIGAN'S
Complimentary Flanigan's T-shirt
No cover from 8:00 - 10:00 pm for ladies
Live music by
Every Wednesday
FASHION INTERNATIONAL
presents
SUPER FASHION AUCTION
Going once - going twice, sold! Free giveaways every show.
YOU NAME THE PRICE
Don't miss the **FLANIGAN'S KPRI HALLOWEEN MONSTER MASH**
Monday, October 31 Costume Contest
First prize - \$200 Second prize - \$75
5373 Mission Center Rd. Phone 291-8635



THURSDAY TONIGHT METAL HEADS PRESENT
JACKAL with CONQUEST and RED SHARK
Friday, October 14
Returning from L.A.
RED ZONE
JOEY HARRIS & THE SPEEDSTERS
THE HEARD plus TAMI & THE MONTHLIES
Saturday, October 15
THE PENETRATORS
DIN
Tuesday, October 18
Peanut Butter & Blues Jam Tuesdays featuring
RICK GAZLAY & THE BLUE ZOO REVIEW
ALETA KIM & THE AMAZING MITCH CORNISH
Wednesday, October 19
GUY GOODE & THE DECENT TONES
THE RAMBLERS and introducing EZRIN
Tomorrow
21st: BRUCE JOYNER & THE PLANTATIONS and PAVEL'S STRESS
22nd: **DANIEL SOPER** with THE WAITRESSES
23rd: **NORM NORMAN**
24th: **THE RAMBLERS** and introducing EZRIN
25th: **THE RAMBLERS** and introducing EZRIN
26th: **THE RAMBLERS** and introducing EZRIN
27th: **THE RAMBLERS** and introducing EZRIN
28th: **THE RAMBLERS** and introducing EZRIN
29th: **THE RAMBLERS** and introducing EZRIN
30th: **THE RAMBLERS** and introducing EZRIN
31st: **THE RAMBLERS** and introducing EZRIN



Coming to SDSU
October 30, 8:00pm, Montezuma Hall
DEPECHE MODE
plus
KISSING THE PINK
\$6 students, \$7 general
November 6, 8:00 pm, Montezuma Hall
THE PLIMSOULS
\$5 students, \$6 general
Friday, October 14, 9:00pm
L.A. dance originals
THE PLUGZ
plus
PHAST PHREDDIE & the PRECISIONS
\$2.50 student, \$4.50 general
Friday, October 21, 9:00pm
Chicano dance rhythms
LOS LOBOS
with
THE BEAT FARMERS
\$3 students, \$4 general
November 4 - Allan Holdsworth
November 5 - Violent Femmes
November 12 - R.E.M.
November 15 - Johnathan Richman
Tickets available at all Ticketron outlets, Aztec Center Box Office, and
On the Record. For more information 265-6947 or 265-6362.

country, Wednesday through Saturday, and Sunday afternoon; Fallbrook, country, Tuesday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6556; Leather and lace, country, Wednesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733; Dink Debonaire, rock and roll, Thursday and Friday, with Bratz, rock and roll, Friday; Bratz, rock and roll, Saturday; live rock and recorded rock and video, Sunday; Toys, rock and roll, Tuesday; Richie Cole, jazz, Wednesday.

Fireside Lounge, 439 West Washington, Escondido, 745-1801; Illusion, rock and roll, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Jason Chase, pop and jazz, Thursday through Saturday.

Gentleman's Choice, 1020 San Marcos Boulevard, San Marcos, 744-5215; David Stille, contemporary, Thursday through Saturday.

Gismo's, 380 North El Camino Real, Encinitas, 942-1676; The Hurricanes, 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 Strada and Co., with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614; The Twisters, vintage rock, Thursday through Saturday; Barrie Cunningham, rockabilly and ballads, Sunday and Monday; audition night, Tuesday; the Echoes, 60s rock, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; The Breakers,

rock and pop, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Random Sample, rock and roll, Wednesday through Saturday.

Needle's, 315 South Pacific Highway, Solana Beach, 755-2585; Double Vision, contemporary, Wednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Deborah Liv Johnson, folk and originals, Thursday; La Botine, traditional music of Quebec, Friday; Holly Tannen,

traditional English, Welsh, and Appalachian music, Tom McCreesh, Irish and American folk music, Saturday; Juanita and Nayo Ulloa, Peruvian and Andean music, Sunday; Old Time Host Night, Tuesday; open poetry reading, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas, 436-1248; Live music, call club for information.

Pancho's, 1309 Camino Del Mar, 481-0414; Freeball, jazz, Thursday through Saturday; the Five Careless Lovers, blues jam session, Sunday afternoon; recorded music, Sunday

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 4287 mission blvd

Wednesday - Saturday
9:30 p.m. - 1:30 a.m. **Jim Hawley**

Sunday Night **JAZZ**
9:00 p.m. - 1:00 a.m. **Ella Ruth Piggee**

Monday & Tuesday
9:30 p.m. - 1:30 a.m. **Oozo**
Rock n' roll

Monday is **Ladies' Night** \$1.00 drinks
Tuesday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach, California 270-7522

JOSE MURPHY'S
4302 Mission Blvd., Pacific Beach 270-3220

Thursday - Sunday
IPSO FACTO
Formerly the New Dallas
Collins Band

The new **Nomads**
Sunday - Tuesday

Every Wednesday
\$1.00 CORONA BEER NIGHT

Come on in and check out the first stage of
THE NEW JOSÉ MURPHY'S

2 new dance floors, new bathrooms, new carpeting and a whole new look.

THE DEAD ZONE
Stephen King

First he gave us: Cujo • Salem's Lot • The Shining • Carrie

Stephen King has done it again!
Enthralling...superb...spellbinding

KPRI FM106
cordially invites you to a special movie premiere party
Saturday, October 15
Free DEAD ZONE T-shirts
Zombies \$1.06

Extraordinary! New! Exciting!
The **9IX** TV show

NOW! Your chance to see
The Rock of the 90's!
in motion!
A chance to be a part of the filming.

Featuring **Russ T. Nailz & FOUREYES**

Filmed LIVE Wednesday, October 19 at THE WILD TURKEY

THE WILD TURKEY
5080 Bonita Road 267-2550
(Take 805 South to Bonita Road East to east end of Chula Vista Golf Course)

HALCYON
4258 W. Pt. Loma 225-9569

Thursday, Friday, Saturday, October 13-15

Atlatl

Sunday, Monday, Tuesday, October 16, 17, 18
SERJN

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¢.
5:30-8:30 pm October 14 9:00pm-1:30am

SHOCK
Dining room opens daily at 4:00 p.m.

Every Wednesday night is **Dollar Night**
—all well drinks, draft 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 19-22
Wednesday-Saturday
Moving Targets

FREE ADMISSION To A Major Rock Concert!



JOIN THE CAST AND CREW OF
'BLAME IT ON THE NIGHT' AS WE FILM
AN ALL-DAY MOVIE ROCK CONCERT
FEATURING:

Merry CLAYTON
Billy PRESTON
Ollie E. BROWN
AND SURPRISE GUESTS!

Screenplay by
LEN JENKIN & GENE TAFT
Story by
GENE TAFT & MICHAEL PHILIP JAGGER

Copyright 1983 Pentimento, Inc.

OVER 3,000 DOOR PRIZES & GIVEAWAYS!

GIBSON ELECTRIC GUITAR
ROCKMAN AMPLIFIERS
CASIO ELECTRONIC KEYBOARD
1200 GHIRADELLI CHOCOLATES
550 TEE SHIRTS BUSH COATS
LEATHER JACKETS KGB-FM HATS

Grand Prize:
Brand new
1983 FORD
'STAR CAR'

PLUS 10cent DRINKS & 25cent HOT DOGS!

Promotional consideration by ADOLPH COORS COMPANY, FORD MOTOR COMPANY, CASIO INC.,
SAN DIEGO AREA AUTHORIZED GIBSON DEALERS, R.J. REYNOLDS TOBACCO COMPANY,
GHIRADELLI CHOCOLATE COMPANY, SCHOLZ RESEARCH & DEVELOPMENT
AUDIO TECHNICA, BIKE ATHLETIC CO., TEXAS INSTRUMENTS AND UNIVERSITY FORD.

San Diego Sports Arena SATURDAY, OCT. 15

CONCERT BEGINS AT 9am

LISTEN FOR DETAILS! **KGB-FM 101** LISTEN FOR DETAILS!

OR CALL THE KGB CONCERT HOTLINE - 268-1015

Le Chalet

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.
Le Happy 5-7 Mon.-Sat.



The West Coast Band

Thursday, Friday & Saturday
October 13, 14 & 15

The West Coast Band, live at the beach. Join guitarists Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Burhans for a night of good time and rock 'n' roll. Don't miss 'em.



VICTIM

Sunday & Monday, October 16 & 17

Victim consists of four seasoned musicians. The band is very diversified and can perform many of your favorite requests. They will make your night one to remember.



FUZE

Tuesday & Wednesday, October 18 & 19
Wednesday is Ladies' Night

We hope you're ready for this band, because FUZE is gonna rock ya till ya drop. This band combines high quality showmanship with lots of good rock 'n' roll to make one heck of a good party. Don't miss em!



Spaghetti Feast
Monday Night Football
7-foot wide-screen T.V.

Chargers vs. New England

Sunday, October 16, 10:00am
Sunday Brunch 10:30am - 2:00pm

5046 Newport Ave. Ocean Beach
222-5300

through Wednesday.

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

Pizza Chalet, 918 South Santa Fe, Vista, 758-5748: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

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

Poway Mine Company, 12375 Poway Road, Poway, 746-7296, 566-2070: Ruben Bains, rock and roll, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Yaboo, rock and roll, Friday and Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Robert and Tonya, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611, 277-2146: Downstairs Lounge: Debi Pace, Marino, and York, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday; Dining Room: Peter Roth, celtic, contemporary, Monday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Commotion, contemporary, Tuesday through Saturday.

Roxy, 517 East First Street, Encinitas, 438-5001: Live jazz, Friday and Saturday; call club for information.

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

The Shepherd's Cafe, 1238 South Highway 101, Encinitas, 753-1224: Contemporary music with Kent Horner, Thursday; Molly Glasgow, Friday; Jonathan Rowe, Saturday and Wednesday; Sue Jo Mitchell, Sunday; David Boellie, Monday; Gina Serio, Tuesday. Live contemporary music, lunch time, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Stampede, country, Wednesday through Saturday.

Tepee Room, 1270 Main Street, Ramona, 789-3755: Ren, country and vintage rock, Friday and Saturday.

Tequila Place, 3296 Mission Avenue, Oceanside, 757-7757: Nightwing, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday; call club for information.

Thai Plaza 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: Pink Mink, rock and roll, Thursday through Saturday; live music of the '50s, Tuesday. Audiobop, rock and roll, Wednesday. Tuff Room: Joe Patton, contemporary, Friday and Saturday. Derby Room: Recorded music with DJ Lou Taverna, Friday and Saturday.

Whiskey Place, 1260 West Valley Parkway, Escondido, 745-8640: Paris, rock and roll, Thursday through Saturday; the Windows, rock and roll, Sunday and Monday; Destiny, rock and roll, Tuesday and Wednesday.



MOM'S

276-4653
945 Garnet P.E.

Tonight, Thursday, through
Saturday, October 15

THE LONDON BROTHERS



Thursday—Ladies' Night

All ladies admitted free
as guests of The Londons,
plus Long Island Iced Teas
\$1.25 all night.

Sunday

Giant 13 oz. drafts - 75¢

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

Super specials all night long

Sunday, October 16 through
Wednesday, October 19



Upcoming events:

Next weekend

BRATZ

The following Sunday & Monday —
'50s-'60s night

Every night's a special night
at M's Club
WE ROCK PACIFIC BEACH
For booking information
contact Talavisions
275-4315 755-3443

IT'S THE NEW

Jose Murphy's Nightclub

Like you've never seen it before

WITH STAGE 1

completed there's lot's more to come. Look for our Grand Opening in November.
And we now have 2 new dance floors. Ladies: check out our new remodeled restrooms.

Rock 'n' Roll with

ipso facto

Formerly Dallas Collins
For the month of October plus New Year's Eve
Special engagement this week Thursday-Sunday



Michael—Drums



Scott—Keyboard



John—Lead Guitar



Tom—Guitar



Bruce—Bass Guitar

Friday the 29th

HALLOWEEN PARTY TIME

MAR DELS

the dress

First place, Las Vegas trip for two, with airfare and accommodation at the Rencos.

Saturday the 29th

Rock 'n' Roll with

IPSO FACTO

Best costume gets \$100.00

Be there

Coming attraction for "94"

CLUBLAND • FOUR EYES • DIRK DEBONAIRE • BRATZ • HEROES • SIERS BROS.
To mention a few.

4302 MISSION BOULEVARD, PACIFIC BEACH, CALIFORNIA 92109
270-3220

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

Beaches

Athletic, 2505 Ingraham Street, Mission Bay, 224-2434; Chain Reaction, contemporary dance music, Tuesday through Saturday; "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 Jamie and Jimmy Cheatham, early evening Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170; Rob Huff and Friends, contemporary, Tuesday; magic shows, Wednesday.

Casita Valadier, 4445 Lamont, Pacific Beach, 270-8650; Phil Beeber, guitar variety, Friday and Saturday.

Calamaran Hotel, 3959 Mission Boulevard, Mission Beach, 488-1081; London After Dark, contemporary, Tuesday through Saturday; happy hour and evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; The Media, jazz, Wednesday through Saturday.

The Comedy Store, 516 Pearl Street, La Jolla, 454-9176; Comedy, Wednesday through Friday.

Elbar'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.

Halcyon, 4254 West Point Loma Boulevard, Loma Point, 223-9559; Automatics, rock and roll, Thursday through Saturday, with Shock, rock and roll, happy hour Friday; live rock and roll, Sunday and Monday, call club for information; Moving Targets, rock and roll, Tuesday and Wednesday.

Jose Murphy's, 4302 Mission

Boulevard, Pacific Beach, 270-3220; Ipo Facto (formerly the New Dallas Collina Band), rock and roll, Friday and Saturday; live entertainment, Monday and Tuesday, call club for information.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5300; Live music, seven nights, call club for information.

M's Club, 945 Garnet Avenue, Pacific Beach, 485-7737; The London Brothers, rock and roll, Thursday through Saturday.

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871; Johnny

Cadillac and Ace, contemporary, Wednesday and Thursday; Thunderbolt the Wonderbolt, rock and roll, Friday and Saturday; live entertainment, Monday and Tuesday, call club for information.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4600; Lee Henning, contemporary, Thursday; Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday; recorded older, Monday.

Musking Club/Rocking Horse Saloon, 3595 Sports Arena Boulevard, Loma Point, 223-5596; Mustang Club, Oamaroo, country, Tuesday through Saturday; dance to recorded country music, Sunday.

Rocking Horse Saloon; Dance to recorded rock and roll, Wednesday through Saturday; Dr. Downs, hypnosis, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522; Jim Hawley, contemporary, Wednesday through Saturday; Ella Ruffi-Pagosa, jazz and blues, Sunday; Oso, rock and roll, Monday and Tuesday.

Rodeo, 8880 Via La Jolla, La Jolla, 457-5590; Live rock and roll, call club for information; Hal Crook Jazz Orchestra, big band jazz, Monday.

Sandtrap Lounge, 2702 North

Mission Bay Drive, Mission Bay, 274-3314; Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9190; Cowjazz, country swing, Friday and Saturday.

The Syndicate Night Club, 2176 Chatsworth (at Voltaire), Point Loma, 228-4578; Live rock and roll, Friday and Saturday, call club for information.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849; Drifter's Wheel, blues and rhythm and blues, Wednesday and Saturday; Tom "Cat" Courtney and

the Blues Dusters, blues, Thursday; the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4830; Shine It On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335; The Siers Brothers, rock and blues music, Thursday through Saturday; live rock and roll, Sunday through Tuesday; Dirk Debonaire, rock and roll, Wednesday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Oz Knozz, rock and roll, Thursday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Tom Cunningham, country, Wednesday and Friday happy hours.

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October 13th thru 15th

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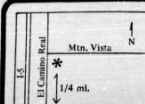
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Reservations suggested for preferred seating.

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Vintage rock & roll

Friday & Saturday, October 14 & 15
HIGH BEAMS
'80s & Top 40

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Royal Vista Inn, 632 E Street, Chula Vista, 426-2500. Ben Pans, standards and contemporary, Tuesday through Saturday.

Teapot Inn, 1060 Broadway, Chula Vista, 427-1304. Trio.

contemporary, Wednesday through Sunday.

The Toga, 1011 Broadway, Chula Vista, 427-9343. Allen and Thomas, country and contemporary, Thursday through Saturday.

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

Wild Turkey, 5080 Bonita Road, Bonita, 427-3550. Power Tool, rock and roll, Friday through Sunday; the Breakers, rock and pop, Monday and Tuesday; Four Eyes, rock and roll, Wednesday.

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Johnny Almond Rhythm
Revue: Bobby G's
Audiotape: Vista Entertainment Center

Automatics: Halycon
The Bald Band: Texas Teahouse
Bandits: Black Angus/Mission Valley
BBQ: Nargiso Inn
The Beat Brothers: Custer Saloon
The Beat Farmers: Spring Valley Inn
The Blitz Brothers: Trojan Horse
The Bon Bon Band: Let's Greenhouse
Brats: Distillery Nightclub
The Breakers: Hungry Hunter/Oceanside, Wild Turkey
The Bytes: Kelly Up Tavern
Chibards: Flamingo's
Conquest: Spirit
Mitchell Cornish and the Hell Hounds: Spirit
Crash Kallher: Trojan Horse
Crystal: My Rich Uncle's
Dakota: The Chopping Block
Destiny: Whiskey Flats, Red Coat Inn
Din: Spirit
Dix Debauter: Kelly Up Tavern, Distillery Nightclub, Windrose
Ducktail Revue: Sheraton Harbor Island
The Echoes: Bobby G's, Hill House
Eatin': Spirit
The Features: Let's Greenhouse
Fortune: Padre Gold
Four Eyes: Wild Turkey
Freeway Balloons at the Beach
Ginger and the Sharks: Balloons at the Beach
Guy Goode and the Deacon Tones

Spirit
Joy Harris and the Speedsters: Spirit
Head Bats: Bacta's
The Heaters: Jolly
Roger/Oceanside: Gismo's
Heroses: Let's Greenhouse

Prower: Bacchanal
Quest: Black Angus/El Cajon
The Ramblers: Spirit
Random Sample: Mulvaney's/Escondido
The Rebels: Jolly
Red Shark: Spirit, Bacchanal



RICHE COLE, Wednesday, The Outliner

The Hurricanes: Gismo's
Illusion: Pineside Lounge
Incognito Rockers: Ralph and Eddie's
Ipsa Facto (formerly the New Dallas Collins Band): Jose Murphy's
Jellyfish: Spirit
Kicks: Dance Machine
The London Brothers: M3 Club
Moving Targets: Halycon
The Neighbors: Chopping Block
Network: Bobby G's
Nightwing: Tequila Flats
The Nomads: Jose Murphy's
Oono: Old Pacific Beach Cafe
On Knees: The Alamo
Pulse: Whiskey Flats
Penetrators: Spirit
Pink Mink: Vista Entertainment Center
Power Tool: Wild Turkey
Prophet: Red Coat Inn

Red Zone: Spirit
The Reflectors: Gismo's, Red Coat Inn
The Rhythm Kings: Kelly Up Tavern
Robyn Barnes: Pway Mine Co.
RPM: Dance Machine, Wild Turkey
Sheds: Halycon, Trojan Horse, Nargiso Inn
The Siers Brothers: Windrose
Spectra: Park Place
Status: Turquoise Lounge
Tammy and the Monthlies: Spirit
Thunderbolt the Wonderer: Holy's Brother
Time Machine: Gismo's, Country Bumpkin
Top: Distillery Nightclub
The Twisters: Hill House
The Twosomes: Boat House
U.S. Male: Black Angus/Chula Vista
Wheels: Magnolia Mulvaney's

The Windows: Whiskey Flats
Yaboo: Ralph and Eddie's

Contemporary/Top 40

Allen and Thomas: The Toga
Judy Ames: Jolly
Dusty Best: Mr. Bill's Backroom Saloon

The Billy and Annette Duet: Dargatzis
David Becker: The Shepherd Cafe
Brown Sugar: Section's
Chain Reaction: Atlantis
Change of Heart: Legends Restaurant

Jason Chase: Fish House West
Miles and Lynn Cherry: Islands Lounge
Joy Chess: Sheraton Inn Airport
Competition: Redden's/Carlbad
The Coopers: Chateau Lounge
Jack Costanzo: Pineside's
Donna Cote: Tom Ham's

Lighthouse
Barry Cunningham: Hill House
Jesse Davis: Elarino's
Deluxe: Bull and Bear, The Leo's/Mission Grove, Hungry Hunter/Imperial Beach
Denny and Kristina: Sandtrap Lounge

Double Dose: Crystal's Prat House, Hungry Hunter/Imperial Beach
Double Vision: Noodie's
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Mike Edwards: Hungry Hunter/El Cajon

Elements: Hotel del Coronado
Express: The Leo's/Mesa
Fantasy: Redden's & Lee
Rich Fawcett: Holiday Inn/Embarcadero
Flyte: Pua Soap Anderson's
Future: Holiday Inn/Mission Valley
Forward Motion: Anthony's Horseshoe

Skip Garcia: Hotel San Diego
Wayne Gire: Old Bonita Store
Moment's Notice: La Hacienda
Camino

Mary Glasgow: Shepherd Cafe
Jim Hawley: Old Pacific Beach Cafe
Lee Henning: Barbary's
Mulvaney's/Coronado
Charlie Hewitt: Bonita Vista Mesa
Kent Horner: Shepherd Cafe
Robb Huff: Mission Valley
Hungry Hunter: Mission Valley
Boat House
Louise Hutson and Dusty Best

Antonio's Hacienda
Jimmah: The Voyager
Johnny Cadillac and Ace: Mohy's
Broiler
Jubilant: Pua Soap Anderson's
Justices: Driftwood Lounge
Bernardo
Hill Kirkpatrick: Jolly
Roger/Oceanside

Mary Perrin: Seven Seas Lodge
Eddie Preston: Barnacle Bill's
Jill Proctor: Firehouse Beach Cafe
Random Action: Black Angus/El Cajon
Rapture: Hungry Hunter/Rancho Bernardo
Don Tennison: The Flying Bridge, El Corral
Third Degree: Pway Mine Co.

Mulvaney's/Coronado
Joe Stewart: Tin Loo's/Mesa Mesa and Mission Grove
David Stiller: Gentleman's Choice
Ted and Dave: Ramada Inn/Escondido
Don Tennison: The Flying Bridge, El Corral
Third Degree: Pway Mine Co.

Dan Connor: Carriage House
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud
Country Tom: Loo's Lounge
Cowboy: Silver Fox
Coyote: Silver Spur
Tom Cunningham: Abilene
Country Saloon
Frank Dixon and Nightlife: Trophy Inn



ISLEY BROTHERS, Tonight, Thursday, Fox Theatre

London After Dark: Catamaran Hotel
Louis and Pita: Jolly's
Main Street: "Baker's" Bells
Mama's Pearl: Monterey Whaling Co.
Marlene: Hungry Hunter/Rancho Bernardo
Mardi Milligan: Raphael's
Gina Series: Shepherd Cafe
Moment's Notice: La Hacienda
Camino
The Moody Dudes: Monterey Whaling Co.
Ron Martin: Calypso Lounge
Charlie Morris: Hamburguesa
Steve Mouzone and Pleasant Action: Bull and Bear
Nitetrax: Patrick's II
Debi Pua, Martin, and York: Rancho Bernardo Inn
People Movers: Hill House

Edison Riggs: Smuggler's Inn
Peter Robberecht: Rancho Bernardo Inn
Robert and Tanya: Ramada Inn/Escondido
Jonathan Rowe: Shepherd Cafe
Terry Scheidt: Hungry Hunter/El Cajon
Sea Breeze: Pavilion Lounge
Gina Series: Shepherd Cafe
Shine It On: Vacation Village motel
Signed, Sealed, and Delivered: Islands Lounge
Tony Sonnet and Co.: Henry's
Bob Sortillon and Key Largo: Our Favorite Place
Sound Investment: Rancho Bernardo Inn
Stephen and Tonya: Black Angus/Kearny Mesa
Brian Stevens

Travelers '82: Bahia Hotel
Triple Play: Hilton Hotel
Trix: Teapot Inn
Denny Tymers: The Flying Bridge
Vision: Loo's Mesa
Lee Whittington: G's Cocktails
Maggie Wright: Shepherd Cafe
Zuma: Hungry Hunter/Oceanside

Country/Country Rock

Allen and Thomas: The Toga
The Beat Brothers: Custer Saloon
The Beat Farmers: Spring Valley Inn
Brand X Band: Van Whille's
Branded: Lakeside Hotel
Camaros: Mustang Club

Jazz

Lori Bell: Prophet Restaurant
Janette and Jimmy Cheatham

HEAR THE DIFFERENCE!



BEACH CLUB

OCEAN BEACH, CALIFORNIA

Thursday-Saturday, October 13-15
Good time rock & roll from Las Vegas

LIVE WIRE

Sundays, Mondays & Tuesdays, October 16-18
Dance to the hot sounds of today & yesterday
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Dance Contest — every Sunday

Wednesday & Thursday, October 19 & 20
Country dancing with

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8:30pm-1:00am, no cover

Wednesday, October 19
Country dance lessons, 7pm. \$1.00 per person
Limited class size

Thursday, October 20
1st annual "Country Pot Luck"
7:30pm — sign up to bring your favorite dish.

Coming: next weekend

Friday & Saturday, October 21 & 22



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Mon, Oct 17
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Rapture
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FIREY BUTT Oct. 30
GEORGE CARLIN Nov. 2
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WASHINGTON Oct. 31
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Richie Cole: *Postcards*
Cowart: *Silver Fox*
Hal Crook: *Jazz Orchestra*
Frederick: *Gizmo's*
Mel Good: *Pacific Wine Bar and Bistro*
Harvey and 52nd St. Jive:
Salsola's: *Horton Plaza*
Denise Jeter: *Morgan Restaurant*
Leroy Locke and Friends:
Crossroads
The Media: *Chuck's Steak House*
Shop Meyers: *Prophet Restaurant*
Most Valuable Players: *Fat City*
City China Camp
Tony Ortega and the North Coast
Jazz Society: *That Pizza Place*
Betty's Burger Garden
Ella Ruth Piggie: *Old Pacific*
Beach Cafe: *Trifon/San Diego*
Art Resnick Trio: *Islandia Hotel*
Morgan Restaurant
Mini-Symphony: *Wagner's Circle*
Peter Sprague Trio: *Old Time Cafe*
Pacific East Espresso: *Ring*
Stone's Thru: *Billy Up Tavern*
Boat House
The Bin Strassberg Trio:
Beckwith's: *Punkin*
Coffeehouse
Peggy Watson and Rick Erlin:
Hotel San Diego
Wholly Cats: *Billy Up Tavern*
Paul Yatchi: *Our Place*

Melissa Morgan: *Old Time Cafe*
Carlos Olmeda: *Decey's*
The Paradise Street Band: *Decey's*
Maggie's
Sienna Gail: *Old Pacific*
Maggie's
Holly Tannen: *Old Time Cafe*
Jaunta and Noya: *Old Time Cafe*
Peggy Watson and Rick Erlin:
Hotel San Diego

Everything Else

Barker and Orr: *comedy and music*
Judy Roger: *Souper Village*
Phil Beeber: *guitar variety*
Cassini
Valentin: *Mile High*
Paul Gregg: *piano bar*
Dookie's
Gay and Jackie and Gil Warner:
Italian songs, standards, opera
Vina Lina Restaurant
Art Hall: *piano bar*
Buddy's Hidden Acres
Llama: *classical guitar*
Kung Food
Bob MacLeod: *piano bar*
Bohla

DEAD
0th Ridge: *comedy and music*
Orlando's: *Paul House*
The Orion Duo: *classical guitar*
Maggie's
Sienna Gail: *Old Pacific*
Maggie's
Tony Payne: *piano bar*
Beckwith's
Dale Pearson: *piano bar*
Beckwith's
David Randall: *classical guitar*
Kung Food
Bruce Robbins: *good-time variety*
sing-along, Beckwith's
Restaurant, La Mace
Rebecca Roberts: *classical guitar*
Upstart: *Crate and Co.*
Coffeehouse
Dace Rodgers: *piano bar*
Gold Coast Lounge
Tommy Starke: *family entertainment*
Oregon Power Press: *Lemon Grove*
George Svoboda: *classical guitar*
Hubbard Book Shop
Jo Teague: *piano bar*
Springfield Plaza: *works*
Dale Vernon: *piano and guitar variety*
Cafe del Rey: *Mex*
Richard Webb: *classical guitar*
Cafe in the Valley: *Villa Rosalie*

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OLD GLOBE COMEDY FESTIVAL GEORGE CARLIN Nov. 2 PAT FAULSTON Nov. 3-4 ROBERT KLEIN Nov. 5 MURRAY LAMONT Nov. 9 (Unknown Comic)		DOM NOVELLO Nov. 10 (Father Guido Sarducci) MARTIN MULL Nov. 10 PHYLLIS DILLER Nov. 20 (Unknown Comic)	
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ISLEY BROTHERS October 13 AC DC October 17, 18 in L.A. NEIL DUNSMO October 24, 25, 26	LITTLE RIVER BAND October 18 THE CRUSADERS October 21 THE TEMPTATIONS & THE FOUR TOPS October 27
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JIMMY BUFFETT October 20 JOHN McLAUGHLIN, AL DIMEOLA & MORE October 28 FRANK SINATRA November 10	STRAY CATS November 21
--	----------------------------------

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Tom "Cat" Courtney: *Texas*
Tubhouse
The Fabulous Thunderbirds: *Billy Up Tavern*
The Five Careless Lovers: *Funchos*
The Heaters: *Old Pacific*
Roger (Oceano): *Gizmo's*
The Hurricanes: *Gizmo's*
International Reggae All-Stars:
Billy Up Tavern
King Biscuit Blues: *Mendocino*
Rina
Methuendals: *Billy Up Tavern*
Night Shift: *Billy Up Tavern*
The Nomads: *Joe Murphy's*
Ella Ruth Piggie: *Old Pacific*
Beach Cafe: *Trifon/San Diego*
The Red Devils: *Billy Up Tavern*
Stone's Thru: *Billy Up Tavern*
Boat House
Trousers: *Richmond*
Peggy Watson and Rick Erlin:
Hotel San Diego

Folk/Ethnic

The Athens Express: *Olympic Flame*
Tom Calhoun: *Decey's*
Colour: *Martini*
Dancing Bears: *Decey's*
Coppo: *Mon Train*
Doug Hewitt: *Aging Food*
Deborah Liv Johnson: *Old Time Cafe*
The Koto Trio: *Nike-San's*
La Botine: *Sourante: Old Time Cafe*
Leslie and Pina: *Joe's*
Tom McCreesh: *Old Time Cafe*
Mike Miller: *Decey's*

NEIL

10/24, 10/25 & 10/26

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 Michael McDonald 10/19
 Little River Band 10/22
 Jimmy Buffett 10/28

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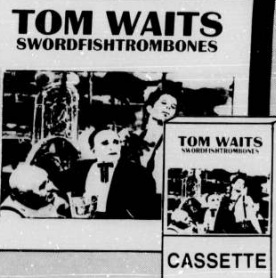
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Comedy Festival with —
 George Carlin 11/2
 Robert Klein 11/5
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CURRENT MOVIES

All reviews are by Duncan Shepherd. Frontiers are indicated by one to five stars and antipathies by P (black spot). Unrated movies are for review only.

Alpines 1: The Sequel — People who enjoyed the predecessor will be disappointed in the sequel. People who did not enjoy the predecessor will have difficulty telling much difference. But because fidelity, not originality, is

the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fried Theater team), there may be a bit more of a sense of Mission Accomplished. The sheer volume of jokes, however, impresses more by industry than by wit. With Robert Hays, Julie Hagerty, Peter Graves, Lloyd Bridges, and William Shatner. 1982. (Mira Mesa Cinemas)

Amorcord — Another in the Fellini line of semi-autobiographical entertainments, episodic and variable in quality, from episode to episode, this one set in the hometown of his youth. In his choice of recollections, there is a sly hint on the banal (if hardly serious) of town of Fellini fed in the same sort of town. And yet the familiar Fellini grotesques are mercifully toned

down here, and the famous egotism is shut away in a closet. If something doesn't appeal to Fellini's playful side, no longer appears to him at all. There is an ample supply of politeness, of the director's carefully cultivated obsessions, and of flawless, limpid, controlled color images (once again, a salute to the wizardly Giuseppe Rotunno). What is lacking is any modulation or momentum from one scene

to the following, each one builds to an abrupt fade-out that's like a wondrous gasp, or sigh, and then the next one starts all over again, building. (K1, 10/17)

Baby Blue Marine — The Norman Rockwell paintings displayed behind the credits may be seen as a bad omen, and the ensuing storyline, sure enough, proves to be Preston Sturges's HAIL THE CONQUERING HERO played with a solemnly straight face. Jean-Michel Vincent, a St. Louis

OCTOBER 20-30, 1983

5TH SAN DIEGO INTERNATIONAL FILM FESTIVAL

La Jolla Museum of Contemporary Art
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Eleven days of contemporary feature films from around the world — each a San Diego premiere.

Festival Number: 454-9400

(20A) **STRANGER'S KISS** 10/20, 7:00pm (USA) This double melodrama, among the principals on a movie set and within the film they are shooting, is a glowing homage to 1915s Hollywood. U.S. Premiere. In person: director Matthew Chapman, co-writer Blaine Novak. Wine and cheese reception to follow.

(21A) **CARMEN** 10/21, 7:00pm (Spain) Dance film by Carlos Saura (*Cielos, Blood Wedding*) that weaves a rich interplay between life and art, as a flamenco company prepares to present a ballet to Bizet's operatic score. West Coast Premiere.

(21B) **FORTY DEUCE** 10/21, 9:30pm (USA) Assaultive film version of Alan Brown's off-Broadway play, directed by former Warhol protégé, Paul Morrissey (*The World of the Living, The Medium, Madame X*). Contains strong and explicit sexual material.

(22M) **THE BLACK WIDOW** 10/22, 1:00pm (Mexico) Surrealist Arturo Ripstein (*The Holy Office, The Place Without Limits*) tells of a young widow (Isela Vega) hired as housekeeper by a small town priest, and the local intolerance that ensues. U.S. Premiere. In Spanish without English subtitles.

(22A) **LAST NIGHT AT THE ALAMO** 10/22, 7:00pm (USA) Satirical comedy by Eagle Pennell (*The Whole Shootin' Match*) about the fight to save the "Alamo," a small Houston bar, from demolition. West Coast Premiere. In person: Eagle Pennell.

(22B) **LA PETITE BUREAU** 10/22, 9:30pm (France) A teenage girl, frightened of adolescence, pursues a childhood dream "prince" in the person of a 40-year-old garage mechanic. U.S. Premiere.

(23M) **THE ASPEN PAPERS** 10/23, 1:00pm (Portugal/France) Romantic mystery by Eduardo de Groot (*Il y a Merveilles*) about a scholar's search for the truth about a long-dead writer's personal life. U.S. Premiere.

(23A) **LIGHT YEARS AWAY** 10/23, 7:00pm (Switzerland/France) A gritty spiritual fable by Swiss director Alain Tanner (*Unser Mann*) about a young man's search for a bizarre master-disciple relationship. Starring Trevor Howard.

(24M) **PASSION D'AMORE** 10/23, 9:30pm (Italy) An unusual romantic tragedy by Ettore Scola (*Le Notti di Venezia*) set at a remote military outpost in the year 1800.

(24A) **THE LEFT-HANDED WOMAN** 10/24, 7:00pm (Germany, Federal Republic) First film by German novelist Peter Handke follows a restless housewife (Edith Clever) striking out on her own.

(24B) **BRITANNIA HOSPITAL** 10/24, 9:30pm (Great Britain) Biting satirical comedy by Lindsay Anderson (*V.I. X., O Lucky Man*) charts the collapse of a large urban hospital. Malcolm McDowell heads a stellar cast.

Information

- Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.
- Tickets for all programs are available through the mail beginning October 3, and at the auditorium ticket office, La Jolla Museum of Contemporary Art, beginning October 10. Ticket prices: 10:30 a.m. to 4:30 p.m., during the Festival, beginning October 20, Ticket Office hours are 10:30 a.m. to 5:30 p.m., weekdays and 12:30 to 5:30 p.m., Saturdays and Sundays.
- Mail orders received after October 17 will be held at the Ticket Office in your name.
- Ticket exchanges and refunds are available up to 30 minutes before showings.
- Programs subject to change.

Festival Number: 454-9400

Film Codes				Computation Form			
Date	Film	No. of Tickets	Amount	No. of Tickets	Amount	Name	
Thurs.	20A	—	21B	—	—	—	—
Fri.	21A	—	21B	—	—	—	—
Sat.	22A	—	22B	—	—	—	—
Sun.	23A	—	23B	—	—	—	—
Mon.	24A	—	24B	—	—	—	—
Tues.	25A	—	25B	—	—	—	—
Wed.	26A	—	26B	—	—	—	—
Thurs.	27A	—	27B	—	—	—	—
Fri.	28A	—	28B	—	—	—	—
Sat.	29A	—	29B	—	—	—	—
Sun.	30A	—	30B	—	—	—	—

(payable to S.D. International Film Festival)



The Left-handed Woman

Last Night at the Alamo

(25A) **TRAGEDY OF A RIDICULOUS MAN** 10/25, 7:00pm (Italy) Tale of a wealthy manufacturer (Ugo Tognazzi) whose son is kidnapped by terrorists is given highly stylized treatment by Bernardo Bertolucci (*Last Tango in Paris*, 1980).

(25B) **JOSEPH** 10/25, 9:30pm (France) Emotional turbulence between a young actress (Mou-Mou) and her actor-husband (Claude Brasseur). Written and directed by British novelist Christopher Frank.

(26A) **LEAP INTO THE VOID** 10/26, 7:00pm (Italy/France) A wealthy judge (Michel Piccoli) and his sister (Anouk Aimée) are locked into a poisonous relationship in this dark, obsessive tale by surrealist Marcello Mallochio.

(26B) **LA FEMME DE L'AVIATEUR** 10/26, 9:30pm (France) A confused young postal worker receives romantic counseling from a teenage girl in the first of the "Comedies and Proverbs" from Eric Rohmer (*Le Beau Mariage, Pauline at the Beach*).

(27A) **HEATWAVE** 10/27, 7:00pm (Australia) A contemporary film noir thriller about corruption behind a huge real estate development, directed by Phillip Noyce (*Nevron*) and starring Judy Davis (*My Brilliant Career*).

(27B) **THE STATE OF THINGS** 10/27, 9:30pm (USA/Portugal) Grim comedy by Wim Wenders (*The American Friend, Hammett*) about an abandoned movie company and the director's search for their elusive producer.

(28A) **HAMMETT** 10/28, 7:00pm (USA) Fictionalized treatment of the early years of writer Dashiell Hammett (Frederick Forrest), as Pinkerton detective in 1920s San Francisco. First American film by German director Wim Wenders; produced by Francis Coppola.

(28B) **LES BEAUX SOUVENIRS** 10/28, 9:30pm (Canada) Strong family drama by Francis Markiewicz (*Good Riddance*) about a teenage girl's dependent relationship with her father after her mother leaves home. U.S. Premiere. In person: Francis Markiewicz.

(29M) **THE STORE** 10/29, 1:00pm (USA) Cinema video documentary by Frederick Wiseman (*Triton, Follies, High School, Hospital*) examining the Neiman-Marcus store and headquarters in Dallas. U.S. Premiere.

(29A) **MORTELL RANDONNEE** 10/29, 7:00pm (France) Claude Miller (*Tel Her, Love Her, Gerdie A Vuel*) weaves a suspenseful character study about an aging detective (Michel Serrault) on the trail of a suspected murderer (Isabelle Adjani). U.S. Premiere.

(29B) **ANDROID** 10/29, 9:30pm (USA) A quirky, stylish sci-fi mystery starring Klaus Kinski as a mad doctor building robots on an isolated space station.

(30M) **THE BALLAD OF GREGORIO CORTEZ** 10/30, 1:00pm (USA) Legendary tale of a wrongly-acused Mexican cowboy on the run in turn-of-the-century Texas, brought to the screen by veteran independent director Robert M. Young (*Alambrista, Rich Kid, One-Trick Pony*). In person: Robert M. Young.

(30A) **HEAT AND DUST** 10/30, 7:00pm (Great Britain) Latest film from the durable producer-director team of Jannai Merchant and James Ivory follows the exploits of two young Englishwomen, a century apart, confronting India for the first time. Starring Julie Christie, West Coast Premiere. Wine and cheese reception to follow.



Joseph

All films shown in their original languages, with English subtitles (except for 22M).

For free festival program book, call 454-9400

Mail Order Procedure

- Enter the number of tickets desired for each film next to the film code.
- Add up the number of tickets and enter in complete.
- Enclose a self-addressed, stamped envelope, computer form, and check or money order, and mail to San Diego International Film Festival.

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MOVIE DIRECTORY

DOWNTOWN

Artistic, 405 5th (239-3362)
Theatre 1: *Staying Alive*, from 10:14
Theatre 2: *Never Say Never Again*, from 10:14
Theatre 3: *Never Say Never Again*, from 10:14
Theatre 4: *Never Say Never Again*, from 10:14

Black, 405 5th (239-3362)
Theatre 1: *Staying Alive*, from 10:14
Theatre 2: *Never Say Never Again*, from 10:14
Theatre 3: *Never Say Never Again*, from 10:14
Theatre 4: *Never Say Never Again*, from 10:14

Broadway Playhouse, 815 Broadway (239-3362)
Theatre 1: *Staying Alive*, from 10:14
Theatre 2: *Never Say Never Again*, from 10:14
Theatre 3: *Never Say Never Again*, from 10:14
Theatre 4: *Never Say Never Again*, from 10:14

Cañon, 643 5th (232-8878)
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MISSION VALLEY

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Theatre 4: *Never Say Never Again*, from 10:14

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CURRENT MOVIES

Joseph Williams, 1983
** (Cinema 4)

Blue Thunder — Lazily plotted (and even more lazily directed) is this action picture about a futuristic helicopter that can see and hear through solid walls. But the technical wizardry can't hide the movie's obvious lack of imagination. The main instrument of this futuristic helicopter is a man named Blue, played by Laurence Fishburne. He is the only one who can see and hear through solid walls. But the technical wizardry can't hide the movie's obvious lack of imagination. The main instrument of this futuristic helicopter is a man named Blue, played by Laurence Fishburne. He is the only one who can see and hear through solid walls.

Brainstorm — Science fiction of the imaginary invention type: a piece of headgear, in this instance, able to record and transmit subjective experience, memory, emotion, and it's not clear what all. Indeed, the movie is quite carefully thought out in terms of what the device can record and particularly from what point of view and quite prosaically thought out even

as far as it goes (plot, character, acting, etc.). It's a pity that the movie is so good in so many ways and yet so bad in so many others. The movie is so good in so many ways and yet so bad in so many others. The movie is so good in so many ways and yet so bad in so many others.

Breathless — Jean-Luc Godard's jazzy, high-tech homage to Mario, the gangster, is a movie that is so good in so many ways and yet so bad in so many others. The movie is so good in so many ways and yet so bad in so many others. The movie is so good in so many ways and yet so bad in so many others.

let its experimental style obscure the comparison. It features Jean-Paul Belmondo as a two-bit Parisian thief with a rare aesthetic affinity for Humphrey Bogart, and Jean Seberg in a devastating portrait of an American in Paris, a not unique specimen of trait-

orous beauty. What Jean-Luc Godard does with the Jean-Luc Godard original, whether by conscious choice or by native temperament, is to translate



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California First Film Festival

for WOMEN'S OPPORTUNITIES WEEK 1983

Join us for three evenings of women on film... women in film. Place: Old Globe Theatre. Time: 7:30 to 10 p.m. Dates: October 18, 19 and 20. Each evening is open to the public at no charge. For reservations, call Dottie Tucker at 230-4874.

Tuesday:
Judith Crist, noted film critic and columnist, will introduce "A Letter to Three Wives," the 1949 movie starring Jeanne Crain, Ann Southern and Linda Darnell.

Wednesday:
Actress Karen Black will answer audience questions and screen one of her films.

Thursday:
Dr. Beverly Houston, director of critical studies for USC's division of cinema-television, will introduce "Childhood's End," the 1945 classic starring Joan Crawford.

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CURRENT MOVIES

it back into the film now when from which Godard first watched it. It is a very straight Americanization, in other words, of a French film that was a Frenchman's attempt to make a Frenchman's movie. In essence, it is a Frenchman's attempt to make a Frenchman's movie. In essence, it is a Frenchman's attempt to make a Frenchman's movie.

Breathless — What Jean-Luc Godard does with the Jean-Luc Godard original, whether by conscious choice or by native temperament, is to translate

the average youth movie. Perhaps it is, or does, but not enough to ruin it. It is a very straight Americanization, in other words, of a French film that was a Frenchman's attempt to make a Frenchman's movie. In essence, it is a Frenchman's attempt to make a Frenchman's movie.

Cross of Iron — Sam Peckinpah's WWII message movie, set in the Nazi trenches outside Stalingrad, is not exactly anti-war (under fire, the soldiers are not intended to be killed, but to be saved). It is a movie that is so good in so many ways and yet so bad in so many others. The movie is so good in so many ways and yet so bad in so many others.

Class — The director, Lewis John Carlin, rather than the title, raises hopes that this might be, or am, a bit above

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novel's linguistic inven-

tion, that it also offers the standard laughs of any American movie since the 1940s. In essence, it is a Frenchman's attempt to make a Frenchman's movie. In essence, it is a Frenchman's attempt to make a Frenchman's movie.

Easy Money — Comedy with Rodney Dangerfield, Joe Pesci, Geraldine Fitzgerald, and Jennifer Jason Leigh, directed by James Signorelli. (Cinema Plaza 5, Claremont, College, from 10:14, Vista Twin, from 10:14, Mira Mesa Greenan, from 10:14, Ran-

Easy Money — Comedy with Rodney Dangerfield, Joe Pesci, Geraldine Fitzgerald, and Jennifer Jason Leigh, directed by James Signorelli. (Cinema Plaza 5, Claremont, College, from 10:14, Vista Twin, from 10:14, Mira Mesa Greenan, from 10:14, Ran-

"A MURDER MYSTERY OF INTENSE POWER."

—David Denby, New York Magazine



LINO VENTURA, MICHEL SERRAULT, ROMY SCHNEIDER in GARDE A VUE

(UNDER SUSPICION)

The most honored French film of 1981 — winner of four Cesars

In his third feature, Claude Miller develops further his thematic inclination toward enclosed situations and the emergence of intense emotion. His first film, *The Best Way* (1976), explored the sexual tensions among the characters of a boy, camp, his second, *Let Her Live Her*, shared a young man's desperate romantic obsession for an unattainable love. With *Garde A Vue*, Miller sets up an unpredictable and tension-filled combination between a pair of determined and obvious men.

In a small French seaside town there has been a double murder, and the local police inspector (Lino Ventura) questions the man who discovered the bodies, a wealthy and respected attorney (Michel Serrault, in a role far removed from his work in *La Cage aux Folles*). The inspector begins to suspect that the attorney knows more than he is saying, and before the two men drop their casual facades and enter into a deadly cat-and-mouse game. Miller has said that he is interested foremost in people's potential for excess: "I think it's in the moments when they're out of control that people are at their most authentic." French with English subtitles.

Free Parking
Policy of street parking evenings and weekends. After 6:00 p.m. free parking for Broadway customers in the Service Auto Parks lot on east side of 8th Avenue and west side of 9th Avenue between Broadway and C Streets (less than 10 blocks from the theater).

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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: Antonio Banderas's *El Complot* (1981). No English subtitles.

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BROADWAY

815 Broadway—between 8th & 9th—downtown San Diego 239-3242

spectator, to wonder about such things as whether or not these people were ever together.

48 Hrs.—After the pastoral interlude of *THE LONG RIDERS* and *SOUTH*

an odd claim to make for one confined for almost its entire length to a police-station interrogation room. But because of that very confinement, director Claude Miller, his photographer,

FRANCIS & TAYLOR

* (Cove; Oceanside 8, UA Movies 6)

the plucky little occasion "Who and Dorothy Stein?") Unhappy lack, the glo-

...toward off ultimate

children, it should be
sably be delighted
elinson, Jack Thomp
er, from 10/14)

Century Twin, from Plaza 5, Fashion Valley Cinemas, Pkwy Thea Sacramento CA

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of water molecules, keep in mind that there are five hydrogens in the C₅ molecule.

dialogue, sweetly asserting the cigar-chewing Hollywood agent, and the plucky little heroine rallies to the occasion: "What about Gertrude Stein and Dorothy Parker?" (Gertrude Stein?) Unhappily, the production lacks the gloss to ward off ultimate

* (Poway Theater, from 10/14)

(Aero Drive In, Century Twin, from 10/14, Cinema Plaza 5, Fashion Valley, Mira Mesa Cinemas, Prowly Theater, from 10/14, Sweetwater 6)

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36 OCTOBER 15, 1983

Adaptation
Produced by MICHAEL
Director of Photography

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CASTING BY MICHAEL L. WATSON. Executive Producers: DAVID COHEN and RICHARD KOPPELMAN.
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CURRENT MOVIES

University Towne Centre, Wiegand Plaza 6)

Nightmares — Four-part horror anthology. The first three parts, about a nuclear fire, 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 house with a very large rat problem, is by a different hand — that of Jeffrey Bloom — and comes vividly to life. Bloom's well-paid, well-known completely compensates for the earlier stoniness. Cristina Raines, Emilio Estevez, Lance Henriksen, Richard Masur, and Veronica Cartwright, directed by Joseph Sargent. 1983. *** (Spring Valley, Vogue, from 10:14)

Octopussy — If there is any renewed vitality in this, the fourteenth 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 transnationalism and against détente. It can very well be taken, however, as an argument for having put Bond out to pasture, some time back, and recalling him to action only as genuine need arises. But here, when the need for a Bond might be said to have again arisen, or at least to have risen higher than it has in the preceding decade, the series formula can be seen to have deviated too far toward stagnation to be able to reverse direction and meet the need. Still, for a short and pleasurable time at the outset, with the introduction of a siberian-rattling Russian general

and his mad scheme to call the American nuclear bluff and take over Europe by infantry, it is possible to believe we are watching an authentic espionage film of Sixties vintage. Roger Moore, Maud Adams, Louis Jourdan, directed by John Glen. 1983.

*** (Cinema Cinema 4, Century Twin, Sweetwater 6, University Towne Centre)

The Palm Beach Story — Of Preston Sturges' first seven movies from 1940 to 44 — the seven on which his reputation mainly rests — this is the one that could perhaps be least deprecatingly bypassed by the spectator, most broadly swapped for the later and neglected UNFATHOMABLE YOUNG. There are measurable moments, such as the antics of the Ale and Quail Club aboard a Pullman, but the predominant subject is what Sturges labelled "Subject A," and romantic complications are not his strong suit. Claudette Colbert is well at home with this sort of thing, but Joel McCrea is no willing participant in almost any circumstances. 1942. *** (Ken, 10:13)

Pink Floyd: The Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dangle telephone receivers, pig-faced masks, more blood, vomit, animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate 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, 10:14 and 15 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 puns and allusions and creatures and contraptions — again in the same line as those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals lies 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. (Cinema 3 Cinemas; Sweetwater 6; UA Cinema 3; UA Glasshouse 6; Wiegand Plaza 6)

Risky Business — A when-they-call-it-away youth comedy, boy meets girl and turns the family home, in his parents' absence, into a brothel for his schoolmates. Less vulgar than most youth comedies, but "vulgar" is still applicable. And although a decent battle is put up against implausibility, it is a losing battle all the same. (Are high-school boys really as starved for sex, and as flush in the pocket, as cowboys at the end of a trail drive? Are there no girls in high school? If not, where are they?) Notwithstanding a couple of dreadful dream scenes and a couple of sex scenes that only look like dreadful dream scenes, the visual style is the

manic camera placements, cuts, tedious, all contribute to the humor. They contribute more, anyway, than the computer-programmed dialogue. "I don't believe this! I've got a Trip/Tomorrow and I'm being chased by Guido, the Killer Pig!" Newcomer Paul Brickman is responsible for both the direction and the script. With Tom Cruise and Rebecca De Mornay. 1983.

*** (Fashion Valley, from 10:14; La Paloma, from 10:14; New Valley Drive In; Oceanide 8; Plaza Bonita; Rancho Bernardo 6; UA Glasshouse 6; University Towne Centre; Wiegand Plaza 6)

The Road Warrior — Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been made in astonished response to the popular and critical approval heaped on the unremitting forerunner, and which, as a result, appears to be much more scrutinizing of itself, much more full of itself. The high-road movie of the opening narration plus montage soon settles down to a tolerable level, and the movie (directed, as was its forerunner, by George Miller) gets on with that vigorous, high-velocity style of violence that so distinguished the first MAX adventure, and that makes us fear for the lives of the flesh-and-blood stunt men, never mind the pasted-on characters. But the justification for all this violence is harder to put a finger on here, and reality is no use totting out Carl Jung, universal myth, and the collective unconscious (as the publicity notes do) in an attempt to add intellectual ballast to the movie's deliberate duplications of a couple of basic Western-movie motifs.

the besieged frontier fort (or, in this case, oil refinery) and the pursued stagecoach or wagon train (or, here, petrol truck). With Mel Gibson. 1982. *** (Ken, 10:15)

Romantic Comedy — Duffie Moore and Mary Steinberg star as co-lead characters in a comedy, directed by Arthur Hiller. (Cinema Plaza 5; Fashion Valley; Power Hill Cinemas; La Jolla Village; Sweetwater 6; Sports Arena 6; UA Cinema 3, from 10:14; Vineyard Twin)

Satyricon — Ancient Rome, as built by Fellini. The characters may be spelt, as usual, into two camps, the like Beaudine and the gross Uglier, and the grandly conceived scenes seem before your eyes as though they are revolving on a Lazy Susan. The production is undeniably impressive for its consistent lack of correspondence to the original comic books. Each of them a very much the sort of dubious idea that comes from having to crank out a new issue month after month, year after year. No monthly comic book, on the other hand, in distinct contrast to the average screen blockbuster, would have such grandiose ambition as to roll these plots into one. The result is an utter mess, and a mean-spirited mess at that. With Christopher Reeve, Robert Vaughn, and Annette Bening. Directed by Richard Lester. 1983. *** (New Valley Drive In; South Bay Drive In)

Snow White and the Seven Dwarfs — Walt Disney's first feature-length cartoon has the wonderful sense of a poet's heart, holding nothing back. There is some carry-over from the past, but the justice of the flesh-and-blood characters. But the justification for all this violence is harder to put a finger on here, and reality is no use totting out Carl Jung, universal myth, and the collective unconscious (as the publicity notes do) in an attempt to add intellectual ballast to the movie's deliberate duplications of a couple of basic Western-movie motifs.

Superman III — The third Superman movie is made up of three Superman plots, plus a Richard Pryor plot that converges eventually with the Superman ones. None of the separate plot strands — Clark Kent's reunion with his high-school heart-throb Lana

for Lionel Barrymore, and her demise in an exciting D. W. Griffithish cross-cutting climax. And the animation — on the density of the image, the depth of the figures — fails to shame practically all of today's scanty cartoons. 1987. *** (Plaza Bonita, from 10:14)

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-taking-extravaganzas-called SATAN'S-ALIVE? What sort of comprehension would that indicate of the originator? What sort of logical follow-through?

One man, apparently, who does think that way, a "Rocky" Stallone, who directed and co-wrote, and who excused all of Manero's most deplorable character traits as products of an all-embracing 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 unrelentingly ugly pop songs (many of them written and performed by Stallone's brother Frank), the savagely hacked-up dance numbers, and the countless close-ups of the Travolta face, the glowering eyes telling us again and again how deeply he deserves our pity, if not also our love. 1983. *** (Cinema Cinema 4; Fashion Valley; Parkway Plaza Bonita; Rancho Bernardo 6; Santee Drive In; South Bay Drive In; Sports Arena 6; University Towne Centre, from 10:14)

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the gimmick of the two social opposites being physically swapped, the princely figure, the contrary, — a WGSF financial wizard and the pauperish one is a ghetto black, and they trade places through no choice of their own, but through the mischievous intervention

of the Duke brothers, of Duke & Duke commodities brokerage, in order to settle a wager on the old heredity-vs.-environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge scheme is launched against the Dukes, and the movie must go the final third or fourth on its duff. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well-acted than the Eddie Murphy character, so that the movie is only half a movie even in its better two-thirds or three-fourths. With Ralph Bellamy, Don Ameche, and James Lee Curtis, directed by Richard Lester. 1983. *** (Loma; New Valley Drive In; Oceanide 8)

War Games — Doodad thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-scholar (the highly likable Matthew Broderick) attempts,

from his bedroom keyboard, to tap into the intelligence center of a video-game company, but unwittingly taps into the missile defense system instead. The opposing computer, nicknamed "Joshua," claims him as Global Thermodynamic War, and once he has chosen the latter, won't let him resign. Are subsequent developments real or simulated? To get to this point, a couple of high hurdles of disbelief have to be leapt over, but any basic incomprehension of computer procedures will go well with the general air of distrust. The action never staggers, as it easily might have in front of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a can-buttering technique, for instance, that feeds Dan in memory for all time). There is also, of course, some sure-fire (not to say sure-holocaust) countdown-type suspense, and there is a blaring message, agreeable to all ideologies, which equates nuclear war with tic-tac-toe. Despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with lots of

large, fly-padd heads afloat in soporific gray space, and with a fundamental belief that anything, to have any impact, must be pushed right up into our faces. 1983. *** (Aero Drive In; Cinema Cinema 4; La Jolla Village; Parkway; Rancho Bernardo 6; Sweetwater 6; UA Glasshouse 6; Wiegand Plaza 6)

The Wizard of Oz — If the screen version of Frank L. Baum's satirical children's story is modestly stamped, scene by scene, with a fundamental belief that anything, to have any impact, must be pushed right up into our faces. 1965. *** (Aero Drive In; Cinema Cinema 4; La Jolla Village; Parkway; Rancho Bernardo 6; Sweetwater 6; UA Glasshouse 6; Wiegand Plaza 6)

Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves and fairies, the latter a group of Nazis and reptiles). At best the conception is rather silly. But its mythic possibilities are brought even lower by Ralph FRITZ THE CAT, COONKIN! Bahah! — deeply ingrained turn-ins (e.g. the good wizard, Avast! — a Disney-style deal with Mr. C. Fields' round nose and Peter Falk's Columbo voice). 1977. *** (UA Glasshouse 6, 10:14 and 15 midnight)

Zelig — Reviewed this issue. With Woody Allen and Mia Farrow, written and directed by Allen. *** (Gold; University Towne Centre)

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2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 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