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**Reader Writing Contest**  
Deadline tomorrow, see page 8

# READER

VOLUME 12, NO. 42, OCT. 27, 1983 SAN DIEGO'S WEEKLY

## How Much for the Rest of Your Life?

Ray Devlin knew every prostitute in Tijuana. Then he met Alma.



On an early July weekend of this year Ray Devlin and I were sipping Carta Blanca in Chapi's in downtown Tijuana; the cold beer seemed to help blow the heat away. Ray was appreciatively eyeing Marisa, the pretty, young Mexican girl who had come back to work in the bar about a month ago. We had first seen her when she was nineteen — two years ago — in the company of Gomes, the sixty-five-year-old retired Portuguese-American tuna fisherman who lived in a ninety-dollar-a-month room in Tijuana's La Mesa district, east of downtown. Gomes (no one ever bothered to ask his first name) had been an engineer on a tugboat for many years. He once told me that his retirement income was about \$25,000 per year; in addition, he could always go up to the docks in San Diego and pick up a fast hundred for a day's work as a watchman.

Gomes didn't own a car. He got around Tijuana by bus and taxi. His only real extravagance seemed to be spending money on girls, and that just very occasionally. If she were young and good-looking and new in the bar,

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By Michael Olson  
Illustrations by David Diaz

# City Lights

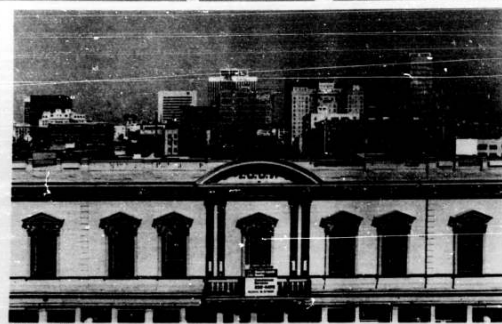
## Square Feet And Round Figures

They are two of downtown San Diego's classiest buildings, the architectural princes of the Gaslamp District. Their exteriors have been completely refaced and painted, their foundations buttressed with steel beams, their interiors replumbed and air-conditioned. But that work was completed two years ago, and the old city hall on Fifth and G and the IOOF (Independent Order of Odd Fellows) building on Sixth and Market have sat empty ever since.

True, an office furniture salesman rented the ground floor of the IOOF building for a few months late last year, but a petty burglary and the harassment of employees by some of downtown's less-than-classy denizens drove the small firm out by this January. The Three's Company dance troupe and the California Performing Arts Center for Children had a reduced-rent agreement for the IOOF's upper floor, but found even that situation too expensive. The wide-windowed old city hall, two blocks away, has never hosted a tenant since its renovation was completed by local investor Charles Tyson, who heads the group of partners that owns both buildings.

Various leasing agents have hustled to find occupants for the boldly sculpted edifices, and Marten Barry of Merrill Lynch Commercial Real Estate says he has two prospective tenants for the IOOF building. That's an accomplishment, since even Barry admits that the Tyson group's asking price of eighty-five cents to \$1.35 per square foot for the buildings (depending on floor and location) is "a little high for the Gaslamp." Still, Tyson *et al.* don't mind holding out for top dollar, even if it means never getting a tenant. (A troop of vagrants has meanwhile set up housekeeping in the vacant and unguarded IOOF building. They enter by picking the door locks and sleep on the floor throughout the building, leaving piles of trash when they depart in the morning. Some of the transients even keep a change of clothes in the building's closets.)

One Gaslamp landlord says Tyson, who is now a White House assistant to President Reagan, is "smart as a fox" when it comes to managing his downtown real estate, which includes various storefronts along G Street and First Avenue in addition to the two more noteworthy Gaslamp properties. Leasing agent Barry won't confirm any of the figures, but Gaslamp sources say Tyson and his fellow investors paid less than \$150,000 for the IOOF building in 1971 and about



Sixth and Market

\$500,000 for their more recent purchase of the old city hall. That makes for a manageable debt service, and gives the investors the luxury of waiting for tenants who'll pay the asking price. (Gaslampers also

talk about a purchase offer of \$2.5 million — seventy percent of it in cash — that Tyson's group purportedly turned down for old city hall.) And keeping the buildings tenant-free has certain

advantages aside from the obvious, though relatively small, annual tax breaks. Should Tyson's group find a buyer whose offer is irresistible, federal tax laws will let the buyer realize a



Old City Hall, Fifth and G

## Let Review Be Reviewed

The California Review got its start in December of 1981 when E. Clasen Young, a history major at UCSD, was home at Lake Forest, Illinois for Christmas vacation. During his time off, Young says that he tried to think of ways to make his academic life in San Diego more interesting and imagined that it might be fun to start up a publication.

After returning to school in January, Young found a kindred conservative spirit in Larry Crocker, an English literature major. Both were tired of what they perceived to be the "liberal establishment" on campus, so they set about organizing the polemical journal they called the California Review. After soliciting and receiving a grant

for \$1800 from the Institute for Educational Affairs (a New York-based organization which Young characterizes as being headed by neoconservatives such as Irving Kristol and William Simon), they published their first issue on May 24, 1982.

Student response to the publication was swift. Students in disagreement with the paper's harsh editorials on Affirmative Action ("...if it is true equality they [blacks] want, then it is Affirmative Action that has to go") and morality ("Men are men, women are women, and homosexuals are in a sub-phylum by themselves") took the initiative, according to Young, and systematically called the six businesses which had been advertised in the paper and threatened to boycott them unless further advertising was withheld. The phone campaign worked, says Young.

Four businesses that had been given complimentary space, like the Lily Pulitzer resortwear shop in La Jolla, withdrew their ads, and one advertiser, La Jolla Barber and Styling, was so disturbed by the onslaught of calls that it printed an apology in a subsequent issue of the school's middle-of-the-road paper, The Guardian.

Undaunted, the California Review continued on, receiving favorable notice in national, right-wing publications such as the National Review. Young says that his paper (costing roughly \$1000 per sixteen-page issue to publish) was — and still is — largely subsidized by honorariums he and Crocker receive for speaking engagements before such groups as the Republican Women Federated of La Jolla. The several hundred dollars

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bigger tax break on the purchase if the building remains empty than if there were tenants. The better tax break could make the buyer willing to pay more for the building. And when there are no tenants, it's harder for a buyer to calculate the worth of the property, since the potential lease income is still an unknown quantity.

Tyson may have a better reason for keeping another storefront — this one at Second and G — empty. Advertised at thirty cents a square foot, the single-story building has been empty since June of 1982, when Ron Makovich moved his Union Antiques from there to the old Francis Family building on lower Fifth Avenue. (Makovich was paying \$3000 monthly when his lease expired; Tyson's agents wanted \$4500 per month.) That building, *vis in an area that could well be condemned by the city for a new redevelopment project. To take a new tenant at a lower lease payment might undermine the building when and if the city moves to condemn it and calculates a purchase price.*

—P.K.

## Battle Of The Borderburgers

First there was only the Jack in the Box, fifty paces from the border on San Ysidro Boulevard. After opening in 1974, it became the second busiest outlet in the chain, surpassed only by the one at Walki Beach. But approximately eighty percent of the San Ysidro Jack's business comes from Mexico, so the recent devaluation lowered it a notch or two in the national occasionally hits that mark.

But Mexico's penchant for gringo burgers was not a secret that could be hidden, and in February of 1982 Burger King muscled into the border zone, setting up shop a block north of Jack's at San Ysidro Boulevard and Camino de la Playa. It was a terrible timing; a week after the outlet sold its first Whopper, the peso crashed. The new Burger King, which unlike the nearby Jack had no loyal clientele to fall back upon, took to selling hamburgers for thirty-nine cents, and it advertised that with an orange banner tacked up front. Since the peso more or less stabilized, Burger King manager Tom Scott says business has increased by an average of about forty percent over last year.

Finally, it was inevitable: the king of the fast-food hill, McDonald's, moved in with not only the biggest and most

push hamburger stand, but also the closest one to the border. Early last month the McDonald's San Ysidro Station "opened for business right at the San Diego Trolley terminus, replete with bilingual menus. And one of the first things it did was undercut the competition: a sign outside says *hamburguesas* are selling for thirty-five cents.

There's a hamburger war in progress at the border, but strangely, there are no casualties. "We expected to show a decline in business when the McDonald's opened," admits Burger King's Scott, "but we were surprised. It didn't happen." Same with the Jack in the Box, which is scarcely a block away from the new McDonald's. If business has dropped, nobody's admitting it.

Local businessmen say that each of the hamburger joints caters to its own self-contained economy. The well-established Jack in the Box, whose counter people initially greet customers in Spanish, is situated at the first on-ramp for Interstate 5 and has a large parking lot and drive-through service. The McDonald's has no lot or drive-through, but it seems to be in perfect position to lure the trolley travelers. Locals say the McDonald's appears to cater far more to Americans who don't want to eat in Mexico, while both the Jack and the Burger King deal mostly with Mexicans.

The McDonald's inhabits a large building on property leased from the Peck family, which has owned several plots of ground in that area since the Mexican land grants in the early 1800s. The building was constructed in 1967 by the Aaronson Bros. chain, which has clothing stores at the border between here and Texas. Businessmen say that Aaronson Bros. got too greedy and misread the local economics. The new building was to house the Big Star department store, which sold appliances, auto parts, and hardware as well as clothing.

## The Verdict's In The Mail

It happens so infrequently that we don't even keep statistics on it: two weeks ago Judge Janet Kintner nullified the verdict of a jury in a case she

presided over, and reversed the judgment. Instead of Jack and Patti Rose losing in their contested eviction from a rented house on Arizona Street, they won. But that didn't mean they could move back into the house; it was already torn down, and the owner's

construction of condos is well under way. The case was at bottom very simple. Had the Roses or had they not paid their rent on time last July? The owner of the property, Alex Tucker, asserted that they hadn't evicted them. The Roses, believing that they paid on time and also believing they had an

## Men Who Want To Be Tie-Downed

In the black community, function has found a way to dictate style, or a style, at least. Here and there throughout San Diego young black men can be seen sporting flowing Lawrence-of-Arabiya-type headwear called "tie-downs." Signifying no religious or political allegiance, the tie-downs serve a more immediate purpose. Safely sequestered beneath the once or so of nylon fabric is twenty-five to thirty dollars' worth of torsional toil, or more precisely, a Fuller wave.

The waving process consists of a thirty-minute chemical treatment designed to make the hair "relax" into waves that can be brushed back. The tie-downs keep the hair held firmly in place, thus insuring the longevity of what is normally a short-term (three to four weeks) effect.

a Thrifty secondhand store. If McDonald's possesses anything, it's a good eye for a buck. Come 1981, every twenty minutes or so trolleyloads of Americans were being let out in front of a thrift store, and it didn't take a Carl Sagan to imagine the possibilities.

Though the McDonald's people deny it, local merchants say the restaurant hasn't done

nearly as well as was hoped. It started out on paper as a company-owned outlet, but even before it opened it was franchised (along with the outlet up the street near the post office) to Bob Colvin, a former McDonald's regional vice president. Colvin acknowledges that the new outlet hasn't produced what was projected, "but it's doing about as well as I expected."

But Grande Macs and price cutting aside, even if McDonald's loses the war, the burger battle at the border, it will still benefit the most from Mexico's developing taste for *hamburguesas*, and will win the war. The McDonald's Corporation has just received the Mexican government's go-ahead to start opening outlets below the border.

—N.M.



Photograph by Greg Carlson

tie-down is on a roll, given impetus by youth's quest for style, and for the moment we

have a new symbol for urban sheik chic.

—R.O.



Photograph by Greg Carlson



Jack & Patti Rose

agreement that they wouldn't have to make way for the new development for another year, decided to fight. In court the issue of whether or not they had an agreement to live there for a certain number of months was moot; they only had a month-to-month lease. (Other tenants on the property who were also evicted claim they too were given to understand they wouldn't be moved until next year.) The only issue was whether the Roses proffered the rent on time. The main evidence was the rent check, dated July 1, and the envelope it was mailed in, postmarked July 1. The lease said the rent was due by the third of the month; Tucker's rental agents say they didn't receive the check until July 11.

But on July 1, the Roses had received a three-day eviction notice from Tucker, in which time they either had to come up

with the rent money or leave. The sixth was a Wednesday. Tucker's office people said they received the rent check on Monday, the eleventh. The question was, did Saturday count as the third day of the three-day notice, or was it not countable because the rental agent's office was closed that day? The jury apparently decided it didn't matter, that the Roses should have made out another check and brought it to the agents immediately after receiving the three-day notice. They unanimously found the Roses guilty of "unlawful detainer" of the premises. "We were shocked," says Patti Rose. "We thought we'd be seen as little Mr. and Mrs. America who always pay their bills, up against the big bad developer." Patricia Wallace, their attorney, says she "stood there with my teeth hanging out" when the jury's verdict was announced. "All I can figure is that juries are tired with all the

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## Country Inroads

Finding my self in San Diego this Thursday, I took advantage of the opportunity to pick up the latest edition of the Reader, hot off the press, as it were.

I enjoyed Sue Garson's cover article "Good Karma Lane" (October 20) about crazy street names, although it certainly only scratched the surface of a very complex and amusing subject. It was somewhat disconcerting to read that I, as Mayor of Poway, had "slapped a moratorium" on crazy street names. Let me assure you that mayors in general-law cities don't enjoy the power to slap moratoria on much of anything, as much as we might like to. (I am no longer mayor, but was at the time we had our lively discussions of the subject.)

The right to determine locally such things as the names of streets was one of the reasons for which Poway chose to incorporate in 1980. We felt having the status of our own city, rather than that of a relatively insignificant part of the county as a whole, would bring us a number of benefits.

Mary Sheppard, councilmember Poway

## Feet Foist?

I was extremely angry over Jonathan Saville's review of Stage Seven's performances at the Globe ("Let the Children Dance," October 20). I read the outrageous sum of twenty-four dollars for two tickets and what I got in return was a ragged performance by a very amateur group; the dancers weren't any good and neither was the choreography. As an educated balletomane and one who has been viewing dance for more than twenty-five years, I can only conclude that Mr. Saville is reporting either from ignorance or bias.

Now, I admit that I might have been overly impressed with the preperformance dinner, the double-decker bus, the Old Globe Theatre, and all the other fold-out, but the wrapping does not disguise an inferior product!

Are there, then, here in San Diego, one set of rules adopted by the media for certain local groups and another set for the "outsiders"? The "kindness" exhibited in this review does a disservice to all of us who care about good dance — it makes San Diego even more susceptible to the criticism that we really don't have a quality product and, even worse, we don't even know what it is!

Jon Peters  
La Mesa

## In Need Of Bryant

Thank you for printing Tom Bryant's letter to the editor (October 20) that explained Woody Allen's Zeig. I hope that Mr.

## Letters

Bryant is hired as movie critic for the Reader. Or at least that the Reader would have his rebuttal each week across from Duncan Shepherd's column. Then we would better know how to spend \$4.50 each on a movie out.

Skip Heller  
University City

## Burned Over Books

Cheryl Ethard's letter of October 20 was very gratifying to me because my previous letter in *Newsline* was obviously read and remembered. My previous endorsements of candidates on the San Diego political scene should not distract from the issue, which is the proper funding for San Diego's public library system. Cheryl and I wish to have a first-class library system for San Diego. We should therefore join forces on this vital public concern.

Our present public library system is not equal to the systems of two sister cities of Los Angeles and San Francisco. The *Los Angeles Times* recently reported that their main library building has more books than shelf space. In comparison, both of these cities have more volumes per capita. Better reference sections, more library services, finer buildings, and a larger library budget per capita than San Diego. Why didn't Proposition 13 break havoc with the public library system of these two California cities, as it has with the public library system of San Diego? Because San Diegans voted for Proposition 1, and it has continuously shortchanged San Diego. Although this was prior to Proposition 13, Proposition 1 has been superseded by Proposition 13. And Proposition 13 allows for a higher budgeting or funding for the public library system. The city fathers still use the Proposition 1 budget formula rather than Proposition 13, which constitutes a cultural injustice against the citizens of San Diego.

I hereby demand a pledge from Mayor Hedgecock and candidate William Jones, that they will jointly introduce legislation in the city council to rectify this problem of underfunding the public library system. Perhaps if they were to rename the public library system of San Diego "Convention Center Cultural Annexes," all future budgeting of this vital cultural institution would be equitable and all underbudgeting would cease and desist once and for all.

Art Salzberg  
Hillcrest

## Sic On The Carpet

The most interesting part of the response ("Letters," October 6) by Donald Determan ("The Falcon") to a previous and disapproving article by Sue Garson was not the substance of his letter but rather the manner in which you reproduced it.

At no less than seventeen locations, at what appeared to be each possible spot, you inserted the word "sic" to indicate that the adjacent error in spelling belonged to the Falcon and not to your publication. The errors fall into four different categories: some were apparently due to confusion over multiple consonants ("misstatements," "harras," "harassment"); others represented failures to treat a compound word as being one word rather than two ("proof read," "finger nails"); some appeared to just be errors in typing ("invitation," "responses," "sevised"); finally, there were those that most of us get wrong one way or the other. I love "barbecues," and I think that I will spell it that way every chance that I get.

I noticed that there were six other letters published in the same issue, yet none contained the adverb in question. In fact, throughout the entire issue consisting of advertisements, articles of other journalists, and off-the-cuff quotations by presumably typical individuals, I found the phrase "sic" to be conspicuously absent. A number of observations come to mind: Can it be that everyone except for Mr. Determan is capable of correct spelling? Certainly it is possible that you received perfect letters from a councilman, a veterinarian, a naturalist, an animal lover, and two people who just like good food. If so, you were undoubtedly astonished to find that an attorney could not spell "law suit."

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# Straight from the Hip

Dear Matthew Alice:  
I have heard more than once that a man was killed by a shark in the early summer of 1959 at La Jolla Cove. I have also heard that this was really some kind of an insurance fraud or scam. Since I swim around the La Jolla area, it interests me to know what actually happened. I believe the man's name is (was?) Robert Pamperin.  
A Swimmer  
San Diego

A little background music might provide an appropriate beginning here. Just a low, ominous ostinato pattern by the string section. You know the tune, I'm sure. Then the words: "I felt something snap me. I looked around and it was a big old shark. He rolled over on his back with his mouth open as he swam away."

It's not Robert Pamperin who speaks these lines. These are the words spoken by John Alliman back in October of 1958, and they describe the actions of a shark that had just taken a sample of the youth's flesh as he swam near the jetty in front of the Hotel del Coronado. Pamperin wasn't so lucky; he never got a chance to tell about his encounter with a shark in the La Jolla Cove on June 15, 1959. He was never seen again—at least he was never seen around here, though rumors have been heard ever since that he's been seen in Mexico, or South America, or any number of places. The courts, on the other hand, accepted the accounts of eyewitnesses to the incident and declared Pamperin dead. Pamperin thus has had the dubious distinction of being the only recorded shark fatality in San Diego waters.

Not that people didn't dread sharks before that incident. Newspaper articles as long ago as 1909 warned swimmers about the "man-eating" sharks swimming in San Diego Bay, and these reports persisted through the end of the century. The typical

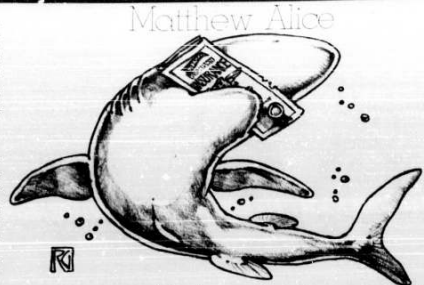


Illustration by Rick Geary

reaction for humans seems to be that when they are afraid of something, they kill it. Nineteenth-century San Diegans worked furiously to eliminate sharks, led by record-holder J. Dibble, who put five notches on his pole in one day in 1895. Shark hunts were financially rewarding as well as enhancing to macho reputations, since the backbones of the deceased sharks were sold (for two dollars) as walking canes to the fashionable set.

Shark hysteria is not a primitive fear that we in the Twentieth Century have grown too sophisticated to feel. The local reaction following the Pamperin incident (and a similar attack that year near San Francisco) proves that. Shark patrols were instituted to protect swimmers from the voracious marauders, an AAU rough-water swim was canceled, even though the state legislature came to our rescue when Assemblyman Frank Luckel of San Diego announced plans to introduce a bill that

would put a bounty on any man-eating sharks caught off the California coast.

Are such fears justified? There are sharks out there, no doubt about it. Aside from the many innocuous bottom-dwelling species, we get summer migrants such as hammerheads, silky, dusky, and white-tipped; blue sharks are abundant here all year and uncommon—but not rare—are the great white and mako sharks. One diving expert associated with Scripps Institution of Oceanography told me there are often hammerhead sharks off the Scripps pier during summer months, but the divers don't say anything about it because there is no need to "stir up trouble." Another expert told me that from an airplane flying low over the coast one can often see sharks swimming in among the bathers, who are completely oblivious of their toothy companions. In general, though, sharks rarely approach humans, let alone consume them. Considering the number of hours

people have spent in the ocean since 1959 without unpleasant encounters with sharks, the odds of being bitten are infinitesimal.

Still, there's the memory of Robert Pamperin, which causes a slight shudder to travel up the spine of faint-hearted swimmers. As his diving companion that day, Gerald Lehrer, describes it, Pamperin entered the water off Alligator Rock before him, swam a short distance, and suddenly shot up out of the water, yelling for help. Lehrer swam over, looked down, and saw the upper half of his friend protruding from the mouth of a very large shark. Lehrer got back to shore very quickly. There was also an eyewitness on shore who corroborated some of Lehrer's statements. Rumors later circulated that Pamperin had run upon hard times, that he was about to lose his job and home, and that the attack was a scheme to collect an insurance payoff. If this is so, Pamperin was (is?) one of the cleverest people you'd ever meet. He not only deceived the judge who declared him legally dead, but his attorney, a well-respected La Jolla barrister (who insists that Pamperin was financially secure), the press, and the various insurance companies involved. And if the scam is in fact true, Lehrer gave an Academy Award performance, with no financial reward. Pamperin also would have fooled his wife (who has since remarried and moved to northern California). And how did Pamperin arrange for his swim fin to wash up on La Jolla Shores a few days later—complete with tooth marks—to be discovered by disinterested bystanders? All in all, not a very likely scenario—though Hollywood would love it.

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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**YEARS A HEAD**

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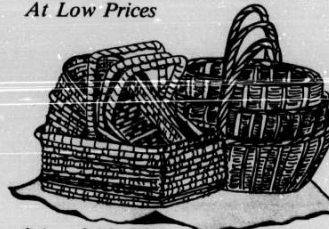
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# Ray & Alma

(continued from page 1)

Gomes would give her one hundred dollars for a trip to the nearest hotel room. Gomes speaks fluent Spanish, which puts him a few steps ahead of the other American regulars who pay occasional or frequent visits to Chapi's or to the other bars in and around Tijuana's Sixth Street, just off Revolution.

I could see the interest in Ray's eyes as they ranged over Marisa's pleasing form. Like Gomes, Ray is particular when it comes to a prostitute — he has to be in the mood, he says, and the girl must very definitely strike his fancy. The last four or five times he's been to Tijuana he's kept his pants on and his money in his pocket.

"I'll tell you, Mike," he smiled. "I'm just about ready this time." I called Marisa over to our booth and she sat down, happily.

I knew Marisa. She was pregnant when she first came to work at Chapi's two years back. The father, she says, is a smuggler who refused to speak to her after he found out she was carrying a child. From the start Marisa was out of place at Chapi's; she must have been driven there by pure desperation. Sitting alone or with a customer, she would sometimes break out into sobs, smile and sing for a few minutes, then burst into tears. Later she told me it was because her mother was dying.

Marisa possesses a sort of childlike quality and (as all who know her agree) is particularly unsuited to a life of prostitution. When she was seven months pregnant she came into Chapi's and asked me to move to Tijuana to live with her. When I told her that was impossible, she was very sad. "Now I am alone," she said simply, and left. Somehow she survived, had the baby, and was back at work at Chapi's.

Ray ordered a drink for her, which she hardly touched; Marisa doesn't like the taste of alcohol. "You are very bonita, very bonita," Ray told her, using one of the four or five Spanish words he has learned in twenty-two years of visiting Mexico.

"How much for all night?" he asked, and I translated the question for Marisa, who thought about it for a moment, and said, "Setenta y cinco dolares."

"Marisa," I told her, "this is a good friend. Not all Americans are rich like Gomes. Fifty is enough, no?"

Ray has had so many women in Tijuana alone that he couldn't come close to guessing at a number. "And I've enjoyed every minute of it. I've had the best, the very best, the most beautiful women this town had to offer."

Well, yes. And she and Ray departed for a nearby hotel. When I saw him the next day he told me, "I didn't stay the night." Ray passed it off with a quick shake of his head. "It's not her fault. She really is a very nice, sweet girl. She doesn't belong in that business."

Marisa is one of a long and somewhat blurry line of women, professional and otherwise, that Ray has coupled with all over the world. He's had so many in Tijuana alone that he couldn't even come close to guessing at a number. "And I've enjoyed every minute of it. I've had the best, the very best, the most beautiful women this town had to offer."

At forty-nine Ray carries his stocky but solid build like a boxer. He reminds me of the one-time middleweight boxing champion Carmen Basilio, except that Ray has a broad

and boyish face as Irish as a shamrock. Although his hair on top is disappearing, he usually passes for much younger than he is.

I met him three years ago at Chapi's, when Denny introduced me to him. Denny works for the City of Chula Vista. When he moved to San Diego after getting out of the service, he refused — out of fear — to set foot in Tijuana for seven years. After he had finally worked up his courage to go down, nothing short of several broken arms and legs could keep him away. Denny could write a Duncan Hines guide to the bars of downtown Tijuana and of Zona Norte. Rooting for the Chicago Cubs and bar-hopping in Tijuana are just about his only leisure activities. He never drinks in California.

Denny met Ray through the good offices of Joe, the doorman for the last twenty years at the Red Stage Club on Revolution. Denny had spotted Ray a number of times and, curious in a historian's way about other bar-hopping regulars in TJ, persuaded Joe to introduce him.

Ray claims mixed emotions about the night he met Denny. "I never used to talk to any Americans down here," he says. "I use" to come here to get away from Americans. Now all I do down here is to talk to fuckin' Americans." He pretends disgust but then orders another round for us both. Knowing that my finances are much more precarious than his own, he seldom permits me to pay for a drink.

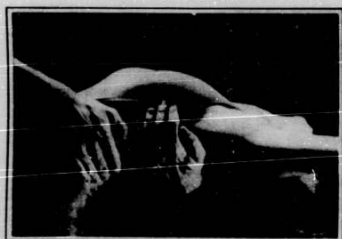
Ray is unfailingly polite to everyone. He's an excellent listener. His reading is mainly confined to the Los Angeles Times and the novels of Joseph Wambaugh, but he has a native intelligence. He tries to comprehend

(continued on page 10)

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- There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like. Employees and regular freelance contributors to the Reader are not eligible.
- Judging will be done by the Reader editorial staff.
- The Reader assumes no responsibility for loss of entries and will not return manuscripts.
- Entrants should include name, address, and telephone number with each work submitted.
- Winning articles will be published in the November 17 and November 23 issues of the Reader.

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# Ray & Alma

(continued from page 8)  
everyone's "humanity." And he likes to share vignettes from his own life, a not uninteresting life as things go.

There's his trip to Thailand, for example. Several years back Ray went to Thailand for a week with his roommate Ted. The two have shared an apartment in Playa del Rey for fifteen years, despite the extreme dissimilarities in their characters. Ted is in his middle sixties, very quiet and reserved, long divorced, and the total opposite of Ray when it comes to libidinous activities. In Thailand Ted made the usual tourist rounds, but Ray—of course—had something else in mind. The morning after he arrived in Bangkok he went outside the hotel and flagged down an old man driving a rickety cab. He found out the cabby spoke English.

"Well," I said to him, "other Americans like to visit temples, the markets, the river. That's fine, but me—I fuck." Well, the old guy promised to take good care of me, and he did, too." He first took Ray to one of Bangkok's famed sex shows, which won applause even from Ray's jaded

senses. Then he took his charge to a place that had a large glass cage with exactly one hundred beautiful young girls in it, none older than twenty-one, each one with a number. "You pick twenty bucks and got whatever girl you wanted for the night. If you didn't like her after a while, you could trade her back in. The first time I tried it I shelled out sixty dollars and got myself three girls."

Ray couldn't resist bringing Ted to see the girls in the glass cage, hoping that Ted maybe would see something he'd like and he would have the pleasure of buying her for Ted as a gift. Ted was horrified at the sight of the cage. He admonished Ray with a brief but pungent lecture on the humanness of the girls inside, and how this "obscene cage" turned them into things, into slaves. Upset, he turned and went back to his room to watch Chinese television shows. Ray was bothered by his roommate's attitude, but not for too long. He had made a bosom buddy of the old cabdriver, and he bought him several girls. When he left Thailand he also bought his new friend a color TV set as a parting gift.

It's a very long way from Bangkok to the working-class town of Worcester, Massachusetts, where Ray was born. His parents died when he was eleven and he was raised by an older sister in Worcester's Irish section. One day when he

was fourteen he was bouncing a ball against the side of a wall in the town's better neighborhood when he noticed a shade being slowly raised on the second floor of the house across the street. A young girl stared down at him from the window. Ray folded his arms over his chest and stared back up at her. This girl—Sharon—was thirteen, and she was beautiful. His heart jumped; he was in love. She later told him that she felt the same way when she saw him.

Ray couldn't resist keeping company for about a year, Ray talked Sharon into having sex, while her parents were away on a trip. She cried all night, but it seemed okay; after all, it was inevitable that the two would one day marry and settle down. Of course Ray would have to be established in some sort of a trade or career, but since he was an impetuous kid with little patience for the dull routine of school, he dropped out at seventeen and joined the Marine Corps on St. Patrick's Day.

"It was the thing to do then if you had balls and wanted to be special," he said recently. "If you were a Marine, you were the elite. It was an idea that was much stronger than then it is now." Ray thought he'd make a career in the Marine Corps.

The Korean War was then in progress and American troops were being committed as part of the United Nations "peacekeeping forces." Ray underwent basic training at Parris Island and in February of 1952 he was

sent to Camp Pendleton to await orders for embarkation to Korea. In the eight weeks or so that he was here he was given three liberties; he spent each one in Tijuana. "At that time Tijuana was nothing but dirt roads, with little hills running right down to the border. As soon as you crossed the border there were—or at least it seems to me now as I remember it—there were dozens of whorehouses, which were really just dirty little shacks. The girls would call and shout at you from the windows, and the usual price was three bucks a pop. When you went back, as soon as you re-entered California, you had to stop into the Navy venereal disease station and get a 'short-arm inspection.' And you were expected to throw your change into this big bucket to help spring the Marines and sailors who were being held in the Tijuana jail."

Ray had visited whores for the first time in his life four or five months earlier, when he was on advanced training maneuvers in Cuba and Panama. A black Panamanian girl was his first, and the experience had nothing of the sweetness that characterized his relations with Sharon. Remembering the stern VD lecture he had received in boot camp, he had pulled out a prophylactic and asked the girl if she minded if he wore it. "Honey," she replied in excellent English, "I don't care if you wear it on your head, let's get this show on the road. The meter's running."

From Camp Pendleton he shipped to (continued on page 12)



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# Ray & Alma

(continued from page 10)

Korea with the First Marine Division, Fifth Battalion, and what he remembers most from those years was the cold. "Cold, mud, and fear. That was it. I hated it. Every minute." Well, possibly not every minute, as Ray found opportunities to pursue his favorite sport with those peasant women in the rice fields who turned the in-comprehensible war to spare-time profits by servicing the needs of the soldiers. "When I first saw those scrawny broads I said, 'Hell, no! No way!' Yeah, well, a month later I found a way."

What Ray remembers most from Korea was his buddy, Bobby Lee. Bobby Lee, a skinny kid from the Texas panhandle, Bobby Lee also had a sweetheart waiting at home for him, but six months after landing in Korea he received a "Dear John" letter from his girl. "After that, he just went crazy in a cold kind of way," Ray recalls. "He became a pathological killer, no fear of anything. He was notorious."

Bobby Lee won both a Bronze and a Silver Star in Korea. But standing out particularly in Ray's memory is the time when he and his friend were escorting five or six North Korean prisoners across a bridge, and "for no reason at all, Bobby just turned and shot one of 'em dead. I was really pissed off. There was no reason for him to do it."

Ray soon received a bit of insight into the wellspring of Bobby Lee's icy

anger when, a few days before Christmas of 1952, he received a letter from Sharon. She explained that she had met this wonderful boy from Holy Cross College, and, well, they had decided to get married, and she was calling off her engagement with Ray. At first he became physically sick, then he began to feel dead inside. But lying coiled in the center of the dead spot was a terrible rage. He became a little like his friend Bobby Lee—but never, he believes, quite as wanton. He fought through the winter and spring, and followed his friend's example by signing up for another tour. He returned to the United States for a month before starting his second stint in Korea.

There was a surprise waiting for him in Worcester. Sharon had broken up with her college boyfriend. She and Ray quickly got back together again. He now regretted having to return to Korea, but by this time a truce had been signed and the fighting had come to an end. When he returned to the States he was sent to Cherry Point, North Carolina to begin training as an air-traffic controller, but Sharon didn't want to be a military wife, so Ray changed his plans. When his enlistment was up in March of 1955 he would go home, get a job of some kind, and marry Sharon. Each weekend for a year and a half he made the long journey to Massachusetts to visit her.

After his discharge Ray found work in Worcester as an apprentice machinist, and the wedding date was fixed for November. To give the young couple a start, Ray was to move into the home of Sharon's family; her parents had had a contractor add a spacious bedroom for the newlyweds. A "greenback shower" was held for Ray

and Sharon, and more than \$1500—plus gifts—was garnered. The wedding invitations were mailed out.

Just about this time Ray also received \$800 from the State of Massachusetts, his Korean veteran's bonus, and did something that today he still speaks of with regret and some bewilderment. A week before the ceremony was to take place he suddenly left for New York to visit some Marine Corps buddies who were living there, and he didn't come back for two months. At the end of that time his \$800 had melted away into a glutinous haze of booze and girls.

"I didn't know then why I did it," he says. "I didn't know for years. But after a long time had passed I realized and admitted to myself that I wanted to get even with her. That had to be it. I think." He shakes his head. "You know, the Marine Corps fucked me up. Take a seventeen-, eighteen-year-old kid, train him in kill, send him into combat. What's that going to do to his mind?" Nevertheless, when he speaks of his time in the Corps he does so with an understated but obvious enthusiasm typical of many men who have seen combat and shared dangers with friends.

When he returned to Worcester he lived in a cheap rented room and was shunned by many of his old friends because of what he had done to Sharon. After a few months his former employer took pity on the bedraggled and broke ex-Marine and gave him his old job back.

Ray lived with a married woman for several years, and also managed to get another girl pregnant, who sued him for nonsupport of the unborn child. He was acquiescent of the charge, in part because one of his female cousins lived under oath and said that he had been

with her on the night the conception was alleged to have taken place. Family loyalty was not the primary reason for this cousin's perjuring herself; Ray was having sex with her as well.

The nonsupport case, however, had been reported in the Worcester newspaper, and it caused great embarrassment for the Devin family. It seemed that an uncle, a former alderman and a man of local prestige who also bore the name Raymond G. Devin, lived on the same street as Ray, and some townspeople had confused the two. Ray's numerous other arrests for drunkenness and brawling also were giving pain to the family, so after the acquittal his older brothers visited him and insisted that he leave immediately for California—then as now a last hope and refuge for East Coast losers.

"They told me I had to go away and put my life back together again, if I could. I resented it then but I realize now they were right. If I had stayed in Worcester I would have ended up either dead or a drunk."

He got a job in a machine shop in Los Angeles and a few years later went to work for Lockheed. He lived a comfortable life, eating well, changing women, doing what he wanted. He did live with one girl for seven years but took off when she started speaking of a home and a family.

Ray wanted freedom, freedom from responsibility. His income was high and he enjoyed his leisure. He made his way to Tijuana often, and speaks enthusiastically of what the downtown area was like in the 1960s. "There were great bars everywhere, so many you couldn't count 'em. There was the Capri. And the Shangri-La, beautiful girls, a waterfall, a nice piano bar, and all the waiters had their heads shaved,

(continued on page 14)

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# Ray & Alma

(continued from page 14)  
Alma working in a restaurant in Tijuana and took note of her captivating smile. "I took one look at this girl," Freddy told me, "and I knew she would make a lot of money for me."

Freddy's hunch was accurate. Alma had about her a quality of sweetness, of gentleness and honesty, that the male patrons (and there were many) found irresistible. She brought the customers in, and Freddy never had to worry about being cheated when Alma was on duty; everyone knew she wouldn't—couldn't—steal a nickel. She was friendly and pleasant with almost everyone, without ever crossing that fine line into undue familiarity. She was never coarse. Some of us, taking a cue from her name, began to call her "sweet soul." She had an aura of vulnerability that called forth great affection, and in some a desire to protect.

Alma made very good tips, combining them with her relatively small salary, she would take home \$200 to \$300 per week, excellent pay for Mexico. There was one customer who came in several times a week, had a few drinks, and always left her a twenty-dollar tip. A young Mexican boy visited regu-



larly, infatuated, and tipped five dollars each time. An anonymous American youngster came by often and tried hard to stare at Alma. He was also timid to speak much to her, although Alma does speak and understand some English (which she learned while she stayed illegally in Orange County for four months, living with a cousin and trying to find work). Others gave her expensive presents, which she accepted only with great reluctance. A wealthy Texan once came in and spent the night drinking there, proclaiming his undying love for Alma with each glass of whiskey. Freddy would observe all the by-play between Alma and the customers with a Cheshire grin pasted on his face. But once, not too long ago, a lone mariachi slipped in when Freddy was absent, and with his old guitar and a remarkably fine voice sang to her, unprompted—a beautiful and haunting tune which he had written just for her and had titled "Alma." She listened to him sing her song with a pleased but also embarrassed smile. Alma will try, sometimes, to suppress her smile, but once the lips open over her even white teeth, her eyes—often sad, pensive, and dreamy—animate her face, a fascinating lure to the men perched on the stools of the bar.

The negative side of the job was the many invitations she had to refuse; the hopeful customers she had to turn down. Perhaps because she was a woman working in downtown Tijuana she was considered by some to be fair

game. Ray was greatly attracted to her and shortly after she went to work there asked her to accompany him to Las Vegas (Alma has a valid passport). I know she declined but I can't recall her actually saying no. I believe she may have told him, "Maybe some day," but what I do remember is the smile, sympathetic and slightly abashed.

Freddy told Ray not long after that Alma did not date customers, or anyone else. Freddy also stated that it was all right with him if Alma wanted "to go to the room" (the standard Tijuana euphemism for engaging in prostitution), but in his opinion all she wanted was "a nice guy who would marry her and take care of her." (We later learned—from Alma—that Freddy himself wanted to be that guy; he told Alma he'd divorce his wife to marry her. She demurred.) But Ray received the definite impression that Freddy was "taking care" of Alma in a sexual way. When I used to tease her about this, she would try to keep smiling but was plainly very embarrassed. Gomes says that he once wandered in after closing time and saw Freddy and Alma making love in the booth. What is known in the U.S. as "sexual harassment" is often standard practice in Mexico when a woman seeks and gains employment.

Gomes himself learned that Alma wasn't for sale to others, however. He offered her his usual hundred and was told nicely that she "didn't make appointments." Gomes tried again the next day, upping the ante to \$300, and

received the same reply. He then abjectly apologized to her and patted her hand in a fatherly way.

On one occasion an American strolled in, ordered a drink, and attempted to engage Alma in a somewhat intimate conversation. Alma seemed amused, yet she was embarrassed that I was witness to this rather transparent maneuver on the part of the man. He soon saw it was a losing cause, though, and left. "He's looking for Lupe and Margarita," Alma smiled, using her generic names for the area's prostitutes. Thereafter, Ray and I would sometimes tell her that we were looking for Lupe and Margarita, and she'd go along with the joke: "Not here, try at Chapin's."

Alma did tell me once that she did feel uncomfortable working in downtown Tijuana, with its often strange nighttime goings-on. She was brought up conservatively, she said, and wasn't really accustomed to all this, indicating with a nod the world outside the barroom window.

Alma Terán spent her childhood in Guaymas on the eastern shore of the Gulf of California, in her grandmother's small house near to the sea and to the fishing vessels. There were five sisters. The father had long since disappeared into Mexico's anonymous vastness, and the mother struggled along by working long hours as a cook (later becoming the head chef at one of the best restaurants in Mexico). Alma married when she was sixteen and had three children. Her choice of a husband seems to have been a poor one, as all the boy apparently wished to do was to lie about the house all day, not want-

ing to work. Alma finally got disgusted and left him when she could take it no longer. Then, in her early twenties, she became the mistress of a Tijuana tax lawyer who promised to marry her when his divorce was final; he took her on a vacation to Hawaii. Naturally, the divorce never materialized, and he, too, soon dropped out of sight.

Faced with the task of providing for her children, she first unsuccessfully tried her luck in California (living with her cousin and seeking a good restaurant job) and then returned to Tijuana and went to work in a maquiladora, assembling electronic parts. When she was temporarily laid off at the factory, she secured the job at the restaurant where she met Freddy.

Alma didn't have an active social life; she preferred staying at home and reading to going out partying. Her only

close friend is a female doctor who works for Tijuana's Social Security Hospital. Through this friend she met a young doctor whom she dated occasionally but broke off with when he wanted to marry her.

Six months after going to work as Freddy's bartender she moved into an "Infonovit" development, a government-built house on a remote hillside project in La Mesa, with her kids and her mother. These "houses" are really a sort of working-class condo, nondetached, the rooms tiny. As in many Tijuana colonias, the water comes on for only a few hours every other day, if at all. But the price is right: no payment at all for some six months, and then the equivalent of about sixteen dollars per month. To ensure privacy and to protect her mother's garden, Alma spent \$1700 to build a wall around the dwelling.

For a year and a half Ray would stop over to have a few drinks at Freddy's whenever he visited Tijuana. He was "very fond" of Alma; but so was I, and so were many others. One weekend, though, perhaps six or seven months ago when he was here and I suggested we have a few at Freddy's, he said he didn't want to go. That surprised me, and I wondered about it if he had had an argument with Alma, which he completely denied. He just didn't feel like talking to Alma tonight, he insisted. In my obtuseness I didn't see what was in fact happening: Ray was developing a greater "fondness" for Alma than he was feeling comfortable with. But I persisted and he yielded.

Alma, as always, seemed glad to see us. Of course, Ray always left her a good tip, but I think there was more behind her reaction than that. She once

told Ray that he and I were her only American friends. Sometimes she'd share little secrets, little jokes. Once Ray was there alone when a Mexican youth engaged him in conversation and told him that Alma, like all women bartenders in Mexico, was available. Ray gently tried to correct the boy, but without success. "Here, I'll show you," the kid boasted, and called Alma over and spoke to her in Spanish. She listened politely and replied, "I'm sorry, I don't make appointments." In English. She looked over to Ray with the vaguest trace of a smile. The chagrined youth admitted that he had been mistaken. Whenever Ray was about to leave he'd ask her, "Alma, when you gonna learn English?" She always said, "Raimundo, when you gonna learn Spanish?"

Later that same night he talked (continued on page 18)

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# Ray & Alma

(continued from page 17)

about growing old, about his frustration in watching the passing of the years. "Give me back my youth!" he shouted over his beer. I quoted Yeats's "Lament of the Old Pensioner," which struck him so much I had to promise to send him a copy.

Ray was making \$40,000 a year as a machine set-up man at Lockheed, but he complained constantly of the taxes he was forced to pay. If he worked overtime, as he sometimes had to do, he might make \$980 and end up taking home no more than \$470. He had no property, no tax shelter.

Then sometime in June he came down from Los Angeles very excited and full of plans. He would open up a beer bar in Chula Vista or National City with Ted and another friend of his at work; all were in need of tax shelters. Each partner would own twenty-five percent of the bar, and Alma would also be a twenty-five percent owner, without having to put up any money, provided she was willing to operate the place. (Ray had spoken to his friends of Alma's honesty and ability to draw customers.) Since the partners felt that this bar would probably lose money for at least a year, Alma would also be given a weekly salary of \$225, plus tips. As a further inducement to his partners in Los Angeles, Ray agreed to forgo his own tax write-off the first year and pass it on to them.

Ray wanted to know what I thought of this plan, and whether I felt Alma might agree to it. He thought perhaps she might be hesitant to quit Freddy's; he didn't know whether or not Alma might be in love with Freddy. I told Ray that I thought Alma would accept the offer; that, in my opinion, her relationship with Freddy was an occupational necessity, not something she voluntarily chose; and that the offer seemed to be a very good and generous one, one she'd be foolish to turn down. I wondered only why he had chosen this particular tax shelter, including Alma into the plans.

"Well, first, I think she can really make a success of a bar," he replied. "I know you think the same way. Second, I want to do something for her. A couple of weeks ago I sat there until four in the morning, a little bit lit. Freddy was, too. Somehow our conversation got around to life and living, and Alma turned to me and asked, 'What do you want from life? Are you happy?' I told her I wasn't, and she insisted that it was because I wasn't married, that I was lonely. That's not exactly true, but I let her believe so. I asked her if she was happy, and what she wanted. Well, she really got wound up, and started talking so fast she had to switch to Spanish and have Freddy translate for her. I never saw her like that. She was really agitated. She said that she'd been hurt many, many times in her life, and that she never wanted to be hurt again. She was lonely, she said, but would never marry another Mexican man; they were too 'macho,' she said. She said she would do what she had to do for her family. The way she spoke, Mike, it was a revelation to me. It really got to me."

We went down to Freddy's. In my fractured Spanish I managed to convey

to Alma what Ray had in mind. She was interested, but I could see she was very pointed out to him that the three of them, might somehow overheat us. Freddy did in fact pop in and out of the bar a few times, and threw us some suspicious looks. "He's very intelligent," Alma said, concern in her features. She agreed to meet with us the next day at 1:00 p.m. at Victor's Restaurant in the La Mesa neighborhood of Tijuana. Ray wanted Alma to understand the offer and the situation fully, and, realizing my difficulties with the language, made arrangement with his bilingual friend, Joe — the Red Stag doorman and long-time recipient of Ray's generosity — to be there as well.

The next day I drove Ray's Cadillac to downtown Tijuana to pick up Joe, and we arrived at the restaurant promptly at 1:00 p.m. We ate hamburgers and waited for Alma. At 1:20 Joe smiled sadly and said he didn't believe she was coming. He knew these girls, he said, these downtown girls, and they never showed up for appointments in the daytime. Ray was exasperated that Joe didn't understand that Alma wasn't a whore, but Joe just shook his head pityingly. He knew these girls who work downtown.

A little after 1:30 we decided that Joe was right and were ready to leave, but I wanted to finish my milk shake. Ray claimed that he wasn't really disappointed that she hadn't shown, because he was beginning to feel uneasy about the responsibility he had taken on, being the leader in the partnership. He felt he had done the right thing, had tried to help her, but frankly, he was relieved that the burden on him had been lifted. Then he looked up and out the door, and said, "Here she comes!"

Alma's cab had been delayed in construction traffic. She looked flushed. She joined us at the table, and Joe quickly translated Ray's offer in detail. Alma accepted it. She was to run the bar, pay the taxes, order the supplies, hire and fire people. Ray said that he'd have to check the legalities of getting Alma a work permit; he didn't think there'd be any problem, he hoped not, but Alma shouldn't get her hopes too high until he knew for sure. Alma confessed that she was uneasy about Joe — since he worked in the Red Stag, Freddy might know him. Ray assured her that he had known Joe for twenty years, was godfather to his children, and trusted him implicitly. Ray allowed Alma to drive the Cadillac back to her house, which she enjoyed thoroughly. She and Joe chatted in Spanish on the way; I could see that Joe was taken with her. (Later, Joe told Ray that he couldn't believe that a "downtown girl" would actually show you where she lived — the downtown girls simply never do that. Ray shook his head and gave up.) The blue Cadillac, with the Mexican girl driving and with two gringos and one Mexican passenger, moved through the dusty streets of Alma's colonia. The neighbors gawked; they probably had not seen anything like this before.

Ray checked with an immigration consultant in San Ysidro and also with one in Los Angeles. Alma's options didn't look too promising. Applications for resident status and work permits were backed up from 1978. And a twenty-five percent ownership in a \$20,000 or \$30,000 beer bar wouldn't help her either — the government required that an alien make a minimum \$40,000 investment, to be guaranteed by a bank bond. Apparently a "marriage of convenience" was the only viable option. Ray called me and wanted to know if I would be willing to

marry Alma; he'd give me a few hundred dollars for my trouble. I pointed out to him that of the three partners, two — he and his roommate Ted — were bachelors. I had no financial interest in the partnership. "One of you two should marry her, if you're that determined to have her run the bar," I said.

Ray told me he'd be down on Tuesday, and that I should get a message to Alma to meet him at San Ysidro's Jack in the Box so that the nearby immigration consultant could explain the problems to her. Should he, he wanted to know, tell the consultant to delete mention of the marriage option? My opinion was that Alma should be aware of all her choices, and Ray hesitantly agreed. It was arranged that I would meet them in front of the consultant's office at around one, after their appointment with the consultant, and that we would go to lunch.

I met them at the appointed time, and as I drove up the freeway to the Black Angus in Chula Vista, Ray casually asked Alma, "Should we tell him?"

"Tell me what?" I said, and drew my own conclusions. "That you've decided to get married? Hey, I figured that, if it's the only way to get Alma across." They said nothing. They seemed subdued yet agitated.

At lunch neither ate more than a bite or two, and Alma, unable to constrain herself any longer, announced in Spanish, "I want you to know that this is not only a marriage of convenience, just so I can work. I have a lot of affection for Raimundo, I think he is a very, very good man." There was great strain in her face. "Please, tell him I said this."

Ray nodded when I translated, and he asked Alma gently, with an inflection of humor, if she thought she would like running her own bar.

Ray had rented his San Ysidro motel room until Friday, and we met a few days later. He explained what had occurred in their meeting with the immigration consultant. The consultant had patiently explained to Alma all the options available, and how none seemed applicable to her case. "Mike," Ray told me over his beer, "I watched this sweet, honest girl, the 'sweet soul,' and saw her face drop each time the consultant eliminated each possibility one by one. I couldn't understand the Spanish, but I could see in her face what was happening. I had built up her hopes again and now everything was turning to shit. I was one more guy hurting her. Without meaning to, I was doing once more to a woman what I guess I've always done, built up her hopes and then — bam! I had tried to help and was going the other way. The consultant finished explaining the marriage option and the room fell silent. I could really see the pain in her face, believe me, although she tried to hide it."

"Then the consultant said to me, 'I'm sure you know, Mr. Devin, that this is a very wonderful woman you have here.' For God's sake, Mike, that's what *everyone* says about Alma! Well, something happened to me, something happened to me here — I'm sure you know, Mr. Devin, that I decided right off. I told Alma through the consultant that I *did* want to marry her, for real, not just for convenience, that I didn't want her to work in a bar. I told her I wanted her to quit work right away, that we'd be married as soon as we reasonably could, and that I'd bring her and the kids to Los Angeles with me. I told her I didn't want her hurt any more. Tears started to form in her eyes and then she broke down and cried. Then the consultant quickly explained

the procedures we should follow. And then," Ray sighed, "we met you for lunch."

Ray seemed to be shell-shocked by all of this. Frankly, so was I. What had started out as an idea for a tax shelter had ended up with Ray proposing marriage to Alma. That same night Ray lay awake in his motel room, the motley whirl of his emotions depriving him of rest and causing him to vomit up all he ate. (He was unable to hold down anything solid for a week — "the perfect way to lose weight," he said, "propose marriage.") His decision baffled him. He lay in his bed contemplating the responsibility he was lifting onto his shoulders: closing on fifty, he would have a wife and three small children to look after. He got up and went into the bathroom and stared into the mirror at the youthful appearance that he had carried into middle age like a prized trophy. He touched the smooth face that he felt would soon be lined with care, and he thought of the new, young girls he would never know, of his prideful self-image of eternal youth. He tried, mightily, to fight back the tears, but — for the first time in decades, since his parents had died — he began to cry. In a few minutes he was sobbing like a child.

On Thursday Ray met Alma's children ("Beautiful kids," he said) and took Alma and her mother to dinner. This time he prevailed upon his good friend Rafael, a downtown curio shop owner, to accompany him in order to provide translations. There was, at first, a certain amount of strain. Alma still could not quite believe what was happening and probably expected Ray to disappear before her eyes at any minute. Nevertheless, she thought it fair to make one thing quite clear — namely, that she believed in "fifty-fifty"; she told Rafael to explain to Ray that she would be a wife but not a servant or a maid. Ray replied that he understood and agreed completely, but Rafael was flabbergasted. Nor could he believe his ears when Ray told Alma that he'd give her his paycheck every week, because he himself had no conception as to how to save or handle money. Rafael almost burst out (he translated this, but Ray was trying to assure Alma that it would be an equal-partnership, American-style marriage, and that she would be treated properly).

"Ray is getting off on the wrong foot. I'll tell you that," Rafael told me a few weeks afterward. "He's making mistakes right off — that's bad."

Alma confided to me that while she liked Rafael, his "macho" attitude showed him to be a typical Mexican male. "They want the woman to be a slave, a servant to them, and to have no say in anything. They want to be married, or to live with a woman, give her children, and then run away and not support them. And even when they're married, they want to have other women, too. They're always looking for erotic adventures." Alma shrugged her shoulders and shook her head, her eyes troubled. "I've lived in Mexico for twenty-seven years, and I have never met one married woman who was really happy. Not even one. The Mexican man, it's in his culture, his Latin culture. They are brought up that way. Unless he's out running around, making his wife unhappy, he doesn't feel like a man." Alma caught herself up; she seemed ashamed that she was talking so long and so forcefully. And then she smiled. "I don't like the macho man," she concluded in English. (Alma, of course, knows nothing about Ray's long-ago wedding-day disappearance, his courtroom damna-

(continued on page 20)

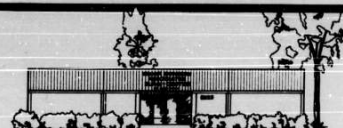
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# Ray & Alma

(continued from page 19)  
tion of the mother of his son, the glass-eyes girls in Thailand, or any of the multitudinous exercises of his powerful libido. And in the telling of Ray's story, I have disguised all of the names.)

For his part, Ray half expected, half wanted Alma to back out. I asked him if he loved her. "Love is different when you're my age and when you're eighteen. It's not the twisting and wrenching thing it was then. Let's say that I'm very fond of Alma." His gentle, almost antiquated choice of words contrasts sharply with the otherwise profane and working-class rhythm of his New England speech. "I'm really very fond of her. Let's face it—I wasn't going to that bar for a year and a half to talk to Freddy."

Ray had phoned his news to his sister in Boston who had raised him and who was almost like a mother to him. "Ray," she had soberly warned him, "this time don't run away from re-

sponsibility, like you've done all your life. Don't go and hurt another woman. If you walk out on this marriage, I mean it when I say I wouldn't ever want to speak to you again."

His niece in Los Angeles had constantly chided him for his "selfishness," for using women. She informed him that a year ago her psychic had predicted that her uncle would become seriously involved with a woman, but the niece was unconvinced: "You'll hurt that girl, Ray. I know you, and I know you will."

At the dinner, Alma's mother was quiet for most of the evening. She's a solid, rooted, and unassuming woman who had struggled to hold her family together. She finally spoke to Ray by way of Rafael. "I have prayed to God for many years that he would send a wonderful man to marry and take care of my beautiful daughter Alma, and now I think he has answered my prayers." Ray told me that when he heard these words, he clearly perceived the closing circle of his freedom. First his sister, then his niece, and now God. Ray allowed several times to what the mother had said, almost fascinated, as if the words were a sentence from a divine court.

He was getting criticism from the other side, too. A female bartender

friend of Denny's, the exact opposite of Alma in all respects, got drunk and castigated Alma, and called Ray a "total idiot." She just wants to use you to get into the United States, you damn fool." Other of Ray's friends were making bets as to whether he would actually go through with it. Ray was adamant, almost grimly so.

"I'll kill myself before I hurt this girl," he told me one day. "She just asked me again why I was doing it, and I told her, honestly, that she had been hurt enough by life, and I wanted to make sure it didn't happen again. She cried again. Listen, if she changes her mind before the wedding, and who knows, maybe she will, at least I gave her that chance. I'd feel bad for a week, then I'd be back chasing after Lupe and Margarita. But if not, I'll go through with it. Listen, Mike, I've had it all, the best-looking women, I've been all over the world, I've had a ball. Now I'll do something for someone else, someone as decent as Alma." Ray figured that sex would take care of itself. "Sure, I doubt if Alma's going to be particularly passionate, and probably puritanical, but that's okay. I won't cheat on her, either."

In the two-week wait before the marriage, Ray asked me numerous times if I thought Alma would change

her mind. Maybe she really loved Freddy, maybe she'd be reluctant to leave Mexico, maybe. . . I told Ray to forget it, that she would very definitely not change her mind. "No chance, huh?" he'd laugh. I suggested that with his new family he ought to be thinking about getting a couple of part-time jobs in order to supplement his income. More laughter.

Ray also supposed that because of the age difference, one day Alma would probably want to leave him for a younger man, and he'd understand perfectly. "In ten years what's an old man of sixty going to do with a relatively young woman still in her thirties?" Meanwhile, he would give her and the kids what I believe he conceived to be the great gift of American citizenship, complete with running water twenty-four hours a day.

A week before the wedding, Alma, Ray, and I went to dinner and I managed to speak to her alone for a few minutes. She told me that she was unconcerned about American citizenship. "I don't care about it. If Raimundo wants me to be a citizen of his country, okay. All I want is for him to love and respect me, and to have a good, good marriage."

Meanwhile, she had called Freddy on the phone and told him she was

quitting, and why. Freddy was shocked; he felt betrayed. He went on a wild binge and five days later showed up at her house at two in the morning, drunk. He pleaded with her to return to work, and when his entreaties failed, he angrily informed her that neither Ray nor I was ever again welcome in his bar (he believed that I had translated Ray's treachery). Denny saw him downtown one night and said he was muttering about the gringos who had ruined his business by stealing his star attraction. Denny also said that with Freddy constantly drunk, his bar was going to hell.

A few days before the scheduled wedding Freddy again came to Alma's house, sober this time. He again offered to divorce his wife and marry her; this time, as a bonus, he would legally turn over half the ownership of the bar to her. Alma gently and regretfully told him that she did not want a man who drank as much as he did, not one who always wanted other women, as he did. Defeated, Freddy mumbled a wish for her happiness and slumped away.

The wedding took place in late August, in downtown San Diego at the

county courthouse, the brief ceremony performed by the woman who runs the marriage license department. Alma's mother and sister were there, as were some of Ray's friends and relatives. Ted was there, too. He had earlier told Ray that he would very much like to live with the new family, if he lived alone somewhere, he said, he would almost certainly die very soon. Ray told him to consider himself a part of the family.

A reception for about twenty people was held at the Puerta del Sol Restaurant in Tijuana. The Americans, for the most part, stayed on one side of the room, speaking English; the Mexicans, speaking Spanish, on the other side.

The newlyweds honeymooned for a week on Shelter Island. Because of a quirk in the immigration laws, Alma had to stay on one side of the border or the other after her marriage, for the four to six months it would take her to gain legal resident status. Ray assumed that Alma would choose to stay in Tijuana for this period, with her mother and children. He was going to buy her a car to get around in while she was waiting. (Alma planned to attend

English classes.) During the honeymoon, though, she decided that the purchase of an automobile was an unnecessary expense. Then, too, according to Ray, with each passing day she was becoming more and more attached to him. She decided she would go to Los Angeles with her husband, save on the car purchase (so as to be that much closer to the purchase of a home), and learn fluent English more rapidly in Los Angeles. She'd miss her kids, of course, but her place, she felt, was with her man.

I had dinner with them in a Shelter Island restaurant the last night of the honeymoon. When Alma went to the restroom, Ray brought me up to date on a few matters, but only, he said, because I had been so close to the whole thing from the beginning; otherwise, he understood, a man should not talk of his wife like this to others.

Alma had told Ray that she loved him—did he love her? He had started to say, as usual, that he was very fond of her, but by now she had found out what "fond" meant and it wasn't enough for her; if he didn't love her, she would pack her things and return to

Tijuana. Ray would protect the girl, as always. Yes, he told her, he loved her. She happily went about teaching him to say the words in Spanish.

Ray glanced at the restroom door to make sure Alma wasn't on her way back. He smiled broadly, sheepishly. "One other thing—I was completely wrong! She is absolutely the most passionate woman I have ever known, and absolutely not faking it, either. I'll have to slow the pace down or I'll be dead in six months." We laughed.


The newlyweds are now living in Ray's apartment in Playa del Rey. The girls in Chapi's wonder where he is. They ask Denny and me what happened to Ray, when is he coming back. The bartenders who received his generous tips also wonder what happened to good old Ray. We tell them all, do Denny and I, that Ray is married, that he won't be coming back to Sixth Street, and they stare at us silently, disbelieving. But those who know both Ray and Alma, we believe. We don't think we'll be seeing Ray quaffing Cartas in downtown Tijuana again, keeping his eyes alert for that one special girl who will excite his imagination. □

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# Yes

NEAL MATTHEWS

## Did the Press Trample on Paul Eckert?



The local press really bungled the recent Paul Eckert story, and is responsible for dealing him great political harm. Its early handling of the story was lazy, unimaginative, mean-spirited, and — as is common in daily journalism — was far too dependent on the utterances of the authorities. I'm not about to say that I have anything remotely in common with the county supervisor (we've never spoken), nor can I say that in my experience as a journalist I've never bungled a story. What I'm saying is that once again the press has shot off its enormous mouth with little thought as to the consequences it would have on a man's life, and with no apparent feeling of responsibility for the false impressions it has inserted into the public mind.

According to the newspapers (and I limit this examination strictly to the printed word because television and radio reporters take their cues from and generally mimic the coverage and style of the newspapers), these are the facts of the story:

— On the night of August 16, a Tuesday, a police sergeant observed Supervisor Eckert in the company of two women on a "restaurant-bar-hopping spree" (the *Tribune's* description). One of these women, Christine Cole, has been arrested for prostitution on more than one occasion, and was later indicted in the sensational case in which she, along with a vice squad detective and a former motorcycle cop, were allegedly running a prostitution service. The second woman, Naomi O'Hara, a public-relations consultant and friend of Cole, later testified before the grand jury regarding Cole. O'Hara is not implicated in the prostitution case.

— According to the sergeant's testimony before the grand jury, he variously observed Eckert and O'Hara with their arms locked together, holding hands, and eventually hugging and kissing over the span of several minutes. O'Hara is said to be single; Eckert is married.

— The newspapers have reminded us repeatedly that the sergeant observed this threesome enter the county administration building, where they stayed (unobserved) for thirty minutes.

— Eckert later hired O'Hara's daughter as a part-time clerk in his county office.

Those facts kept the story on the front pages between October 12, when it first appeared as the top story in the *Tribune*, and October 20, when the *Union* summed it all up in an editorial entitled "Political herpes?" I believe that week will be seen as the turning point in Eckert's previously unblemished career, and any aspirations he had for higher office were pruned by the press coverage. Pruned not by any untoward actions during that night, but by the press coverage of the incident. Let's examine separately each of the basic facts.

— Eckert was with the two women, one of whom is alleged to be a prostitute and madam. Here's how the fact was presented in the papers: "The name of county supervisor Paul Eckert has been linked to an investigation of an out-call prostitution ring . . ." (*Tribune*). "County supervisor Paul Eckert spent an evening bar-hopping with a woman who later was indicted in connection with an out-call prostitution service . . ." (*Union*). "The name of San Diego County Supervisor Paul Eckert has surfaced in connection with a prostitution investigation . . ." (*Los Angeles Times*). These story leads and their accompanying headlines (the most blunt appearing in the *Times*: "Eckert's Name Comes Up in Prostitution Probe") were true enough, but where was the rest of the truth? The casual reader, who makes up the majority of a newspaper's readership, scans headlines and first paragraphs, and from these stories could infer that Eckert patronizes prostitutes. A more discerning reader could ask the single most pertinent question: did Eckert know that Christine Cole had anything to do with prostitution? None of the reporters indicated in their stories that they asked that question of Eckert, who was out of town when the story broke. Didn't we owe him that question? Wasn't he entitled to the benefit of the doubt? Roy Schneider, who broke the story in the *Tribune* and who was the only reporter to speak with the supervisor, either didn't ask the question or didn't get an answer to it, because his account of the interview (in which Eckert mostly declined comment) doesn't mention it. This is a crucial point, because if Eckert did know about Cole, his connection to her should rightfully be splashed across every available front page; but if he didn't, as he claimed later, then he was a victim of circumstance, or of scheming on the part of Cole. Not knowing which was true, should the press have charged forward with front-page treatment of extremely damaging and unanswered allegations? I think not.

— Eckert and Naomi O'Hara were allegedly being affectionate, and "over a span of several minutes they hugged and kissed at the side of the car." This is what the police sergeant, Gary Learn, told the grand jury. The papers made much more of this interlude than any other aspect of the incident. Several things bother me about this. In the first place, Sergeant Learn's observations amount to very serious accusations in the minds of many people. But the procedure of grand jury testimony does not allow for cross-examination by a representative of the accused. Learn was interviewed before the jury by Richard Huffman, chief deputy district attorney.

— The *Tribune* reprinted the transcript of the relevant and incriminating sections of that interview. Did it print any kind of rebuttal interview or Eckert's response? No. There was no way to rebut it before the jury, and Eckert refused to comment on it at that time. The papers accepted Sergeant Learn's testimony at face value.

Given the chance, there are several things a good defense attorney or an enterprising reporter would ask Sergeant Learn. One line of question-

(continued on page 24)

# No

PAUL KRUEGER

Press coverage of the Paul Eckert incident was evilehanded and fair to a fault. If grand jury testimony linking Eckert to prostitution defendant Christine Cole and her friend Naomi O'Hara isn't front-page news, what is? Surely the after-hours activities of elected officials such as Eckert — a man whose values and judgments determine how and where the \$800 million county budget will be spent — are more relevant than the afternoon *Tribune's* usually trite headlines about how "Dow Stocks Set New High."

There's not a responsible editor in the country who would have played the news any softer. *Tribune* reporter Schneider managed to track down Eckert on his Midwest vacation, yet the supervisor refused comment, though he told the reporter that he was aware of the San Diego County Grand Jury's investigation and of testimony tying his name to Cole and Naomi O'Hara. To minimize innuendo, the *Tribune* printed on the front page of its editions a complete transcript of police Sergeant Gary Learn's grand jury testimony — just the facts, unblemished by even a professional reporter's unconscious interpretation.

The following morning's stories in the *Union* and *Los Angeles Times* proved equally prudent. Both stories appeared on the bottom corner of the front page, neither accompanied by a photo of Eckert or the two women. The *Union* story headline didn't even contain the word "prostitute," and both articles, for the most part, discussed the news that two other men — appointed County Assessor Greg Smith and former Del Mar Fair Board member Bill Martinez — had also spent time with O'Hara and Cole. The supervisor, still on vacation, again declined to comment on the grand jury revelations.

Eckert, like all politicians, brokers his political fortunes through the press. His staff floods television and radio stations and newspapers with a constant stream of press releases on what their boss, Paul Eckert, has done for the people who elected him: how the library is staying open longer, how capacity at the county dump has been increased, how Eckert helped arrange financing for new roads, floodways, and landreclaiming. As the North County's single most powerful politician, his appearances at civic events are routinely covered. That coverage helped him to win easy re-election last year and to continue drawing a salary of \$46,240 annually and directing a staff of nine with an office budget — completely underwritten by taxpayers — of \$277,000 annually.

It's a shame the supervisor didn't from the beginning show the sort of media savvy needed to neutralize this potentially negative story. Aware that his name had been mentioned to the grand jury in connection with O'Hara and Cole, and aware of Cole's subsequent indictment and the extraordinary public interest in a prostitution

case involving a former commended vice squad cop who allegedly turned pimp and outcall mastermind, Eckert should have taken to the offensive.

Instead of gambling that a reporter wouldn't be smart enough to seek out the grand jury testimony, Eckert should have called a press conference and explained the innocence of his relationship with the two women. That initiative would have deflated any front-page headlines and put Eckert in the position of controlling — or at least balancing — the news. What better example of how such an offensive tactic can work than the case of UCSD Chancellor Richard Atkinson. Aware that newspaper reporters were investigating a paternity lawsuit filed against him by a Harvard psychology professor, Atkinson called a press conference at his UCSD residence before the story broke. His comments and denials made up the bulk of the next day's stories, in effect reversing the thrust of the story had it appeared after reporters had assembled facts from the court papers and an interview with Atkinson's accuser, Lee Perry, and then called Atkinson to rebut the charges.

Eckert had yet a second chance to influence the news, a chance he again botched. He should have answered all reporters' questions in telephone interviews from his vacation site. The day the *Tribune* story broke, he should have hopped the next nonstop to San Diego. Better yet, the self-made millionaire should have chartered a jet to speed his arrival. He could have hosted an airport news conference that same night and given his full and relatively convincing rebuttal to the police sergeant's testimony in time to have it included in both the *Union* and *Times's* morning stories. Instead, Eckert only fueled suspicions that there was something unseemly regarding his relationship with Cole and O'Hara by "declining comment through his press aide." Worse, he waited until Monday, five days after the first *Tribune* story, to return to San Diego and hold a press conference. Stories developing new and different angles of the Eckert-O'Hara-Cole-Larry Barnes story kept appearing, all absent Eckert's countervailing comments.

The most damning of these stories consisted of interviews with Eckert's supporters and detractors and several potential opponents to Eckert's 1986 re-election — who explored the possible effect of the grand jury testimony on Eckert's political future. Many of those interviewed noted that the extent of the political damage couldn't be assessed "until the full story is known" or "until we hear Paul's side of the story." Such phrases are code words begging Eckert to come forward in his own defense.

There's a more important aspect of public and press reaction that Eckert couldn't and shouldn't have been able to blunt. Lyle fellow Supervisor Paul Fordem and State Senator Jim Ellis, Eckert has chosen to make public his religious beliefs. He's spoken widely of his love for Christianity and, according to press reports, has organized regular Wednesday-morning prayer sessions at the county administration center. Such public displays of piety helped Eckert win election in a rural district that, like Supervisor For-

(continued on page 25)

## THE TRIBUNE Prostitution probe witness names Eckert in testimony

By Ray Schneider

The name of county supervisor Paul Eckert has been linked to an investigation of an out-call prostitution ring that surfaced in the indictment of two women, Christine Cole, a vice squad detective, and a former motorcycle cop, who were allegedly running a prostitution service.

In testimony before the grand jury, San Diego police Sgt. Gary Learn said he observed Eckert and two women, one of whom has been indicted for prostitution and the other for prostitution and obscuring justice in

## The San Diego Union

### Eckert bar-hopped with woman later indicted

By Black Shambaugh and David Smith

County Supervisor Paul Eckert was creating bar-hopping with a woman who later was indicted for prostitution, according to police testimony, according to the county grand jury.

San Diego police Sgt. Gary Learn said he observed Eckert and two women, one of whom has been indicted for prostitution and the other for prostitution and obscuring justice in

In testimony before the grand jury, San Diego police Sgt. Gary Learn said he observed Eckert and two women, one of whom has been indicted for prostitution and the other for prostitution and obscuring justice in

## San Diego County Los Angeles Times

### S.D. Grand Jury Testimony

### Eckert's Name Comes Up in Probe of Prostitution

By DAVID PERRO, Times Staff Writer

SAN DIEGO—The name of San Diego County Supervisor Paul Eckert has surfaced in connection with a prostitution investigation that has been linked to the indictment of two women, Christine Cole, a vice squad detective, and a former motorcycle cop, who were allegedly running a prostitution service.

San Diego County Grand Jury testimony revealed in the case of Eckert's name came up in a discussion of several people. San Diego police Sgt. Gary Learn said he observed Eckert and two women, one of whom has been indicted for prostitution and the other for prostitution and obscuring justice in



## Trampled? Yes

(continued from page 22)

ing would have to do with what Learn was predisposed to see. He was tailing a suspected madam, right? Madams set up illicit business between their girls and male customers, right? He observed suspected madam Cole in the company of an attractive woman, O'Hara, literally rubbing elbows and eventually hugging and kissing Eckert, right? This is all very, very tidy. I submit to you that, before we laid Eckert's political career on the chopping

block, we should have raised questions about what Sergeant Learn saw and what he was primed to see.

For instance, one could ask where exactly he was in relation to Eckert and O'Hara when he observed the alleged hugging and kissing. Learn testified that it took place under a tree in the eastern portion of the parking lot at Romaine's restaurant, which is located on the corner of Juan and Taylor streets in Old Town. He said he observed the amorous behavior at about midnight. He also said he actually saw the three—some exit Romaine's and walk to Eckert's parked car, under a tree. An in-

quisitor might ask just exactly where in that lot, the office building next door, and busy Taylor Street. That's asking me to believe that Eckert is a fool and an idiot, and I will not believe that without further evidence. If the alleged embraces took place in the dark, I'd like to know exactly how Learn observed them. Maybe there are satisfactory answers to these questions; my point is, none of the reporters asked them in print, so the grand jury testimony was accepted unchallenged, without cross examination.

Another thing that bothers me even more is the proven, vote-getting power of Christianity, Eckert willingly elevated himself to a higher standard of moral and ethical judgment.

So bar hopping and affectionate embraces with a woman not his wife contrasts Eckert's political and public moralizing with his personal behavior. Every time Eckert hires a staffer or casts a vote on how to award a county contract he makes a judgment on the person or firm's suitability. The voters who elect Eckert to a position of trust must then determine whether they feel he's got the moral fiber they want in their representative. And it's the voters, not the newspaper editors, who

## Trampled? No

(continued from page 23)

dem's East County district, counts a disproportionately higher number of church-going, born-again Christians. By melding church and state and invoking the proven, vote-getting power

of Christianity, Eckert willingly elevated himself to a higher standard of moral and ethical judgment.

So bar hopping and affectionate embraces with a woman not his wife contrasts Eckert's political and public moralizing with his personal behavior. Every time Eckert hires a staffer or casts a vote on how to award a county contract he makes a judgment on the person or firm's suitability. The voters who elect Eckert to a position of trust must then determine whether they feel he's got the moral fiber they want in their representative. And it's the voters, not the newspaper editors, who

will determine whether Eckert's actions with O'Hara and Cole were right or wrong. The newspapers simply presented the facts as best they were known.

Had Eckert been a bachelor who kept his moralizing to himself, the ironies of the grand jury testimony would have been reduced, as would the subsequent press coverage. Case in point: a Union story last year noted Councilman William Jones's comments that he is the father of a child born out of wedlock. Had Jones—a bachelor—instead been married and fathered that child by another woman,

the comment would have been played bigger and may have provoked response from Jones's political opponents. But Jones, unlike Eckert, has not used his office to moralize. More pointedly, Greg Smith and Bill Martinez—the two men seen with O'Hara and Cole—are both bachelors, so Martinez's explanation that "Greg and I—he, I'm single, he's single—and we met some ladies and gave them our business cards and see what happens," sufficed enough that they were not the subject of another story.

More important, though, is the fact

(continued from page 27)

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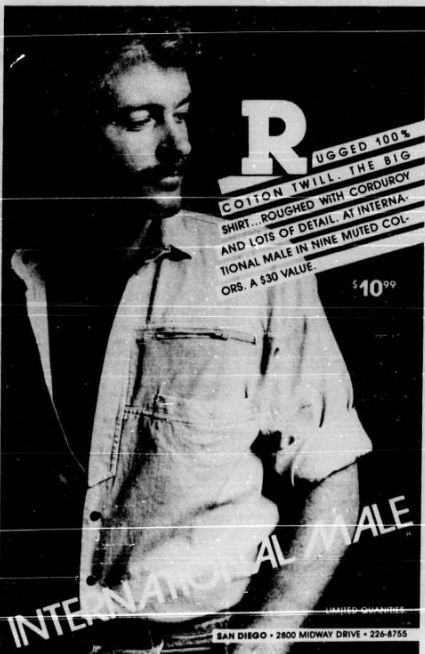
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## Trampled? Yes

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more about this part of the story is this: even if you don't believe Eckert's and O'Hara's claims that they only pecked each other on the cheek in saying good-bye, what difference does it make even if they engage in hugging and kissing? The way this was played up in the papers, you'd think it was equal in importance to catching Eckert with a bagman sent from the Mafia. Some of the stories rationalized this, advancing the strong innuendo that Eckert was a religious hypocrite by pointing out his devout Christianity. Well, in the first place he's not as pious as the stories made him out to be; his frequent shows of temper have been peppered with plenty of profanity, and his demeanor is not even close to that of his close friend Supervisor Paul Forder, an active supporter of Moral Majority. And just because he's a Christian, and married, does that mean Eckert is not supposed to enjoy the company and affection of women? What century is this? Of course, we as journalists have the role of watchdogs, but that does not include duty as Victorian prigs, does it? Or did I miss some-

thing in journalism school?

We're told, over and over so it must mean something, that Eckert and the two women disappeared inside the county administration building for thirty minutes. This one kills me. Sergeant Learn says they entered the building at 8:40 p.m. and came out at 9:10 p.m. Just as I cannot understand why we should be suspicious of a get-together that takes place at three very public and very popular restaurants, it's laughable to me why the papers keep telling us about this interlude in a public building. Talk about innuendo: Eckert parks his car in a handicapped zone, walks with two hot ones into a public building in the mid-evening, when I assume it's not uncommon for county workers sometimes still to be at work, and does something. We don't know what until he explains later that it was merely to admire the view from his office. By constantly bringing this up, with no accompanying explanation or evidence as to why I should think anything of it, the papers are asking me once again to believe that something funny was going on, and in order to believe that I have to assume the supervisor is a fool and an idiot. Please, gentlemen, have a little more respect for the intelligence of both me

and Paul Eckert.

Eckert hired O'Hara's daughter as a part-time clerk in his office. Read how the *Union* editorial of October 20 viewed this: "As for putting the woman's daughter on the county payroll, perhaps the young woman is, as Mr. Eckert says, 'well qualified, a great gal, does a good job.' But this, too, falls in the category of being 'not too smart' and not 'the best thing in the world.' One must wonder about county hiring practices. Accordingly, this should be a part of the overdue investigation of county policies, now under way." Now tell me, Mr. Editorial Writer, just what was it that "not too smart" and should be wondered about county hiring practices? There's one salient fact at issue here: Paul Eckert knew the mother of an office worker he hired. So what? Is there a policy or a taboo against that? Is there even a hint of impropriety about that? You had the opportunity finally to explain why that fact was bandied about in a big way, and you merely bandied it about once again. In my mind, the fact that he knew the family is an advantage, not some unsubstantiated criticism.

And now we get to what sticks in my craw most about this whole affair. I think the press, in attacking an easy,

cleared story (lily-white politician is really corrupt whomonger, read all about it!) missed a far more interesting and intriguing story. If I can believe what I read in the papers, Iosh Hannibal, the vice squad cop who was indicted with Christine Cole on charges of pumping, pandering, and obstruction of justice, was finally told (before his arrest) that he couldn't see Cole any longer. She'd been a paid confidential informant in Hannibal's investigations of organized prostitution. But Hannibal tried desperately to keep contact with her by stating to his superiors that she was feeding him information relating to a public official. For purposes of postulating a story, one could infer that Paul Eckert was used by both Cole and Hannibal as a decoy in order to maintain their working relationship. After all, Eckert says it was Cole who called him and extended an invitation for drinks that infamous night, not the other way around. If there's a story here, it has yet to be written. But even if it is eventually published, and it serves to clear Eckert's name completely, it'll still be too late. The damage has been done, a politician's career has been unjustly laid low, and the shame of it all is the press will never have to take responsibility for it. □

## Krueger replies to Matthews

Let's not allow petty details to cloud substantive issues. No one needs binoculars to know that Eckert spent five hours in the company of Cole and O'Hara — his admission is proof

enough. And his candid admission that "what I did [that night] was not too smart" is ample proof that Eckert understands he's responsible for how such a situation plays with the public, regardless of whether or not he did anything "wrong."

As for the possibility that Eckert didn't know Cole was being investigated for prostitution-related offenses, and how such a fact would have affected those first-day stories, Eckert

himself was certainly the best source of information about what he did and didn't know about Cole and O'Hara. *Tribune* reporter Schneider says he asked Eckert for comment on the details of the grand jury testimony; Eckert's responses were devoid of substance. If the supervisor had even hinted that he might have been set up and had tried to outline how such a scheme could have occurred, reporter Schneider would have followed

through by trying to find and question people who knew more.

News stories are organic. A reporter examines some documents (in this case, the grand jury testimony) and tries to learn more about what's behind this information. These new facts alter the substance and tone of the story when it finally appears in print. Had Eckert talked to the *Tribune* and provided some leads to additional information, the story would have been

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## Trampled? No

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that an aggressive reporter's decision to read the unsealed grand jury transcripts led to publication of more substantive and important discoveries than Eckert's questioned behavior. Because of the published grand jury testimony, a still unknown source came forward and told the *Tribune* that Eckert had hired — at taxpayer expense — the daughter of the woman he was allegedly seen embracing in the parking lot. She's probably a great typist and filing clerk; that doesn't matter. The president of a private firm can pad the payroll, practice wild nepotism, or hire on all his girlfriends. These firms don't spend your tax money to pay employees, Eckert does. Because his office payroll is picked up by taxpayers and because we hold politicians to be character examples and enshroud them with a peculiar mythology, they must, to repeat a tired but true phrase, "avoid even the appearance of a conflict of interest."

Eckert shouldn't have hired O'Hara's daughter because that smacks of favoritism and gives rise to questions about whether she was best qualified for the job. As the *Union's*

balanced editorial on the Eckert incident noted, the press disclosures of Eckert's hiring choice again raised the issue of county hiring procedures, which should be investigated. (If it's okay for Eckert to hire O'Hara's daughter, was it okay for Supervisor Tom Hamilton to arrange the hiring of his executive assistant's son as a \$23,000-per-year confidential investigator? Voters decide whether that's right or wrong or even important enough to question, but they'd never have a chance to ponder it if the newspapers hadn't told them of these incidents.)

And Larry Barnes, who heard of Larry Barnes before newspaper reporters began following up on the Eckert-O'Hara-Cole story? Political appointments are one of the politician's most coveted privileges — a way to repay campaign contributors and volunteers. The local press unfortunately has had a dismal record of tracking what politician helps appoint what friend to what influential post. The myth is that only the qualified get letters of recommendation for appointment to boards and commissions; the fact is that many appointments are made à la Paul Eckert and Larry Barnes.

Barnes is a big Republican fund-

raiser who talks of helping raise money for Eckert's contemplated challenge to Congressman Ron Packard. Eckert in turn uses his clout as a Republican officeholder to suggest that Governor Deukmejian appoint Barnes to the state horse-racing board, a body that oversees the multimillion-dollar thoroughbred race industry. Do you really believe that Eckert wrote Barnes a letter of recommendation because Eckert "read a story about Barnes in a horse-racing magazine?"

Politicians are all too often petty players who sell their votes and influence for a handful of \$250 contributions, and the son of "political net working" disclosed last week (Barnes-Eckert, Duffy-Bates-Hedgecock-Deukmejian) is the very sort of insight voters need to make educated decisions about whether to entrust their representatives with another term, or with a higher office. This and other reports, including the details of Eckert's decision not to run for U.S. Congress, were the truly beneficial nuggets of information disclosed by the Eckert stories.

The coverage should have the additional benefit of prompting the local press to do a better job. For too long, lazy and complacent reporters and editors have overlooked even basic

sources of news in favor of politicians' hand-fed press releases. The *Union* and the *Times* should be embarrassed that the *Tribune* got the Eckert story first, and they'll likely be more diligent, aggressive, and creative in inspecting fertile sources of news in the future. Politicians, aware of watchdog reporters, might think twice before blabbing about their reasons for endorsing someone for a board or commission, or being seen after hours in a darkened building with two women.

And coverage of the Eckert story also helped the press keep itself honest. Eckert mentioned at his press conference that he had previously called *Los Angeles Times* reporter David Smollar to discuss the potential problems surrounding possible publication of the grand jury testimony. The *Times* was forced to report this embarrassing news (along with Smollar's denial that he offered Eckert any advice) lest another competing paper write first about an Eckert-Smollar conversation. So the *Times* reportage gave newspaper readers an opportunity to evaluate the paper's credibility the same way the *Times's* and other newspapers' coverage of Eckert gives voters the opportunity to decide if Eckert is the kind of man they want to keep in government. □

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## Matthews replies to Krueger

Okay, okay, I concede that Eckert mishandled the press in the early stages of this imbroglio. There were

things he could have done to head off the heavy-handed and one-sided coverage, but this is beside the point. Media people sometimes forget that the press is not the territory, it's merely the map. At issue here is what Eckert may or may not have done out in the real world, the territory; that he may have misfolded the map is not cause for dealing a severe blow to his career.

Mr. Krueger argues that the respon-

sibility for minimizing innuendo was on Eckert's shoulders; he should have hopped on a plane and returned to San Diego as soon as the story broke. But one of the reasons Eckert's supporters praise him is that the supervisor doesn't think like a politician (or at least he didn't when they first elected him). He made an unpolitician-like decision not to play the press's game, and for good reasons — he believed he

didn't do anything wrong. Can we condemn the man for being more concerned with what he thought was the ultimate truth rather than with newspaper truth? Granted, he may have seriously miscalculated the damage being done to him while he vacated, but it's my opinion that the press, faced with Eckert's uncooperativeness, still held the respon-

(continued on page 29)



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## Krueger replies

(continued from page 26)

might have been the Cole-Hannibal relationship, with Eckert's involvement relegated to the periphery. Granted, the reporters could have more aggressively sought out that angle, even without Eckert's help, but "unimaginative" and "mean-spirited" let's save such hyperbole for situations in which it's deserved, such as the Tribune's wanton editorial railroading of former Municipal Court Judge Lewis Wenzell, who, though found guilty of soliciting acts of prostitution, was still the victim of a mean-spirited press vendetta. (Tribune editors may have played the Eckert

story so prominently because of concerns that they would be criticized for holding a double standard of judgment.) As for the effect all this media noise and light will have on Eckert's career, well, it may well be much less damaging than is now expected. Future legal proceedings could bring to light evidence of Eckert's innocent involvement with the two women. Reporters would follow these leads — as the Union and Times did last Sunday with detailed stories about Hannibal and Cole — and provide information vindicating Eckert. And be assured that anyone who is interested enough to

cast a vote on Paul Eckert's future will read every word that appears on this subject. It's much too intriguing a story to read casually, just a headline and first paragraph. Even if nothing new is revealed, most everything will be forgotten by the time Eckert runs for re-election in 1986. Voters have short attention spans, and Eckert has plenty of time to do right by his constituents and prove that his "not too smart" jaunt with Cole and O'Hara was just an aberration in what many feel is an otherwise commendable career. □

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## Matthews replies

(continued on page 27)

sibility for its own innuendos. Just because the accused won't answer doesn't mean he's guilty, and guilt was implied by the splashy, front-page treatment.

As to my colleague's assertion that the organic coverage was justified in part because it revealed "much more important and substantive dis-

coveries," such as the Larry Barnes endorsement letter, I believe he's flat wrong. For one thing, the intense pressure in daily journalism for getting scoops was acute at the Union, which broke the story about officer Hannibal's memo regarding alleged Eckert-Barnes influence peddling, because the morning paper had been "beaten" so badly by the Tribune. That's why so much was made of the Larry Barnes connection; it was the Union's only scoop. But look now at the territory: it was later revealed that a barrelful of politicians had written endorsement letters for Barnes. And look

at that memo Hannibal wrote: "Numerous times Paul Eckert has stated to her [Cole] that he has befriended Barnes for his political career. Barnes expects certain favors, and he is attempting to get placed on the California Horse Racing Board. . . . Eckert states he wants to run for Congress and that Larry Barnes and Jim Bates and all of their associates will be able to assist in this. Eckert claims he is going to assist Barnes in any way he can to get him on the horse racing board." Now, aside from it being preposterous that Jim Bates, a Democrat, would help Republican Paul Eckert get

elected to anything, and that Eckert or any other politician would candidly admit "many times" that he befriended someone simply to further his political career, I think this memo is further evidence that officer Hannibal was using a so-called investigation of Eckert as a ruse to keep contact with Cole. But for the sake of argument, let's grant that everything in the memo is accurate. You call the discovery that politicians peddle influence a piece of "intelligence"? What a scoop! Let's call Pete Wilson and hear a quote about how shocked he is to hear that his colleagues do such things! □

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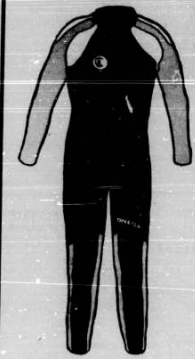
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# The Real Kramer



David Kornbluth, Kim McCallum, Susan Nivola, Garry Flores

JONATHAN SAVILLE

The *Kramer*, currently at the Bowery Theatre, is the third of Mark Medoff's dramas to be produced in San Diego. The other two were the San Diego Rep's admirable *Children of a Lesser God* and the Bowery's own sensational *When You Comin' Back, Red Ryder?* On the evidence of this imaginatively staged and acted production, *The Kramer* is a considerably less satisfying play than its predecessors. What at first seems interesting in it — its odd central character, its treatment of theme, its manner of staging — gradually becomes merely puzzling. It has moments that grip the emotions, moments enhanced by some extraordinarily fine acting. But the playwright appears never to have completely decided what kind of play he was putting together, and even the intelligent and commanding direction of the Bowery's Kim McCallum cannot overcome this fundamental impression of tentativeness and confusion.

The story is simple and — potentially — absorbing. An ambitious man named Kramer obtains a managerial job at a secretarial school, intending to use his career there as a steppingstone to a position of greater prestige and power: his next goal is

to work in the State Department. Through efficiency, arrogance, and blackmail he advances rapidly. At the same time, he busies himself with meddling in the lives of some of the school's other personnel. He induces a student named Judy to abandon her husband, a crippled Japanese totally dependent on her, and to have an affair with Kramer himself. He breaks up a young man's marriage to an unattractive woman, encouraging the young man's own worldly ambitions (college, a better job, money). Things do not work out, however. The young man, rebelling against Kramer's sycophantic manipulation and control, takes revenge by destroying this Svengali's prospects for a State Department career. Kramer retaliates by getting the young man fired and by trashing his home. So the play ends.

The material here is promising. But Medoff's treatment of it is so continuously ambiguous that its inherent dramatic possibilities realize themselves only partially. Is this a realistic play, showing us recognizable human psychology and behavior in an actual social environment? Much about it would make you think so. The young married man, Arthur, is a typical character of the naturalistic theater: weak, manipulated by persons and forces external to his will, the born victim. His wife, Carol May, is one of those slovenly working-class

women who enable dramatists of this school to embody the pieties of frustrated emotion, vulnerability, and hopelessness. David Kornbluth and Julie Anne Simccone, in the Bowery production, show a remarkable mastery of the realistic acting style appropriate to such characters. Their speech, movements, mannerisms, and expressions of feeling convey a powerful sense of authenticity; they belong totally to a certain social class and a certain historical moment, and their outer gestures seem to proceed from a developed — if inarticulate — inner life. They have the quality of real people, and the concomitant power to make us believe in them and share their experiences.

But a great deal in the play militates against the atmosphere of realism. There are frequent nonrealistic exaggerations and distortions, sometimes (as in Kramer's contemptuous browbeating of his superior in the firm) in the service of satire, sometimes (as in Kramer's suggestion that the armless Japanese can get a job with the B'nai B'rith) purely absurd. The structure of the play — a series of extremely brief vignettes, like discrete flash shots of the action — undermines the sense of a solid, realistic ambience. Conversations are frequently uncolored, with the characters on the darkened stage illuminated in separate pools of light and not looking at each other. Some of these are telephone conversations, realistically motivated; others may take place in the characters' imaginations; still others are perhaps abstract representations of situations and relationships. In the second half of the Bowery production, these conversations are often accompanied with meandering, menacing electronic music, suggesting the world of nightmare or of a horror fantasy.

Above all, the character of Kramer eludes realistic definition. A ruthless, ambitious, unscrupulous, power-hungry man, clamoring up the corporate ladder, would not behave in so bizarre a manner: the Bowery's Kramer, chillingly portrayed by director Kim McCallum (place of Derrick Hurd, who had to withdraw from the production), is so blatant in his arrogance, so unsuited in the carrying out of his stratagems, so openly megalomaniacal, that only a corporation of executives as mad as himself would ever have hired him. That may indeed be the point (more grotesque satire on modern business), but it is a point that clearly does not belong in the world of theatrical realism. Furthermore, Kramer — unlike all "realistic" characters — lacks a be-

lievable past or a perceptible inner life. We do not really know — nor does Mr. McCallum, or he would have shown us — where this man comes from, what his motivation is, why (for example) he is so concerned with altering the private lives of the people he comes in contact with. What Mr. McCallum does show us — and quite intentionally, one would have to suppose, given this actor's brilliance of characterization of previous roles — is a stark, sharply defined, but quite unrealistic embodiment of power-lust in itself, in the abstract, unconnected in any palpable way with a background, a childhood, an environment, a psyche, a life.

Very well, we may conclude, this is not realistic drama; it belongs to some other theatrical category — for example, allegory, or fantasy, or the expressionistic projection of inner psychological traits and impulses. The title of the play, after all, is not *Kramer*, suggesting a real person but *The Kramer*, suggesting a character type like *The Miser* or *The Misanthrope*. Kramer means "merchant"; is this an allegorical representation of the mercantile spirit, like discrete flash shots of the cash and personal advantage, which is incapable of love (such as Judy's self-sacrificing marriage with the armless Japanese)? Or are we dealing with a story of demonism — Kramer as a Mephistopheles who tempts the weak and leads them astray to their damnation? There is certainly something diabolical in Mr. McCallum's portrayal: the cold, hard smile, the eyes that seem to bore through the person being addressed, the utterly relaxed self-confidence of a body that does not seem made of flesh and blood and nerves but resembles rather an inorganic ingenuitum assumed by a spirit of evil temporarily sojourning in the world of substance. Or does Kramer represent a part of Judy, a part of Arthur, and hence — by implication — a part of all of us, our self-centeredness, our ambition, our ruthlessness, our infantile, unsocialized will to power? For he undoubtedly functions in the lives of these characters to make them aware of the selfishness in themselves which they have shut aside through tenderness, pity, or guilt, and the result of his inducing them to be governed by this aggressive impulse alone is the destruction of their self-respect, their happiness, and their future.

Let it be Kramer as an abstraction, or a projection, or a devil, and this is a non-realistic allegory or moral fable, how does the nonabstract, the "realistic" elements

in his character and behavior fit in? He is definitely a man obsessively on the make, and when Arthur explodes his hopes for a State Department career Kramer retaliates

insanely by smashing the young man's television set and ripping up his suits. Would "Ambition" in an allegory or a devil in a Faust tale behave in such a way? At this point, the play looks like a study in abnormal psychology, the depiction of a psychopath "human all too human." (Mr. McCallum does indeed suggest an unbalanced quality, even a madness, in the character.) And then there is the curious matter of the mole Kramer has had removed from his face. Why has he done this? Is it because, as he states, it was found to be cancerous? But can a theatrical embodiment of other characters' will to power plausibly have a dermatological case history? Or is the mole symbolic of moral corruption? And if so, is this a symbol belonging to theatrical realism, or one belonging to stage representations of the

unconscious, the fantastic, the realm of dream? Where, in the range of possible types of theatrical representation, does *Kramer* — and *The Kramer* — belong?

There is, of course, no rule of dramaturgy that requires a play to fall neatly into one category or another. The categories — comedy, tragedy, realism, expressionism, allegory, and so on — are useful for both playwrights and audiences because they provide a clear orientation. They let us know at once what the relationship will be between the events represented on stage and the human reality they reflect. Above all, they clear away confusions that might interfere with our understanding of theme and our experience of feeling. If *The Kramer* were clearly a piece of naturalistic theater, or a "black" comedy, or a satire on business values, or a moral (or religious) allegory, we might be more certain as to how to react to Goyu Flores's intense, compelling performance as the crippled, helpless, absurd,

Mr. Uchi — with pity, or laughter, or awe. But an overt adherence to one or another genre category in the theater, however helpful, is not mandatory. Some playwrights have succeeded in mixing genres, blending levels of reality, leaving the reality status of actions, settings, and characters in ambiguity, and thereby creating a theatrical experience of tremendous depth and suggestiveness, one which transcends all rationality and reveals the human condition in its ineffable mystery. Harold Pinter does this quite regularly; Edward Albee and David Mamet have managed it once or twice; Strindberg brought it off again and again; and there are some breathtaking examples in the late 19th century of a lack of clear boundaries between the realistic and the nonrealistic can lead to unprecipitated insight into the way we live and feel and experience.

An extremely risky endeavor, however. For every *Careaker* or *Delicate Balance* or *Little Eyolf* there are hundreds of such

experiments that leave the audience not enlightened but simply bemused. *The Kramer* is worthy of admiration for its ambitions (which, unlike the ambition of its chief character, aims at an enlargement of the spirit by soaring above the conventional). The Bowery production offers another instance of the excellence of this small, young theater: the remarkable casting, the inventive use of the tiny stage, the power of Kim McCallum as actor, director, and guiding intelligence. But ultimately, I don't think that Mark Medoff gets all the way across that dizzying, dangerous high wire he is so courageous enough to attempt: the experiment here is one of those that do not quite come off. I would nevertheless recommend this production to any playwright who is interested in serious theater, in one of America's leading contemporary playwrights (fascinating even in his relative failures), and in the work of San Diego's most exciting new theatrical company. □

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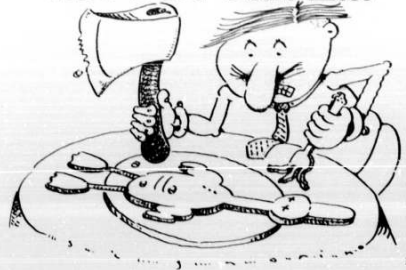


Illustration by Steve Meyers

ELEANOR WIDMER

**The Restaurant:** Village Cafe  
**The Location:** 1524 Encinitas Boulevard, Village Square II, Encinitas (942-5985)

**Type of Food:** French/Continental  
**Price Range:** Fixed price of twenty three dollars for complete dinner including appetizers and dessert.  
**Hours:** Closed Sunday and Monday. Open Tuesday through Saturday, 6:00 p.m. to 10:00 p.m.

True confession, what I enjoy most on Saturday night is staying home. I love to put on my warm red robe as early as 5:00 p.m., pad around my house, listen to the silence, and feel that the hours stretch before me, full of quiet promises. Too often, however, the outside world intrudes and there are friends to be seen. In that case, I am as much the victim of Saturday-night madness as the next. Mid-week, I'll settle for the uncharted reaches of a small ethnic restaurant, some offbeat hole in the wall where I can wear my support hose and comfortable slacks. If I dine on Saturday night, it's gossamer stockings and what's known in the garment trade as an "assembly" (ensemble). I also prefer good service, an atmosphere conducive to talk, and of course, fine food.

Last Saturday I dined at the Village Cafe in Encinitas. My friends thought it was a

The present management is very giving; it offers many courses and large portions, and exhibits an intense desire to please. Yet there are inconveniences. The small room has not been altered, and the wooden chairs with their unyielding backs are as uncomfortable as ever. Moreover, you have to bring your own wine and if you fail to supply enough, you have to jump up and run over to the liquor store in the shopping complex. There's another small drawback which should be mentioned: the fixed-price meals cost twenty three dollars. The price, however, includes everything from appetizer through dessert and coffee or tea.

The menu commences with a choice of four appetizers, each one a gem. My friends and I had shrimp in fresh tarragon sauce, cheese puffs filled with Brie, and excellent escargots, also prepared with fresh tarragon. The shrimp appetizer was a knockout. Recently I went to a new North County restaurant where they charged \$11.95 for an entree that contained two shrimp the same size as the ones that we had at Village Cafe and which were not as competently done. The shrimp appetizer and its elegant sauce at the Village Cafe is not to be missed if it's available.

Menus vary from night to night, but you have to phone to find out what they are. On the night we dined our choices included four different appetizers and four different entrees. The delicious appetizers were followed by an excellent and large salad. The dressing contained small amounts of cheese and the salad was topped by sliced celery root, a novel touch. The greens could have been a touch crispier before the dressing was applied, but this is a minor criticism. The salad was served at the end of the entree. Continental style, as it was at the beginning.

Fresh homemade raspberry sorbet was then served to cleanse the palate. This sorbet is prepared with egg whites and is unusually creamy. I had a small taste of it, as I tend to be a purist and believe that sorbet should be an undesirable sweetish aftertaste in the middle of the meal. But my friends shared the sorbet and finished mine with out complaints.

The four entrees that night were pepperoni steak, veal medallions, duck with honey almond glaze, and poached salmon. Since there were three of us, we decided to forgo the salmon. The duck was superb, the duck had a superior glaze but was a bit tough, and the veal proved to be a pyramid dish: veal, asparagus, two huge shrimp, sauce.

The veal was the most ambitious and

many will find it to their liking. However, I am not a partisan of veal-seafood combination. I love veal, I love seafood, but I don't love them together. The ingredients of this dish were magnificent, but the purity of each is violated by the combination. Some people's notion of French food resembles the veal medallion, but I would have preferred a veal in wine or lemon sauce. Praise must also go to the glaze on the duck, the duck's slight toughness may not have stemmed from the preparation but from the bird itself. The entrees were served with freshly boiled potato slices, broccoli, and red cabbage, all well cooked.

Between entree and dessert came cheese and delicate sorbets, apple slices, and French bread. The Brie was fine, the blue cheese far too salty.

The one mildly disappointing dish came in the form of dessert, which was Lad-fingers, canned cherries marinated in brandy, and whipping cream. But its disappointment stemmed only from its comparison to what had come before. Coffee or tea was included in the price of the meal.

Village Cafe is very worthwhile as a dining experience. Inevitably it must bear comparison to Fredrick's in Solana Beach, which also serves multicourse, fixed-price meals. At this time, Village Cafe does not offer as broad a spectrum as Fredrick's, nor is its cuisine as polished. But under its present management, Village Cafe has been in existence only two months and is doing remarkably well.

A few suggestions: during the week many people are simply reluctant to eat seven-course meals or to spend that much time at dining. We were there approximately three hours. The management would be well advised to consider a "petit menu" with just entree and salad. This would not only reduce the cost, but the calories and time. I would be disinclined to go there midweek to spend twenty-three dollars and to eat that much food. But I definitely would eat there regularly if salad and entree were served for, say, \$14.95. Many diners would agree with me.

At a minor level, something should be done with the Village Cafe sign. The word "Chinoiserie" is well above that which denotes the restaurant in this tiny shopping center close to El Camino Real, making it difficult to find the restaurant. Last, this restaurant deserves a new and more significant name. Village Cafe sounds like a coffee shop, and it's associated with the former owner, neither of which is accurate or does justice to this establishment.

## Letters

(continued from page 4)

Maybe it's a new kind of puzzle! I can see it all now. Each week we might single out a different letter for correction and then the readers could spend a few quiet hours in the library and find each of the various screw-ups. Then they could write in their explanations and run the risk that you'd sit your resident grammarian on them. If they did get singled out, they probably would retaliate by going through your entire publication looking for errors. Soon the stock in G.A.C. Meritt Co. would soar, as shareholders encouraged other publications to have the same puzzle included in their products. Then the computer manufacturers might step in and develop equipment that would scan publications, identify errors, and then dash off letters to the editors, all with the push of a button. Publishers could respond with computers of their own, capable of correcting every conceivable error in their publications and capable of identifying even the most minuscule error within every single letter sent to them.

Computer sales would skyrocket as software executives launched an advertising campaign encouraging everyone to correct spelling of all correspondence received from anyone. Before long, no one would correspond except by electronic mail. The postal service would collapse. Hordes of unemployed postal workers would make their way to San Diego, smashing computer store windows as they went. Computer stock would plummet. G.A.C. Meritt would file a Chapter 11 petition. All communication would stop.

Soon you would become marooned in your own building, cut off from the rest of the world by a sea of hostile people. After thinking about it, you couldn't have intended to create a puzzle!

What I do believe is that when you received the Falcon's angry response, you said something like, "He thinks that we're inaccurate, eh? Well, we'll fix him." Then, in the interest of journalistic accuracy, you chose to clutter up his correspondence with so many of those visual hiccups that the reader's eye would just bounce right off the page, ignoring some good points in Mr. Deterran's letter and all of Ms. Garson's witty retort.

If this was your plan, I would like you to know that it didn't work. Your extensive, selective use of the phrase "we" has accomplished the following: (a) It has characterized your usually charming publication as being childish and picaresque; (b) it has given someone other than the Falcon a foul disposition; and, (c) I can no longer stand the darn phrase. Just thinking about it makes me sick.

James Kennedy  
Del Mar

## Rebuttal Capped

After reading Don Deterran's lengthy, indignant, and wranglement rebuttal ("Letters," October 6) to Sue Garson's article ("Shake Hands with the Falcon," September 1), all I could think of was, sic sic, sic sic.

W.N. Ralle  
Pacific Beach

## The Hyman Thesis

Thanks for the article on book hoarding ("City Lights," October 13). I am a Ph.D. student in the

Department of Literature at UCSD and have greatly appreciated the efforts of our library system to impose as few restrictions as possible on our library privileges. I have worked in numerous libraries and have found none that impedes efficient research as little as does the UC system, but with such students as Hyman, how much longer will we enjoy our freedoms? We now have an elaborate system to reduce the number of stolen volumes, perhaps we are now one step closer to closed stacks because of Hyman's actions. Plenty of academics, certainly more profitable than a student who needs a decade to earn a master's degree, can limit the number of books borrowed from the library; maybe Hyman should use his time writing his thesis instead of filling out 1000 library cards.

Karen Shabazi  
La Jolla

## Ate Krishna's Present

Jeanette De Wye's article (in the October 6 "City Lights" section) on the Hare Krishnas was a welcome article that showed a side of the Krishnas some people do not get to see.

As a student at UCSD, I have an opportunity to speak with them on occasion and thankfully accept the efforts of the Animal Welfare Coalition. I noted that *Time* magazine's editorial this week also addressed the animal rights issue. Finally this movement is gaining momentum and recognition, in spite of the enormous power of those institutions which favor using animals in commercial and medical research.

Richard Michos  
La Jolla

## Get No Respect

The comments of scientists concerning experiments on animals ("Letters," October 6) illustrate human propensity at its worst. I'm sorry if they are offended by being compared to Nazis, but there is a clear similarity between Nazi scientists who justified their heinous experiments because "they're only Jews" and contemporary scientists who justify their torturous experiments because "they're only animals." What system of logic or morality makes it ethical to torture one form of sentient life in order to benefit another?

Humans are only a part of life on this earth, and quite possibly not the best part. An animal's life deserves respect, too. Scientists, and the rest of us, would do well to remember this before pompously assuming that any amount of suffering inflicted on animals is justified if there is even a remote possibility that it may somehow benefit humans.

T.C. Rowinski  
San Diego

## If We Could Talk For The Animals

Thank you for your story on the animal rights movement and the efforts of the Animal Welfare Coalition. I noted that *Time* magazine's editorial this week also addressed the animal rights issue. Finally this movement is gaining momentum and recognition, in spite of the enormous power of those institutions which favor using animals in commercial and medical research.

Jane Curran  
Encinitas

I applaud Gordon Smith's nonjudgmental attitude toward the activists. This is a topic which is extremely threatening to people; and it is a temptation for many to deal with it by making the efforts to protect animals from suffering. There is a place for eloquence and for rhetoric in this movement, but the factual presentation of what is actually taking place in the labs, factory farms, and research institutions will in time speak for itself. The horrors exist and they can be documented by anyone who is willing to take the time to pursue the facts. Read the medical journals, the NASA publications. The information is available, but people do not want to know. There is an incredible amount of resistance to knowing the truth about this situation. Because once you know, you feel the responsibility to act, and that is threatening. The activists serve us by forcing us to look at this issue. Publications like the *Reader* contribute by educating and informing us.

Man's inability to man is well recognized, and there are many voices to speak out against it. There have been far fewer to speak against cruelty to animals, and yet they seem to me to be essentially the same issue. I admit to holding a rather extreme view on the matter, but there is very much difference between child abuse and animal abuse. In both cases we have a question of power over a being not capable of defending itself. We are horrified at the one and yet have been relatively unconcerned with the other. How wonderful to see that groups like the Animal Welfare Coalition are raising that consciousness at last. I am proud to be a member.

Jane Curran  
Encinitas

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# City Lights

## Review

(continued from page 2)

such speeches bring in are supplemented by moderate contributions, also of a few hundred dollars, from some of the more notable of their 300 subscribers, among whom are Neil Reagan and Admiral Ulysses Sharp.

Despite student opposition, the paper's content remained unchanged and they continued to publish every two months. Each issue was built around an ideological centerpiece (e.g., education, Central America) and contained a lengthy interview with a nationally known figure such as Milton Friedman or Phyllis Schlafly. In addition, the paper regularly carried articles targeting the classroom rhetoric and allegedly unprofessional behavior of feminist and leftist professors at the school. Professor Herbert Schiller of the newly approved communications department

was quoted as saying during one of his lectures that "I never see any reason to disguise my views. I'm trying to make it [the course] meaningful to me, otherwise this stuff is so fucking boring." And Professor Sandra Dijkstra was taken to task in an article by Young in the May, 1983 edition. After quoting several of Dijkstra's in-class comments on feminism and critiques of conservative professors on campus (literature professor Ronald Berman, for example), Young stated, "Dijkstra finds much to deride in the American woman. . . . What has she got? Feminine?" As a result of the latter article, several professors wrote to the English department requesting that Dijkstra be reprimanded for her classroom behavior. The paper's eight-member staff managed to publish seven such issues on its own resources before deciding to apply for \$40,000 of university funding. Their application passed the two initial hurdles for approval and finally came

before the Associated Student Council for review in late May of 1983. According to Young, members from various student groups on campus tried to break up the meeting with cries of "Don't fund the fascists!" The council, however, decided to approve the paper for school funding on the grounds that it was their responsibility to provide for the expression of alternative viewpoints. Black, Asian, and Chicano groups responded almost immediately by organizing a petition drive to call for a student referendum to withdraw the AS approved funding for the paper. They circulated flyers calling for Third World students to "Crush the California Review" and to help "put its ideas in a museum." By early June, anti-Review students managed to collect 1,300 signatures calling for the referendum. On June 7 the funding issue went to a vote before the student body and ended with a 715-450 vote against the paper, barring the Review from applying for funding until the spring of 1984. Three weeks ago the paper's

first edition of its third volume was published after a six-month silence. It is currently run out of the bedroom of Brandon Crocker (Harry Crocker's younger brother and business manager for the paper) in Del Mar, and is \$300 in the red. Young, a senior and currently applying to law schools at Yale, Northwestern, and Harvard, takes his opposition in stride and seems to enjoy the furor that his project has created. In order to insure the continuity of what he feels to be a grand intellectual tradition, Young is currently training younger Review staff members to take on speaking engagements, organize fundraising efforts (they are attempting to land guest speakers like Jane Fonda and Charlton Heston), and reapply for funding this spring. Asked if, in retrospect, he would likely have started a vehemently liberal publication had he attended a more conservative institution, Young answers, "Yes, probably. The fun comes from breaking rules. That's the problem today, there's so much freedom. Now there are no rules to break."

## Verdict

(continued from page 3)

technicalities these days. They have a tough time with that, and they wanted to keep it simple. . . . On October 11, when Wallace went to a hearing before Judge Kintner regarding the appeal of the case, the judge made a short statement amounting to what's termed a "judgment notwithstanding the verdict." Judge Kintner found that the question of how to count those three crucial days was covered by law, and the law she judged applicable doesn't count Saturdays as business days. Says Wallace, "I don't want a jury trial in cases like this anymore. I think they went emotional on me."

—N.M.

Paul Krueger,  
Neal Matthews,  
and Randy Cipriani

# Off the Cuff

What's the latest Halloween chic?



**Carolee Hill**  
Tim Niven (model)  
Costume Company Owner  
North Park

This year, Zorro the Gay Blade is very popular. The gangster look is back — a neat pinstriped suit with a white hat. Flashy outfits like the Rhinestone Cowboy are also back. Scary things are not so popular this year. Our requests are more for friendly animals like Wacky Duck. Overall, I think the men are more innovative. The women have been pretty boring. They're requesting the Playboy bunny or a belly dancer — not too imaginative. I've already had two pregnant women request gorilla suits. We have had a few disturbing calls from people who wanted to look like realistic law enforcement officers, right down to gun and badge. We're not going to stock that kind of thing. I want people to have fun, but I'd like to see them be safe and sane.



**Kevin Conboy**  
Vintage Clothing Store  
Owner  
Ocean Beach

Rubber masks are out, make-up is in. Masks are hot and they tend to be discarded after the first hour at a party. Once you've been one character, you usually don't do it again. I think people are tending toward quality and realism as much as possible. People will come in and want to debate what Charlie Chaplin wore, so I keep these books here to check if questions come up. People want to show off their bodies more this year. Women want to look sexy, shed some inhibitions, tease a little bit. Halloween is the one holiday women can do that without feeling that they're not acting liberated. We also have improved clown noses and water-removable make-up. And for the person who doesn't want to bother too much, there's always the quick disguise . . .



**Al Quach**  
Discount Costume Shop  
Owner  
Normal Heights

The St. Bernard is very popular, mostly with older adults. The younger people don't like things that cover them as much. We ship all over the country. Out of state we ship a lot of nun costumes for women. The chicken and the eagle are also very popular out of state, probably because it's cooler and people don't mind being covered. In San Diego the younger women like the flapper, the saloon girl, the harem girl, and the belly dancer. Roman togas are popular with the men here, also the priest outfit. At home we celebrated Chinese New Year. A dragon would dance and only the children would dress up. When I came here I first worked for a costume shop. It was great fun, and I decided to open my own.



**Joyce Rooks**  
Vintage Clothing Store  
Employee  
Hillcrest

I think Halloween is the latest excuse to wear skinny clothing. The men want to be cowboys and ballerinas. The women want to be streetwalkers. I swear, they want to be sex symbols. The most unlikely middle-aged women come in here and they want to try on the littlest leotard and fishnets. I kid you not. Some men want to be Dracula and some want to try on prom dresses, but the common element is that they want to look really good this year. People are spending a lot of money. They're on the make. So far I haven't had many people who were very creative. Most of them like us to give them suggestions. Personally, I love our masks. This is one of my favorites.



**Linda Boone**  
Professional Costume  
Designer  
San Diego

Right now I'm in the middle of a satyr costume. I had to go out and find pointed rubber ears, the horns. . . . I'm covering the tights with fur. Another rather tall, large man came in with a very definite idea of what he wanted. He's going as a little girl all in pink ruffles. It looks great. Some people call and expect a custom job of their heart's desire for twenty-five dollars. I can't work for fifty cents an hour. I usually direct them to a department store or suggest a McCall's pattern. I'm talking to a woman tomorrow who wants to be fire. I think that will be pretty interesting.

—Lin Jakary

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Section 2

## Events, Theater, Music, Film



Illustration by Tony Griego

### Group Hex

Being at this Halloween party was like peeing on acid with Edgar Allan Poe while locked in a musty mausoleum during a midnight thunderstorm in Amityville. Which is not to say the party wasn't fun, just a shade on the freaky side. There was a rumor that the canapés had been doctored with some sort of potent hallucinogen, and, naively, I had attacked the munchies that night like a starving crab-picking away at a tuna carcass. I felt later that in light of the alleged lacing, perhaps the evening's more bizarre events were explainable. Or maybe it was the punch. For no sooner had I stepped innocently through the door when some guy in a Levis Spinks costume sucker-punched me with a clean left hook out of nowhere, which sent yours truly sprawling into another guy who was supposed to be either President

Sukarno or Keye Luke, though I never figured out which. What a night, I swear. I thought I'd mingle. The large hall was nicely decorated with miles of black and orange streamers, the traditional cardboard witches, ghosts, and skeletons, and lots of balloons. In the darker corners, light flickered through the grotesque pumpkin faces of jack-o'-lanterns. The hosts had taken the time and trouble to rent live bats for the affair, and now and then one of the bats would swoop down and scarf up on a canapé or two. A scowling, bearded celebrant with his head swathed in bloodied gauze had evidently sliced off his ear in a remarkable attempt to authenticate his van Gogh get-up. He was busily sketching self-portraits all night and nailing them up on the walls, which added a unique and artsy touch to the party décor. The hall was abuzz with music, laughter and lively conversation, and there were ample Halloween pranks and

antics. Someone phoned to say that he and a large group of friends were on their way to the party dressed as passengers on a Korean jetliner. The caller then screamed in agony and hung up. A sullen young lady carried a wilting head of iceberg lettuce around on a tray and said it was John the Baptist. A giant cockroach wearing a gold chain scuttled about on the floor trying to pick up women. The devil slithered with several angels; cats passed joints to dogs; and cowboys asked Indians what their sign was. I kept moving. As the evening wore on, what remained of reality finally gave way to some other condition. Canapés crumbled tumbled from my chin as my stupefied mind packed its valise and left for the weekend. A cloudy luminescence shimmered in the air. Was this really just an ordinary costume party, or had I, in fact, unwittingly tumbled into some strange and Serlingesque sorcery?

A bat flew down and turned into George Jessel right before my eyes. Suddenly the entire building shook and rattled like a Colingia teacart. I looked up and saw the roof fly off to expose a full moon in the black and starless sky. Then Godzilla leaned his huge green head down and spoke in a booming voice. "Awfully sorry I'm late," said the monster, "but I had to go to another party." At that point I slipped out the back door and began to sprint down a long alley toward a light in the distance. I never looked back. A few equally fascinating Halloween shindigs are slated for lucky San Diegans over the weekend. To wit: On Saturday, October 29, at 6:00 p.m., the San Diego Symphony benefit Halloween party will be held in an enormous tent at the corner of Nobel and Towne Centre drives (south of University Towne Centre). The Symphony's tent is open to both children and adults. Call 239-9728 for further information. Also, on Sunday, October 30 at 6:00 p.m., for

(continues on page 6, col. 2)

### In The Great Indoors

Though it seems ages, it was but a few brief seasons ago that Don Corvel's Chargers successfully laid siege to their city. Boasted by an appearance in the playoffs and emboldened by the claims of a glowing local media that only a team not of women born could threaten them, the Chargers paraded into 1980 as the only game in town, lords of the field, benevolent rulers of a deliriously loyal army of serts and surfers.

Meanwhile, across the tracks

in a dank arena, a sporting babe, the San Diego Sockers' indoor team, was ripped untimely from the lifeless womb of its outdoor mother (a poor parent, comatose from the get-go, clinically dead but supported artificially, then as now, by authorities lacking nerve enough to sign the death certificate). The seemingly ill-fated birth was noted by few, and news of it was delivered only out of duty by town criers who would rather have buried the Caesarian than praised it. Today Don Fouts gamely predicts playoffs for the Chargers, while knowing in his man-mountain heart that the club will be lucky to win as many

(continues on page 6, col. 4)



Illustration by John Doe



The Mighty Gospel Revellers

### Good News!

My name is Gospel. It's not my real name — it's what people call me here at the paper because I work the gospel desk, and because I answer the phone in saying one word: "Gospel," which just about says it all.

A couple of Sundays ago, around sunrise, while I was at the office handling some late-breaking stuff, the phone rang and I assumed it was one of my contacts calling about a change in the lineup of the Sanctuary Choir at Bethel Baptist, at 29th and Clay. "Gospel?" "Uh... is this the gospel desk?" said the meek, faltering voice at the end of the line. "Keep talking."

"Oh, Uh... I was wondering if you were aware that the Mighty Gospel Revellers?"

"You mean Lester Logan, Clifford Robinson, Millard Stacy, Orefine Washington, and the Reverend Sammy Graham?" I said.

"Those are the ones, I guess," replied the meek voice. "Yes,"

(continues on page 6, col. 4)

## 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 80803, San Diego, CA 92158.

### Dance

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 219-1713.

"Freedom Delight," an evening of spontaneous, improvisational dance, will be held Saturday, October 29, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

### Film

Political Film Series, two films on Russian themes, Nikita Khrushchev's A Slave of Love set in Russia in 1918, and Franklin Schaffner's Nicholas and Alexandra, the story of the last of the tsars, will be screened Friday, October 28, 7 p.m., Undergraduate Science Building, room 2722, UCSD, Free.

"Search for Survival," a study of the survival methods of plants and animals will be screened Saturday, October 29 and Sunday, October 30, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

"Three Brothers," Francesco Rosi's story of the reunion of three men returning to the family home in southern Italy, will be shown Tuesday, November 1, 7:30 p.m., Mandeville Auditorium, UCSD, 452-2380 or 452-4090.

Interviews with Artists, videotaped interviews with eight artists including performer Allan Kaprow, sculptor Robert Irwin, multimedia artist Nancy Graves, figurative painter Jim Dine, and printmaker-sculptor William Wiley will be shown continuously during museum hours from Tuesday, November 1, 10 a.m., through November 27, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Our Town," William Holden stars in this 1940 film version of Thornton Wilder's classic play, which will be screened Tuesday, November 1, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Bombay Talkie," James Ivory's 1970 melodrama of a British novelist's affair with an Indian movie star, is set in India and will be shown Wednesday, November 2, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Children's Films, drawings by Parisian children illustrate the story in Alexander and the Car with a Moustache, which will be shown with three other short films, Thursday, November 1, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

### Music

Folk Music Concert, the Concerts International series continues with American and European folk music performed by Tom and Judy Carlstrom and Dominique Veillard, Thursday, October 27, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido, 741-4691.

Vocal Recital, student Vanessa DePelle will sing selections from Elijah, Carmen, and works by Schumann, Barber, and others, Friday, October 28, 8 p.m., Grossmont College Recital Hall, room 220, 8800 Grossmont College Drive, El Cajon, Free, 465-1700 x31.

Chamber Music Concert, cellist Nathaniel Rosen and pianist Jennifer Langdon will perform Brahms's Second Sonata, Menotti Suite for Two Cellos and Piano, and other works, Friday, October 28, 8 p.m., Old Globe Theater, Balboa Park, 459-3724.

Traditional Music Concert, the Spaulding Panther Fiddle Band will play country and mountain music, sponsored by the Friends of Old Time Music, Friday, October 28, 9 p.m., 1260 Robinson, Hillcrest, 282-7833.

Opera Concert, members of the SDSU Opera Institute training program will sing highlights from Carmen and Le Nozze di Figaro with accompaniment by the University Symphony Orchestra, Sunday, October 30, 2 p.m., Main Stage Theater, SDSU, 265-5124.

Organ Recital, Jared Jacobsen will perform a program of Liszt pieces, Sunday, October 30, 2 p.m., and a Halloween concert, Monday, October 31, 7 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Piano Recital, Peter Gach will perform Charles Ives's Piano Sonata No. 1, Sunday, October 30, 2 p.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos, 744-1150.

A Cappella Concert, the Sibling Singers offer a program of Victorian and Elizabethan songs, Sunday, October 30, 3 p.m., Civic Theater Grand Salon, 202 C Street, downtown, Free.

Vocal Recital, baritone Richard Jennings will perform a program of lieder, Wednesday, November 2, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos, Free, 744-1150.

Spiritual Folk Concert, visiting performers Oman and Shanti Ken and Charley Thwaitt will perform Wednesday, November 2, 7:30 p.m., Standley Junior High School, Governor Drive at Radcliffe, University City, 455-0529.

Contemporary Cello Recital, Frances-Marie Unit will perform play a program of sacred music, Sunday, October 30, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 434-1605.

Choral Concert, Bach's Cantata No. 80 and Beethoven's Choral Symphony performed by the Chancel Choir and Masterwork Chorus with orchestral accompaniment under the direction of Robert Cooper, Sunday, October 30, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley, 273-4366.

Haunted Museum, the tenth annual invasion of ghosts and ghouls will be ready to scare you, Thursday, October 27 through Monday, October 31, 6:30 p.m., Museum of Man, Balboa Park, 239-2001.

"The Chemical People," a nationwide project centering on drug and alcohol abuse among American young people will be introduced by An Appeal to All Americans, to be televised Thursday, October 27, 8 p.m., repeating Sunday, October 30, 2:30 p.m., KPBS, Channel 15, followed by The Chemical People - Part I (defining the scope of the problem) airing Wednesday, November 2, 8 p.m., and Part II (finding solutions) airing Wednesday, November 9, 8 p.m., with local town meetings organized for viewers to discuss program content. Town meeting information 265-6085.

Scots Guards and Black Watch, the Scots Guards Band and the Black Watch pipers, drummers, and dancers, on tour from England, will perform Friday, October 28, 8 p.m., Sports Arena, 214-4176.

"Mystery Hike," the first of a monthly series of six to eight-mile guided hikes will be held Sunday, October 29, 8 a.m., Los Peñasquitos Preserve, east end of San Ramon Valley Road, Peñasquitos Canyon, 771-6710 or 294-2926.

Dragon Boat Races, a re-creation of an ancient Chinese festival will take place with martial arts demonstrations and other entertainment, Sunday, October 30, noon, Tecolote Shores, Mission Bay (north of the Hilton Hotel, East Mission Bay Drive, Free, 287-0893).

Guided Nature Walk, the Canyoners will take you along the Boulevard, Point Loma, Free, 225-5311.

Symphony Weekend, to benefit the San Diego Symphony and inaugurate the winter concert season, there will be a wine and pasta party, Friday, October 28, 5 p.m., University Club, 1333 Seventh Avenue, downtown (reservations 239-9721), the Quarter Note Classic 10K and two-mile runs, a bike ride, "musical walk," and disabled/wheelchair tour through Balboa Park, Saturday, October 29, 8 a.m.; and a family Halloween Party, Saturday, October 29, 6 p.m., Noble and Towne Center drives (south of University Towne Center), La Jolla, 239-7271.

Psychic Open House, introductory psychic development classes and an open house will be held Friday, October 28, 7 p.m., and Tuesday, November 1, 2 p.m., Berkeley Psychic Institute, 3616 Carver Street, Mission Hills, Free, 291-2666.

Naval Training Center Open House, NTC's twentieth birthday will be celebrated with the Navy Band, drill teams, towns, a parade and picnic, and recruit graduation with the public invited, Friday, October 28, 11 a.m., Ingraham Place (inside Gate Three), Rossmore

## TO LOCAL EVENTS

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Frisee Instruction, the National Frisee Association offers ultimate and free-style lessons each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach, 273-7441.

Clippers Basketball, the first regular-season home game will be against the Denver Nuggets, Saturday, October 29, followed by a game against the L.A. Lakers, Wednesday, November 2, 7:35 p.m., Sports Arena, 226-1275.

Western Regional Grass Ski Championships, slalom and giant slalom events will be held, along with a ballet performance by Suite Stern, Sunday, October 30, noon, Presidio Park lawn south of the mis-

son, 226-1275.

Power Boat Races, the Mayor's Cup Regatta will have hydroplanes and outboards racing around the bay, Saturday, October 29 and Sunday, October 30, 9 a.m., East Vacation Isle, Mission Bay.

Runners Expo, booths, educational displays, and lectures are offered in conjunction with the Coronado Bridge 10K run to benefit the Leukemia Society, the expo to be held Friday, October 28 and Saturday, October 29, 9 a.m. (Full Time speaking at 11 a.m.), Jim Ryan at 1 p.m.), Imperial Bank Tower, 701 B Street, downtown, 281-6131.

Auto Slalom Competition, this test of driving skill and accuracy will be held Saturday, October 29 and Sunday, October 30, 8 a.m., San Diego Stadium parking lot, 421-FAST.

National All-Regional Championship Rodeo, eighty professionals from the U.S. and Canada will compete in the main events, with clowning, trick riding, drill teams, and country music, Friday, October 28, 7:30 p.m., Saturday, October 29, 1 p.m., and Sunday, October 30, 1 p.m., El Capitan Stadium, Lakeside Rodeo grounds, Lakeside, 745-3100.

Torrey Pines Grade Bicycle Hill Climb sponsored by the San Diego Time Trial Association will test your mettle in a timed, two-mile climb, Sunday, October 30, 8 a.m., Torrey Pines Road (north of the Torrey Pines Golf Course), La Jolla, 444-6425.

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## VIDEO

Rent a video recorder as low as \$10 per day. Security deposit required. Join the VIDEO CLUB. Discounts on Movie Rentals, Movie Purchases, Video Accessories. Hundreds of titles to choose from. All ratings available. Open 7 days a week. M/C and Visa.

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## EXPERIENCE The San Diego Symphony

David Atherton, Music Director



Experience Ravel's Bolero as part of the subscription series.

Our Most Exciting Season Ever Begins November 3. There is still time to subscribe and see the music come alive.

Thursday and Friday evenings and Sunday matinees at the Civic Theatre. Saturday evenings at the East County Performing Arts Center, El Cajon. Season subscriptions start at just \$67.00. Senior Citizens and student discounts available.

CALL 239-9721



Don't Let The Season Start Without You.

The San Diego Symphony Orchestra  
P.O. Box 3175  
San Diego, CA 92103  
Call or write for a season schedule and order form.

Subscribe now and be counted twice! All new subscribers qualify the San Diego Symphony for matching funds from the Irvine Foundation. Your support now means twice as much to us.

Mandel & Company Photo: Reed Kauter

## EXPERIENCE San Diego Symphony Weekend

SCARE UP SOME FUN FOR HALLOWEEN DURING SYMPHONY WEEKEND OCTOBER 28 & 29

**Friday Night**  
INTERNATIONAL PASTA & WINE PARTY  
The University Club  
7th & A Streets  
5-8 p.m.  
Food, wine, entertainment and surprises!  
Wine served by principal symphony players  
\$17.50 advance reservations  
\$10 at door

**Saturday**  
QUARTER NOTE CLASSIC II  
10K Run  
2 mile Fun Run  
Musical Walk  
25 mile Bicycle Ride  
Wheelchair & Disabled Event  
Balboa Park  
Pre-registration closes at 7:45 a.m.  
\$10 registration fee  
A free Concert by Symphony musicians for participants following events  
Celebrity Runners, Prizes, T-shirts, Refreshments for participants  
Call for a registration form today!

**Saturday Night**  
Symphony/KYXY HALLOWEEN PARTY  
Adjacent to University Towne Centre  
6 p.m.-midnight  
Live bands, mirrors, clowns, fortune tellers, prizes, Fun House, food!  
Costume contest!  
\$10 adults  
\$5 ages 12-17  
Under 12 accompanied by adults FREE



FOR INFORMATION & REGISTRATION CALL 239-9721



Symphony Weekend hosted by KYXY and made possible through the generous support of the Ernest J. and Jean E. Hahn Foundation. Special thanks to University Towne Centre.





## READER'S GUIDE

San, Psycho Drive, 272-5771 or 862-5277.

Women's Volleyball, SDSU, meets Arizona State, Wednesday, November 2, 7:30 p.m., Petersen Gym, SDSU, 243-5881.

Soccer Invitational Classic, the Sockers, Golden Bay Earthquakes, B.K. Hacken (Sweden), and K.B. United (Australia) will play two days of matches, beginning Thursday, November 3, 6 and 8 p.m., concluding Saturday, November 5, 6 and 8:30 p.m., Sports Arena, 280-GUAL.

### Radio/TV

Charger Football, Washington is in San Diego for a game broadcast live, Monday, October 31, 6 p.m., KGTV, Channel 10, and KSDS-AM (105).

"America Remembers John F. Kennedy," a retrospective of the

personal and political life of the former president commemorating the twentieth anniversary of his assassination, will be shown, Tuesday, November 1, 9 p.m., KJMB, Channel 8.

### Lectures

"The Natural History of Costa Rica's National Parks" is the subject of a slide lecture sponsored by the San Diego Herpetological Society, Thursday, October 27, 7:30 p.m., Otto Center (adjacent to the San Diego Zoo), Balboa Park, Free, 264-3352.

"Penguins in San Diego to Antarctica," Sea World's Frank Todd will speak about his work in establishing the Penguin Encounter, Friday, October 28, 7 p.m., Natural History Museum Auditorium, Balboa Park, 232-9821.

Integrity Day, the San Diego Friends of Buckminster Fuller will

sponsor a forum to consider the issue of personal integrity to be attended by Fuller's grandson James Snyder, Dr. Anwar Dill, author Barbara Marx Hubbard, and others, Saturday, October 29, noon, Montezuma Hall, SDSU, 265-2386.

"An Evening with Quentin Crisp," author of *The Naked Civil Servant* talks about his seventy-four years, from outcast to cult celebrity, Saturday, October 29, 8 p.m., Old Globe Theatre, Balboa Park, 572-5333.

Poetry Readings, reading from their own work will be Fred Johnson and J. Marshall Hayes, Monday, October 31, 7:30 p.m., D.C. With Books, 7527 La Jolla Boulevard, La Jolla, (456-1800); Dana Hall and Evelyn Butler, Tuesday, November 1, 3:30 p.m., Scripps Cottage, SDSU, (265-5443); Wanda Coleman, Wednesday, November 2, 4:30 p.m., Revell Formal Lounge,

UCSD, (452-6760); all poets are invited to read Tuesday, November 1, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, (697-2921), and Wednesday, November 2, 7:30 p.m., Che Cafe, Revell Campus, UCSD, 452-2301.

"The Art of Chivalry and the Metropolitan Museum of Art," MMA's curator of arms and armor, Helmut Nickel, will lecture on the upcoming SDMA exhibit, Wednesday, November 2, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

San Diego Comedy Festival, the Old Globe will be a barrel of laughs this month with appearances by George Carlin (November 2), Paul Rodriguez (2 p.m., November 5), Robert Klein (8 p.m., November 5), Don Novello (November 10), Rich Hall (November 11), Martin Mull (November 18), Prylla Fuller (November 20), and many others

in between. Old Globe Theatre, Balboa Park. Program and ticket information 231-1941.

"Foreign Policy Conference on U.S.-Soviet Relations" a day-long seminar sponsored by the World Affairs Council of San Diego will feature talks by local educators Sanford Lakoff and Richard Grigg, assistant Secretary of State Richard Barr, Colonel J. McKean of the Arms Control and Disarmament Agency, Thomas Simons, director of the Office of Soviet Union Affairs, and others, Thursday, November 3, 8 a.m., Holiday Inn/Embarkadero, 1355 North Harbor Drive, downtown. Lunch reservations 231-0111.

"Meditation Sans Bras," the Rodin sculpture will be on display from October 25 through November 12, Tsueda Gallery,

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## TO LOCAL EVENTS

820 Prospect Street, La Jolla, 454-1691.

"Midwest Movements," an installation of sculpture and drawings by L.A. artist Mark Lane, will open with a reception for the artist, Friday, October 28, 8 p.m., and remain on view through December 31, with a reception for the artist Sunday, October 30, 2 p.m., Friends of Jung Center, 3525 Front Street, Hillcrest, 291-JUNG.

"Order from Chaos" and "The Bel Air Suite," two groups of photographic works by Robert Glenn

Ketchum, given display Friday, October 28 and will remain through December 31. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Watercolors, the work of Pauline Eaton will be on display from Monday, October 31 through December 31, with a reception for the artist Sunday, October 30, 2 p.m., Friends of Jung Center, 3525 Front Street, Hillcrest, 291-JUNG.

"Faces," Polanski portraits by Har-

ley Gaber will be on display through October 29, The Athenaeum, 1008 Wall Street, La Jolla, 454-9781.

"Those from Florence," new paintings by Renzo Petrosopoli will be on display through October 29, Patty Asande Gallery, 660 Ninth Avenue, downtown, 233-9242.

Kaleidoscopes in a variety of shapes and materials will be on display along with Japanese children's

kinomus through October 29, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.

"Young American Artists II," the work of Los Angeles artists including Ian Pittman and Naomi Baras 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 Chicano art, will be on view

through October 30, Villa Montezuma, 1925 K Street, Sherman Heights, 239-2211.

"Sculpture as a Re-encounter," the work of Mexican artist Lourdes Alvarez will be on view through November 4, Flore Canto Gallery, SDSU, 265-6511.

"The Rabbi 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

**Mission Rose**  
2nd Annual  
**Halloween Costume Party**  
Saturday, October 29  
Dance to Stagecoach  
Islandia Sportfishing dock • 5:30 pm & 10 pm  
Tickets \$5.00 • No-host bar  
Advanced tickets suggested, limited number.  
For more information: 222-1164

Order of the Ascending Spirit  
**Psychic Fair**  
Sunday, October 30,  
10am-6pm  
Free admission, free healing  
Free biorhythm chart with each reading  
960 Second St., Encinitas  
942-1128, 284-6536

**BAHA' FAITH**  
Lecture Series  
**WORLD IN TRANSITION**  
**KNOWING AND LOVING: MAN'S PURPOSE FOR BEING**  
Sponsor  
**DR. HOMAYOUN MAHMOUDI**  
Dr. Mahmoudi is a school psychologist for the San Diego school system and is in private practice as a clinical psychologist.  
**November 5, 8:00pm**  
San Diego Baha'i Center  
6545 Alcala Krolla Drive (near USD)  
286-3909  
Free to the public, no donations accepted.

UCSD Events Office Presents  
**JULUKA**  
ONE NIGHT ONLY!  
The controversial South African band. Their music is a dynamic blend of rock and indigenous Zulu rhythms.  
November 6, Sunday, 8 p.m.  
Mandeville Auditorium  
G.A. \$7.00, UCSD St. \$5.00  
Tickets on & UCSD Box Office 452-4559

Every child knows the story,  
Every adult remembers...  
But Rossini makes it  
an opera-buffa romp.  
If it sounds  
like a  
fairy-tale,  
it is!  
**Cinderella**  
Sung in English  
Starring Ami Murray as Cinderella,  
with: Amy Burton  
Jane Shaulis  
John Aler  
Alan Titus  
Richard McKee  
Kenneth Cox  
Conductor Karen Keltner  
Director Robert Tannenbaum  
Civic Theatre 202 "C" St., San Diego  
October 29 at 8:00 p.m.  
Tickets: \$35, \$32, \$20, \$14, \$7  
**Hurry, book now**  
at the Civic Center Box Office or the TELSEAT outlet in your area. Charge now by telephone: (619) 236-6510, using MasterCard or VISA. Half-price rush tickets for senior citizens and students (with I.D. fare offered, as available, one hour before curtain of each performance.  
**SAN DIEGO OPERA**  
(619) 252-7636  
Don't miss the spectacular spring season of the San Diego Opera! Tickets for *Anna Bolena*, *Don Giovanni*, and *Carmen* are now on sale!

Come to Balboa Park's  
**HAUNTED MUSEUM**  
7 nights of Halloween thrills!  
Gates open 6:30 - 9:00 p.m., Oct. 27-31  
Admission \$3.00, 12 & Under \$1.50  
For information call 239-2001  
Presented by the KleeWyk Society to benefit Museum of Man.  
(Admission includes 78% tax deductible contribution)

**1983 SAN DIEGO VELODROME AUTUMN RACE CLASSIC**  
Friday, October 28th—7 P.M.  
Saturday, October 29th  
10 A.M. - 5 P.M. Preliminaries  
1 P.M. - Finals  
featuring—  
• Dave Grillo—1983 Pan American Gold Medalist  
• Mark Serrali—"Fastest American on Two Wheels"  
• Human Powered Vehicles  
Also—  
• 1st 100 fans on Friday receive a coupon good for a free Pizza Hut Personal Pan Pizza.  
• 1st 100 fans on Saturday receive a free San Diego Velodrome commemorative water bottle.  
• Free Race Across America Magazine to everyone!  
• Door prizes including a Murray 10-speed bicycle.  
• Admission—Adults—\$3.00 • Children under 12—Free • Morley Field, Balboa Park  
Call 298-1570 for further information  
Sponsored by Pizza Hut  
Hidden Valley Bicycle Club

**Only integrity is going to count...**  
**BUCKMINSTER FULLER**  
Intimate conversations about his life work via videotape  
**INTEGRITY DAY**  
A day to examine the power of your own integrity  
Facilitators:  
Jaime Snyder, grandson and founder of Friends of Buckminster Fuller Foundation.  
Barbara Marx Hubbard, futurist and author.  
Slideshow and environmental design exhibits inspired by Buck.  
Saturday, October 29, 1993, noon-5:00pm  
SDSU Montezuma Hall—Artes Center  
General admission \$5.00—students & seniors \$1.00  
San Diego Friends of Buckminster Fuller (619) 285-2386

**KGB-CIA DOUBLE AGENT**  
Dr. Vladimir N. Sakharov  
includes Wednesday, Nov. 10 at 8 p.m.  
in Montezuma Hall—Artes Center  
As a Soviet diplomat and KGB agent in the Middle East, 1967-72, Sakharov spied for the CIA. A specialist on inter-Arab affairs, OPEC and U.S. Soviet relations, he is one of the most highly respected experts on U.S.-Soviet intelligence.  
His topic is  
"The KGB and the CIA in the 3rd World"  
SDSU students \$2.00, other students \$4.00, general public \$4.00  
Artes Center Box Office and all ticket outlets. Sponsored by the AS Cultural Arts Board.

## READER'S GUIDE

at Ant. Bullock Park, 232-7491.

"Barrier Island Drama," an environmental work by Helen and Newton Harrison, is on display through November 15, Wenger Gallery, 4681 Cass Street, Pacific Beach, 434-4414.

New Paintings by Barbara Welden can be seen through November 15, Thomas Buhor Gallery, 7470 Girard Avenue, La Jolla, 454-0145.

Neo-expressionist Paintings, the work of Los Angeles artist Roger Herman and Carlos Almaraz will be on display through November 27, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Etchings of John Sloan, New York printmaker of the early 1900s, will be on display through December 4, San Diego Print Club, 320 G Street, downtown, 232-4884.

"Two Faces of India," 120-year-old photographs by Samuel Beane will be displayed with contemporary color work by Raghubir Singh, through December 4, Museum of Photography, Arts, Bullock Park, 232-5262.

"Tantira: A Cosmic Sign Language," paintings, sculpture, and ritual textile representing ancient

tantric art of India will be on display through February, Mingei Museum, University Towne Centre, 4405 La Jolla Village Drive, University City, 455-5500.

### Hex

(continued from page 1)

begins at the Sea World Pavilion on the KPRI Halloween Bash to benefit the Easter Seal Society gets under way. Trick-or-treaters must be at least twenty-one years old for this one. Or go dressed as your favorite Reagan appointee to the Halloween party sponsored by Friends of the Earth and the Center for Appropriate Technology, which celebrates the departure of James Watt. That's Saturday, October 29, 5:30 p.m., at the Center's offices, 3863 Hardy Avenue at SDSU (454-7867). The improvisational dance funsters at Dance Jam are holding their second annual Monster Jam with costume and screaming contests, Friday, October 28, 9:00 p.m., 3255 Fifth Avenue, Hillcrest (239-1713).

Just for the kids (twelve and under) there are Halloween parties and costume contests at College Grove Center, College Avenue at Highway 94, Sunday, October 29, 2:00 p.m. (583-7100); Seaport Village, Pacific Highway and Harbor Drive, downtown, Sunday, October 30, 1:00 p.m. (235-4013); and at Hamel's ocean-front stage on the beach at 704 Ventura Place, Mission Beach, Monday, October 31, 6:00 p.m. (488-5050).

The Armed Forces YMCA, 500 West Broadway, downtown (232-1133) is sponsoring a magic show for adults and kids, Friday, October 28, 7:00 p.m. They also have a haunted house to explore after the show. Other scary structures and eerie edifices have been set up by the Museum of Man in Balboa Park (239-2001) and the Campus Life service organization in a tent at Claremont Mesa Boulevard at Highway 805, both of which are open now through Monday, October 31, from 6:30 p.m. The Bancroft Community School plans to scare the socks off Spring Valley with their haunted

house, 8805 Tyler Street, one day only, Saturday, October 29, beginning with a party at 4:00 p.m.

— Bill Owens

### Indoors

(continued from page 1)

as they lose. The launch pad of Air Coryell is, as we have feared, as defenseless as the Beirut airport. Casualties are high. The seifs grumble. The saving spark of Jeffersonian enthusiasm (John's, not Tom's) now lights a rival city half a country away.

And Birnam Wood raps at the glittered door of Dunsinane, for the Sockers' indoor team — that unlikely bastard child of a welfare case — is about to begin its fourth season, and does so as champion of the last two leagues it has played in (NASL '81-'82, MISL '82-'83); as, perhaps, the finest indoor soccer team in the world, and as a possible

latter-day Macduff looking to knock the wheezing old guard of local sports off center stage.

Impossible! Consider the remarkable ease with which indoor soccer in San Diego has left the outdoor game in its dust (the older game so deadly a bore that insurance companies won't touch season ticket-holders who smoke). And in addition to showcasing the extraordinary athletes we expect to see in professional sports, indoor soccer offers a fresh, full-tilt, wide-open kind of choreography that Americans enjoy and demand more and more for their entertainment buck — a turning-up of the volume of action not unlike that which made the old AFL, with its free-wheeling offensives and high scoring games, an attractive alternative to the stodgier, slower paced NFL. Even in Europe indoor soccer has become a sport in its own right and has acquired a following — this on a continent where playing soccer indoors has traditionally been something one did when weather wouldn't permit the playing of the

## TO LOCAL EVENTS

ancient, beloved game outside.

Brash adolescent or serious contender, indoor soccer San Diego style will get under way Thursday and Saturday nights, November 3 and 5, with the Indoor Invitational Classic at the Sports Arena, a four team tournament that will include the Golden Bay Earthquakes, B.K. Hacken of Sweden, Newcastle K.B. United of Australia, and the home club, B.K. Hacken. The defending Swedish indoor champion, and Newcastle is considered the top team in Australia. Golden Bay,

bolstered by all-time scoring king Steve Zungul, will oppose San Diego this season in the NASL. The Sockers will return with most of last season's cast, including offensive wizard Julie Veece and last year's MISL MVP, goalie Alan Mayer. Golden Bay and B.K. Hacken will kick off the tournament at 6:00 p.m. on Thursday, followed by San Diego and Newcastle at 8:30. The losers will play for third place on Saturday at 6:00 p.m., and the winners will go for the gold at 8:30 that night. Also on Thursday night, America's

Cup skipper Dennis Ganner will be honored by the Sockers for his part in losing the Cup to Australia this summer, and then he will be installed as the honorary captain of the Sockers for their game against Newcastle. As if he hasn't had enough of the Aussies, more information is available at 280-GOAL.

— Stephen Helfner

### Good News!

(continued from page 1)

you know that they're going to perform on Sunday — "October 30 at four o'clock at the Fox Theatre downtown. What about it?"

"Well — maybe you can tell me — is the Reverend Graham going to be singing with the group? I know that he was one of the original members, and —"

What is with this lay limb of Satan? I said to myself, kicking back in my chair and chucking a cold cup of coffee into the trash. Why doesn't he call Brother Logan at the laundry of the base exchange in National City, or Brother Robinson at the aircraft groundwork station at North Island, or Brother Stacy at the post office in Encanto, or Brother Washington at the city Park and Rec. Department?

What does he think the Revelators are, deities or something? They're working men like the rest of us, but with a ministry in music — straight from the Southern tradition that took hand-clapping church music away from the hillside arbor meeting and brought it to the bluesy storefront churches in cities, creating an original style of musical worship: Truth with justice.

But all I said was, "Look — Reverend Graham is always invited to sing with the Revelators, but since he moved to Arizona he doesn't always make it. Last time his van broke down — you're probably the only one in town that didn't hear about that."

"I guess," said the voice, very meekly now. "Quit it, I told myself. Ease up on the guy. Some people aren't into gospel — that's all. 'Tell you what,' I said, smiling as hard as I could. 'I'll call Brother Logan myself and call you back.'"

"No," said the voice. "I'll go to the concert no matter what. Maybe I'll even get fifty of my friends together and arrange for a dollar discount on the five dollar ticket price. There's going to be a really full bill with the Revelators, the Community Angelical Radio Choir, the St. Stephen's Youth Choir, and Dazz Patterson and the New West Coast Singers."

"It's worth it just for the St. Stephen's Youth Choir," I said, really smiling now when I remembered that in two hours I'd be catching the 8:00 a.m. service in the white stucco church on Imperial Avenue. Oh Lord how that choir loves to sing!

"Well, I should leave you alone," said the caller. "Thanks for your patience with me. I guess I'm sort of —"

"You're fine," I said gently, and meant it. "But I don't know much about gospel."

"You will after the concert," I said. "Take it from me — 'Gospel' himself."

We laughed.

— Joe Applegate



## THE KLEZMORIM

"Hold onto your shoes—it's The Klezmorim!"

November 10, Thursday, 8 p.m.  
Mandeville Auditorium  
G.A. \$10.00, Stu. & Seniors \$8.00  
Ticketron & UCSD Box Office: 452-4559  
Presented by Center for World Music with support from UCSD Student Office & Calif. Arts Council.



## BALLOON RIDES CHAMPAGNE FLIGHTS

Enjoy an exhilarating and magical experience as you venture skyward where the birds soar, and float peacefully over the landscape. We will toast your adventure in traditional style with sparkling champagne and commemorate the event with a flight certificate. A FAA commercially licensed pilot & qualified crew ensure a memorable journey.

Morning & afternoon flights  
45min.-1 hr.  
San Diego North County Area  
CALL FOR RESERVATIONS  
AERIAL ADVENTURES  
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## Attention wizards & warriors.. elves & reindeer.

Want to be in a Christmas parade?

Be in the Christmas in the City Parade... San Diego's largest. Saturday, December 17th. The Wizard commands—call or be "zapped" 233-5227 (The crazier the entry, the better)



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**Scream in the Dark**  
OCT. 20-31 6:30 PM TO 10:00 PM  
CLAIREMONT MESA BLVD. AT 805  
RETHROW CAMPUS LIFE CENTER AND CENTER CITY DRIVE  
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## Sunlight over the Well

A Theatrical Tribute to the American Spiritual Adept  
Da Free John  
by The 1st Amendment Choir & Acting Ensemble



October 29, 8:00pm  
Brookside Masonic Temple  
3858 Front Street  
Donation \$7.50  
270-1743

"International New Age Festival"  
Friday - Sunday  
October 28-30th  
GROSSMONT  
Featuring over 50 acts  
including: The Revelators, The Community Angelical Radio Choir, The St. Stephen's Youth Choir, and Dazz Patterson and the New West Coast Singers.  
Partial proceeds to benefit the Cyclical Harmonic Foundation.  
C.C. The National City Center  
The National City Center  
Entry fee coloring  
books only for the kids.

UC SAN DIEGO  
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FILM SERIES  
1983  
THREE BROTHERS  
Three Brothers deals with the memories, recoveries, aspirations and fears of three men who have returned to their father's farm in Southern Italy to attend their mother's funeral.  
All films shown in original language with English subtitles  
November 1, Tuesday, 7:30 p.m.  
Mandeville Auditorium  
G.A. \$5.00, St. & Sr. \$3.00  
UCSD Box Office: 452-4559

THE SEARCH FOR MEANING IN ILLNESS AND CRISIS  
A workshop for health care and helping professionals WITH  
MURIEL JAMES  
FRIDAY, NOVEMBER 18  
HOLIDAY INN EMBARCADERO  
8:30 a.m. to 4:00 p.m. (lunch included)  
Provider application on file with the California Board of Registered Nursing for 6 contact hours.  
• Ways for "Healing the Healer"  
• Transform your Work  
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• Break Free of Negative Scripts  
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## READER'S GUIDE TO THE THEATER

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

**ABSD PERSON SINGULAR**  
The 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 desires of the play's six characters are real; they are also more repulsive 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 tango) between Neil Simon and Tennessee Williams. The play is set in three kitchens, during three consecutive Christmas parties, and the tension has always been how to stage it, since each act is quite different in tone and pace. At the Gaslamp Quarter Theatre, aided by a solid cast, director Will Simpson has found a satisfying

answer. Simpson has emphasized realism and dramatic irony, tactics generally associated with tragedy. Simpson's stresses don't overlook Ayckbourn's absurd (and often hilarious) outlook, however. Instead, they create a middle ground that balances both. From the start, the style suggests Ayckbourn meant his play to be performed. The result is a well-acted, intriguing production of a play at once very funny and deeply compelling. One laughs, loudly, and then wonders why, because the play also exposes the underside of laughter. With one exception, Simpson's cast is first-rate (on opening night actor Jim Holcomb was so inaudible it seemed his character had laughing). Ayckbourn's three couples at the three parties are a cross-section of the British middle class. And James A. St. Paul, Parker Tenney, Kit Goldman, Nicholas Gernowicz, and Donna Walker effectively capture the floor (and the despair) of this socially rigid group. Each actor becomes a focus of irrepressible passions, too blinded by his or her own light to see the humor and the underlying seriousness of the situation. *Abderson Singular* is ultimately a

disquieting play, but the fine ensemble efforts of these actors create this tonality with remarkable harmony. (Sm.)  
Gaslamp Quarter Theatre, through December 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 Gallery Theatre offers the comedy/drama by Michael Walker (author of *Moonchildren and Lovers*) for late-night theater audiences. Perry is a virgin, and he envisions his roommate Frank's many tales of amorous conquest. Then Dele enters their apartment and bullies his way into their lives. Dele is a "real ladies man." Twiss Ross directs the production. Members of the cast are Wayne Thibault, Michael McGroarty, Alan Craig Dillman, Cary Lynn Wall, and Robert Blongren. (Sm.)  
Marquis Gallery Theatre, through November 5, Friday and Saturday at 11:00 p.m.

**BARFOOT IN THE PARK**  
The San Diego Community Theatre is staging the Neil Simon comedy about an unlikely pair of newweds. Corie and Paul have just moved into their first apartment, where the attractions of their courtship may soon give way to their fundamental differences. Herb Nector directs the production. Members of the cast are Terry Mulvey, Deborah Brink, Louise Hudson, Jim Williams, Henry LeClair, and George J. Rego. (Sm.)  
San Diego Community Theatre, 10025 Los Ranchos, Lakeside, Friday, October 28 through November 20, Friday and Saturday at 8:00 p.m., Matinee Sunday, November 6 and Sunday, November 20 at 2:00 p.m. For information call 448-5673.

**BROOKLYN SAURUS AND PORCH**  
The Adams Avenue Theatre Festival opens its six-play series with two one-acts. Sanford Wilson's *Brooklyn Saurus* is the character portrait of a middle-aged woman who sells antiques and faces growing old alone. A visiting repertory promises to change

all that. Cast members are Connie Collier, Mark Lynn and Megan West. (Sm.)  
Adams Avenue Theatre, 3325 Adams Avenue, Normal Heights, through November 16, Tuesday and Wednesday at 8:00 p.m., Matinee Sunday, November 6 at 2:30 p.m. For information call 284-1932.

**THE CAINE MUTINY COURT MARTIAL**  
The Coronado Playhouse presents the Navy courtroom drama by Herman Wouk, which he adapted from his novel, *The Caine Mutiny*. A lieutenant is on trial for relieving his captain of command on the grounds that the captain was "psychopathic in a civil." Thomas J. McCarty directs the production. Members of the cast include Harry Burnett, Jim Johnston, Peter Tawers, Gary Wright, Doug Smarsh, Joe Bob Harvey, Brett Weiss, Dennis McDougall, Richard Clamen, Harry Hardaway, Barry Reikon, and Mike Sydnor. Harry Burnett is the set designer, and John Bryan Davis is the costume designer. (Sm.)  
Coronado Playhouse, through November 26, Thursday through Sunday at 8:00 p.m.

**CHARLIE AND THE CHOCOLATE FACTORY**  
The San Diego Junior Theatre opens its thirty-sixth season with Roald Dahl's popular children's tale—about magical factory workers who work in rhyme as they make candy—adapted for the stage by Tisha Cuffio and Paul Russell. Members of the cast, directed by Russell, include Philip Jones, Chaper Penson, David Cull, Brian Brown, Leslee Stene, Becky Deconway, Amy French, Christine Windham, Jay Dwyer, Bill Daly, and Polly DeBucca. The set is designed by N. Olson. The costumes are by Marilyn Pines, and the lighting is by Tony Chambers. (Sm.)  
Casa del Prado Theatre, Balboa Park, through November 6, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m., Matinee Sunday, November 6 at 4:00 p.m.

**THE CRUCIBLE**  
MiraCosta College opens its 1983-84 theater season with the drama by Arthur Miller about the Salem witch trials of 1692, during which nineteen men and women (and a dog) were taken for witchcraft and hanged at Salem harbor. As is well known, Miller intended *The Crucible* to be an allegory representing the hysteria of the search for communists in this country by the House Committee on Un-American Activities in the Fifties. Joseph Sawney directs the production, assisted by Angela Chapman. Members of the cast include Rick White, Maureen Simpson, Robert W. Luster, Anne-Marie, Joseph Chalm, Tina Albom, Shere Duono, and Allen Yates. (Sm.)  
Little Theatre, MiraCosta College, through October 29, Thursday through Saturday at 8:00 p.m.

**THE FANTASTICS**  
The San Diego City College Theatre presents the popular musical, by Tom Jones and Harvey Schmidt, about love, romance, and the delusional results when these are seen in the light of common day. Lynne Saville directs the production. Members of the cast include Anita J. Haglund, Marc A. Richard, David Carmichael, Marc Head, John R. Zawacki, Mary Barrett, and J. Reynolds. Carolyn Tessler is the musical director, and Rob Norberg is the lighting designer. (Sm.)  
San Diego City College Theatre, through November 5, Thursday through Saturday at 8:00 p.m., Matinee Sunday, October 30 at 2:30 p.m., October 30 at 2:30 p.m.

**FIDDLER ON THE ROOF**  
The Fine Arts Players present the popular musical based on the stories of Sholem Aleichem. With books by Joseph Stein, music by Jerry Bock, and lyrics by Sholom Hershovitz, Fiddler tells the story of a devout Jewish family living in a small town in Poland in the years before 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," "Matchmaker," and "If I Were a Rich Man"—is directed by Scott Kinsley. Grant Thomas is the musical director. A luncheon buffet precedes the show. (Sm.)  
Fine Arts Players, through November 7, Friday through Saturday at 8:00 p.m., Matinee Sunday at 2:30 p.m. For information call 230-2945.

**HOT FLASHES**  
And that they are. This women's improvisational comedy group, made up of Maureen Gaffney, Maggie Gillette, Sheri Olson, and Robin Samuels (and featuring Sue Palmer on piano), is adept at both humor and seriousness, often providing fresh new slants on contemporary issues. Recently returned from a tour of California, the group combines improvisational games, songs, and written sketches. And their material, both improvised and scripted, is genuinely funny. It is also, on occasion,

both insightful and moving. (Sm.)  
Old Town Opera House, through November 12, Friday and Saturday at 8:00 p.m., Thursday, November 3 and Thursday, November 10 at 8:00 p.m. For information call 298-0092.

**IN THE MATTER OF J. ROBERT OPPENHEIMER**  
by Heinar Kipphardt  
Brilliant physicist, American patriot. In 1945, he fathered the atomic bomb. In 1954, he was declared a traitor.  
sandiego repertory theatre  
1620 Sixth Avenue  
238-8025  
Tickets \$8.50-\$11.00, 1/2-price hot hit 4:30-6:30pm  
day of performance only.  
Through November 27.

**OLD GLOBE THEATRE**  
Sponsor: Edison Centre for the Performing Arts  
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SANDIEGO  
FESTIVELY  
James McQuay Producer/Executive  
George CARLIN  
Wednesday, November 2  
7:00 PM  
Tickets: \$18.50  
10 PM SHOW ADDED  
PAT PAULSEN  
Thursday and Friday,  
November 3 and 4 8:00 P.M.  
Tickets: \$15.50  
ROBERT KLEIN  
Saturday,  
November 5  
8:00 P.M.  
Tickets: \$17.50  
Featuring each evening: (Nov 2-5)  
Dr. Flameo — Blake Clark  
— Maureen Murphy  
PAUL RODRIGUEZ  
Saturday, November 5 2:00 P.M.  
Outdoor Festival Stage  
Tickets: \$13.50  
Featuring Willy Tyler and Lester. Hot Flashers

All performances are held in the Old Globe Theatre (with the exception of the November 5, 2:00 P.M. performance).  
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profound ambiguities that arise in spite of the author's stance. Jacobo's Oppenheimer presents us with a number of conflicting views about the man (a Prometheus genius or a "new kind of traitor"?), about moral responsibility, and about clearing allegiances (loyalty to friends versus loyalty to the state; scientific freedom versus the materials implicit in government grants for research). The play is also about the forces which the tempo of the times can reverse the findings of a previous decade (is nuclear war the "deterrent" to the "Red scare" of the mid-Fifties? Oppenheimer was deemed a traitor). Jacobo has also added visual pictures that contribute effectively to his overall aims. Matthew Elzer's "triple design"—slides, photos, and films of massive buildings blown away like toothpicks, phantasmagorical clouds, and scorched cities—appear on the new wall throughout the investigation. The effect of these images, when

juxtaposed with the comparatively rational procedures in the courtroom, is cumulative. As a actor John Nathan's performance as Oppenheimer. In almost unseen ways, Nathan shows us that Oppenheimer, who had known fully heights few knew ever experience, is about to plummet toward an equally unrelatable bottom. Unlike most good theater, the Rep's first-rate production doesn't have audiences at the edge of their seats. It hits home elsewhere, in startling, often unforgettable ways. And "knowledge is the deterrent" to our nuclear decision, as Jonathan Schell argues in *The Fate of the Earth*, then Kipphardt's play originally produced in 1964, still has the power to make important contributions to our ongoing education. (Sm.)  
San Diego Repertory Theatre, 54th Avenue, Playhouse, through November 27, Thursday through Sunday at 8:00 p.m., Matinee Sunday, November 6 at 2:30 p.m.

**GARY SHANDLING**  
Wednesday, November 16 8:00 P.M.  
Tickets: \$15.50

**MURRAY LANGSTON**  
(The Unknown Comic) 8:00 P.M.  
Wednesday, November 9  
Tickets: \$15.50

**DON NOVELLO**  
(Father Guido Sarducci)  
Thursday, November 10 8:00 P.M.  
Tickets: \$15.50

**RICH HALL**  
("Not Necessarily the News")  
Friday, November 11 8:00 P.M.  
Tickets: \$15.50

**DAVID STEINBERG**  
Saturday, November 12 8:00 P.M.  
Tickets: \$17.50

**SHELLEY BERMAN**  
Saturday, November 19 8:00 P.M.  
Tickets: \$17.50

**PHYLLIS DILLER**  
Sunday, November 20 8:00 P.M.  
Tickets: \$17.50  
Featuring Bill Maher, Keenan Ivory Wayans, Charlie Hill

Tickets available at the Old Globe Theatre in Balboa Park and at all Ticketron Agencies.

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# READER'S GUIDE TO THE THEATER

Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

## JOURNEY TO THE EARTH AND BACK AGAIN

The Magic Machine — the only one-round, professional theater company for children in San Diego — opens its new season with an original fairy tale, by Alan Stryker and John A. Martin. During performances of Journey, the audience is encouraged to participate in the telling of the story and, at times, to direct the action of the play as well. (Sm.) Old Town Opera House, through November 13. Saturday at 1:00 p.m., Sunday at 1:00 a.m. and 1:00 p.m. For information call 229-9191.

## THE KRAMER

Reviewed this week

(Bowery Theatre, through November

27, Thursday through Sunday at 8:00 p.m.

## LOS SOLES TRUNCOS ("THE FANLIGHTS")

Rainy-Mat, the bilingual performance component of the Old Globe Theatre, presents the Rose Menzies drama as the fall production for the 1983 season. The play is set in a deteriorating mansion in San Juan, Puerto Rico, where three sisters have lived nearly half a century in self-imposed isolation. Their home and way of life are doomed to disappear, victims of urban renewal in the 1950s. Jorge Huerta and William Verich co-direct the production, which will be performed alternately in Spanish and in English on different evenings. Cast members are Irene De Bar, Lillian Garrett, and Anita Hamilton. (Sm.) Casius Center Center Stage, through October 30. Spanish language performances: Friday, October 28 at 8:00 p.m. and Saturday, October 29 at 2:00 p.m. English language performances: Thursday, October 27, Saturday, October 29, and Sunday, October 30 at 8:00 p.m. Matinee Sunday, October 30 at 2:00 p.m.

## MAN OF LA MANCHA

The United States International University's School of Performing Arts offers the 1960 musical — music by Mitch Leigh, lyrics by Joe Darion, book by Dale Wasserman, based on Wasserman's television play *I, Don Quixote*, and adapted from the novel by Miguel de Cervantes y Saavedra. Jack Hyatt directs the production. Members of the cast include Ed Hollingsworth as Cervantes, Don Quixote, Jim Vaughn as Alonso, and Brenda O'Brien as Aldonza, and Eugenio Edwards as Antonio. The scenic and lighting designs are by Steven Sloan, the musical direction is by Kerry Duce, and the choral direction is by Roy Moe. (Sm.) Zable Hall, United States International University, through October 29. Thursday through Saturday at 8:00 p.m. Matinee Sunday, October 30 at 2:00 p.m.

## THE MIRACLE WORKER

The San Diego State University Theatre for Young Audiences presents William Gibson's Pulitzer Prize-winning drama about a few crucial weeks in the real-life story of Helen Keller and her teacher Anne Sullivan. Nearty

blind herself. Sullivan attempts to break through the barriers of Keller's deafness and blindness to rescue the child from an inner labyrinth of pure silence. Margaret McKinnon directs the production. Anne Adams is Helen Keller, Paula Gray is Anne Sullivan, and Craig Koven and Susan Dewary play Keller's parents. The scenic and lighting designs are by Jerry Dunn, and the costumes are by Lois Wetzel. (Sm.) Main Stage Theatre, San Diego State University, through October 29. Thursday through Saturday at 8:00 p.m.

## MURDER AT THE VICARAGE

The North County Community Theatre offers the popular Agatha Christie mystery. The most unpopular man in a small British town is killed, and literally everyone in the area is a possible suspect — not the least of whom are the victim's wife and her lover. It is up to Miss Marple to solve the mystery. Dennis McFarley directs the production. Members of the cast include Dan McCook, Theresa Cassidy, Brad Chapman, Kathleen Hogneman, Terri Ellis, Rodney Felix, Bob Pasche, and Leslie Ann.

## SWARTZ (Sm.)

North County Community Theatre, 1350 East Vista Way, Mesa Vista Shopping Center, Vista, through November 6. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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## THE MUSIC MAN

The Lawrence Welk Village Theatre's production of the classic musical by Meredith Willson — directed by Michael Howard and choreographed with equal inspiration by Jim Christian — is empty where it should

## Adams Avenue Theatre Festival

### Waiting for the Parade

by John Murrell  
Performances Thurs. - Sun. 8:00 p.m.  
Sunday matinee 2:30 p.m.  
— plus two one-act plays —  
by  
Lanford Wilson  
Performances Tues. & Wed. 8:00 p.m.  
by Jeffrey Sweet  
& Jeffery Sweet  
Performances Tues. & Wed. 8:00 p.m.  
Adams Avenue Theatre  
3325 Adams Ave., 284-1392  
Tickets \$5.50 general, \$4.50 students, seniors and military

### Bronto & Porch

by Lanford Wilson  
Performances Tues. & Wed. 8:00 p.m.

### Adams Avenue Theatre

3325 Adams Ave., 284-1392  
Tickets \$5.50 general, \$4.50 students, seniors and military

be full. One of its two major problems is actor Gary Giocorno's indifferent performance as Harold Hill, the fast-talking salesman who leads River City, Iowa by hurricane. Neither a convincing terrorist nor a compelling lover — of music or of Marian the librarian (played by a competent but distant Rebecca L. Renshaw) — Giocorno is ingenuous. He gives a rote performance as the town's mayor rather than expends the energy necessary to make the role and, thus, the show itself, come to life. And when it comes time to strike up the band, the Welk big-band unit couldn't light a sparkler. Not that they don't. At 7:00, of David Coven for a live band, the Welk orchestra is a credit to the production. Cast members are Mary Egan, Gillian Hales, Bill Brinkfield, Lawrence Theis, Mike Lynch, Judy King and Dick Gannon. The set is designed by Henry A. Swanton, and the costumes are by Janet Nichols. (Sm.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, through November 19. Friday and Saturday at 8:00 p.m. For information call 466-1710.

**THE SOUTHWEST CORNER**  
The Alpha Omega Players begin their thirty-sixth season with the comedy-drama, by John Cecil Healy, based on the play by Mabel Walker. The play is set in rural Vermont, where Maria Elder, the last of her family line, lives alone in her ancestral home. Hearing 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? Pat Smith directs the production. Cast members are Mary Egan, Gillian Hales, Bill Brinkfield, Lawrence Theis, Mike Lynch, Judy King and Dick Gannon. The set is designed by Henry A. Swanton, and the costumes are by Janet Nichols. (Sm.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, through November 19. Friday and Saturday at 8:00 p.m. For information call 466-1710.

**WAITING FOR THE PARADE**  
As part of its Adams Avenue Theatre Festival, the Progressive Stage Company presents Canadian playwright John Murrell's drama about World War II, as seen from the eyes of the women left behind "to wait and work for their men." Carlos X. Pena, who has also directed the set and lighting, directs the production. Members of the cast are Susan Vender, Mildred Sutton, Sandra Eager, Floren Lovino, and Bekki Vallen (who is to be remembered for her touching portrayal as the waitress in the Bowery Theatre's recent production of *When You Comin' Back, Red Ryder?*). (Sm.) Adams Avenue Theatre, 3325 Adams Avenue, Normal Heights, through October 27 through November 19. Thursday through Saturday at 8:00 p.m. Matinee Sunday, October 30 and Sunday, November 13 at 2:30 p.m. For information call 284-1392.

**WAIT UNTIL DARK**  
The La Jolla Stage Company opens its new season with the thriller, by Frederick Knott, about a young blind woman who finds herself caught in her apartment with a group of men whom she can't tell if she should trust. Mack Owen directs the production. Members of the cast include Susan Thompson, Martin Kasper, Kenneth Coulson, Kenneth Enright, Bobby Baker, and Michael Landay. (Sm.) La Jolla Stage Company, through November 6. Thursday, October 27 through Saturday, October 29, Friday, November 4 and Saturday, November 5 at 8:00 p.m. Matinee Saturday, November 5 and Sunday, November 6 at 2:30 p.m.

**THE ROBBERS' BRIDGE**  
The Mesa College Theatre opens its fall season with the musical, by Alfred Uhry and Robert Waldman, about life in the Mississippi Territory at the end of the 1700s. The play follows them through two and a half decades of changing American manners, mores, and attitudes. Frank Wayne, executive director of the Fiesta Dinner Theatre, directs the production. He has cast the husband-and-wife acting team of Stewart Moss and Marlene McAndrew in the roles of George and Doris. The set for the production has been designed by Robert East. (Sm.) Fiesta Dinner Theatre, through November 13. Tuesday through

**SAME TIME, NEXT YEAR**  
The Fiesta Dinner Theatre is staging Bernard Slade's witty comedy about Doris and George, two married people — but not to each other — who carry on an affair one weekend each year, for twenty-five years. The play follows them through two and a half decades of changing American manners, mores, and attitudes. Frank Wayne, executive director of the Fiesta Dinner Theatre, directs the production. He has cast the husband-and-wife acting team of Stewart Moss and Marlene McAndrew in the roles of George and Doris. The set for the production has been designed by Robert East. (Sm.) Fiesta Dinner Theatre, through November 13. Tuesday through

the candy counter of a South Philly five-and-dime, where she works. Each scene carries emotional scars from previous relationships. But, in Rose's cluttered apartment, where the play begins, they express them in opposite ways. Cliff can 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.

Matrimony's play combines two diverse personalities and blends them out 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? Pat Smith directs the production. Cast members are Mary Egan, Gillian Hales, Bill Brinkfield, Lawrence Theis, Mike Lynch, Judy King and Dick Gannon. The set is designed by Henry A. Swanton, and the costumes are by Janet Nichols. (Sm.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, through November 19. Friday and Saturday at 8:00 p.m. For information call 466-1710.

**Y LA MUJER VIENTE CANTANDO ("AND THE DEAD COME SINGING")**  
For one performance only, El Teatro de La Esperanza de Santa Barbara will perform its newest musical drama, *A college of music, dance, drama, and poetry, the work tells the history of the Chicano, Mexican, and Latino-American experience, in particular the experience of La Mujer (woman) and her contributions to the "topic of La Raza." The dramatic musical also indicates a new, experimental direction for Teatro de La Esperanza, moving away from conventional dialogue toward a new emphasis on spectacle. (Sm.) Centro Cultural de La Raza, 2004 Park Boulevard (in Balboa Park's Pepper Grove), Monday, October 31 at 7:30 p.m. For information call 235-6135.*

**YOU CAN'T TAKE IT WITH YOU**  
For its first production, the newly formed University City Community Theatre presents the classic comedy, by Kaufman and Hart, about the Vanderhoof household, where the family (and many friends) is a manager of enthusiastic eccentricities, each of whom is devoted to play, to hobbies, and to the little child within themselves. Frank Doyle directs the production. Members of the large cast include Deborah Chandler, James Butler, Lori Jean Wood, Ted Buffington, Deborah Durand, Bill Farber, and Michael Gardner. The set is designed by Dennis Drake, and the costumes are by Cara Barnes, and the lighting is by Jim Montenegro. (Sm.) Standley Junior High School, Auditorium (corner of Governor Drive and Rialto Avenue), University City, through October 30. Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 452-8556 or 453-4455.

## UCSD University Events presents



## THE CRADLE WILL ROCK

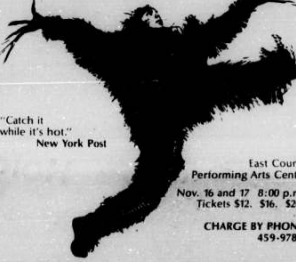
personal appearance by John Houseman

November 9, Wednesday, 8:00 p.m.  
Mandeville Auditorium  
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A Dirty Little Piece  
By Michael Weiler  
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Curtain  
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**A World Premiere Musical!!**  
**JOURNEY**  
October 21-November 19  
book by Robert Smyth, music by James Ward  
If you experienced last season's critically acclaimed production of *Godspell*, you won't want to miss this. Fasten your seat belts, hold on tight and join Jim Mackenzie on a fanciful flight of adventure.  
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Reviewed this week  
**THE BOWERY THEATRE**  
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"Rock solid production!"  
Hillard Harper, L.A. Times  
"More subtle, but just as deadly [as Red Ryder]"  
Wetton Jones, S.D. Union

**Marquis Public Theater**  
and  
**RESTAURANT LE MONTMARTRE**  
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**"An Evening Out"**  
Act I  
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Seating 6:00 p.m. please  
Your dinner will include soup or salad, choice of brochette of beef, poulet Montmartre or baked red snapper, accompanied by rice or baked potato, vegetable du jour, bread & butter, dessert and beverage (generously not included).  
Act II  
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**R.S. YOUR CAT IS DEAD**  
A delightful comedy by James Kirkwood, 8:00 p.m.  
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**THE DRAMATIC DIFFERENCE**



## 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 92108 or call 231-7821. Friday before 5:00 p.m.

Chaka Khan has a voice that could shatter the Memorex glass from across the street. It's a rock-ribbed, fibrous instrument of such independent men that in Khan's case it might be wondered if the voice possesses the singer, rather than vice versa. There is a risk inherent in owning such an instrument. A strong voice, like a strong cologne, can overpower to the point of ineffectuality if applied too freely. Ideally, each must be tossed in measured doses so that they speak more of what is concealed than of what is readily perceptible. Too many vocalists confuse forcefulness with potency, and one tires quickly of them. Like dates who recite detailed personal resumes over an inaugural meal, such vocalists disclose too much too soon and leave the listener with little motivation to investigate further. An exciting vocalist is one who teases by periodically patting the bulge beneath his coat's breast pocket, so that while what is hidden may in fact be no more menacing than a flask or a pack of cigarettes, in the observer's mind it gradually assumes the outline of a small cannon. It's the element of potential surprise, of an



CHAKA KHAN

unknown reserve of power that keeps a listener attentive. Perhaps because she seems to understand these differences—or at least performs as though she does—Khan has been my favorite female vocalist for a number of years.

Only occasionally does Khan reach for the reserve to which she alludes in the course of a song, but when she does the firepower is sufficient to boost her well beyond the emotional range of any vocalist extant. Not since the prime years of Aretha Franklin has a singer worked the tension-and-release game

this well. And that's no accident. Like Franklin, Khan doesn't merely sing a song, she listens to it, reads it, pushes past its pretenses to liberate and transcend its true value—however great or small—to the listener. This process takes talent but it also takes patience, a willingness to probe insistently for a song's nerve rather than get caught up in the sound of the drill. And when she has found it, when she has sifted through the emotional rubble to arrive at the heart of the matter at hand, Khan's voice rises in a joyous wail that can

raise the hairs on one's neck. A perfect example of this effect can be found in Khan's performance of the song "Got to Be There," from her most recent (and best), self-titled album. This soulful ballad begins innocently enough with Khan cooing that she's "got to be there in the morning" when he says hello to the world. The song, and Khan's vocal, build in intensity as she limns the emotional bond that exists between her and her lover, reaching several seemingly unsurpassable peaks as the initial, comforting affirmation gives way to a deeper truth ("When I look in his eyes/ I realize that I need him sharing the world/ beside me..."). When it appears that Khan couldn't possibly wring more from the song (a point at which a lesser singer would consider the job done), she instead opens the floodgates with the last line, which is broken by a long, dramatic pause before Khan pierces the stratosphere with a note meant more for a dog's than a human's aural capacity ("I've got to be there so you know/ that when he's with me, he's... whole!").

As much as Chaka Khan captures Khan's vocal mastery, it also exemplifies the eclecticism that separates her from other world-class singers. Hers is not merely a dilettante's fascination with diversity. In bringing an array of styles into her repertoire, Khan seeks not as much to cover all the bases as

to uncover them, to pull various musical forms from their pigeonholes and dress them in her own funky frippery. In addition to the abovementioned ballad, then, Chaka Khan offers up tempo dance tunes ("Barin' It Up" and "Pass It On"), a slower funk duet with Rick James ("Slow Dancin'"), a medium-tempo tune that opens with a bluesgrass fiddle and jew's harp ("Best in the West"), a bebop melody that treats jazz classics by Tad Dameron, Lou Stein, Thelonius Monk, Charlie Parker, Dizzy Gillespie, and John Coltrane as though they were meant to be funkified (purists will harumph here), a pop/funk piece that hints at the kind of material Joni Mitchell might be doing these days had she experimented with funk and not jazz ("Twisted"), and a melodic funk song that sounds like (but isn't) one of those Earl Klugh/Bob James collaborations ("So Not to Worry").

It is this determination to interpret diverse forms that prompted Khan to seek a solo career after several prosperous years with her first band, Rufus ("Tell Me Something Good," "Once You Get Started," "Sweet Thing"). A rambunctious sort with an appetite that encompasses many musical cuisines, Khan has lent her ample skills to a number of recording projects by artists with whom she would seem to have nothing in common (e.g.,

(continued on page 14)

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(continued from page 12)

Stephen Bishop, and there appears to be no limit to her imagination in choosing idioms that could benefit from the Khan touch. Voluptuous, exotically beautiful, with a mischievous sense of humor and a voice whose buoyant sexuality elicits a near-rapturous response from an audience, Khan has it all — and uses it. She'll be at the Fox Theatre Wednesday night on a bill with *Risque*.

I don't suppose that there are too many of you with even a

passing interest in popular music who missed Motown's twenty-fifth anniversary television extravaganza a few months back. The more perceptive of you must also have noticed that these artists to whom Motown and chairman of the board Berry Gordy, Jr. owe the greatest debt, those who were responsible for that label's very survival — let alone its unprecedented success — were given the least amount of time to perform on the show. Although I'm sure it wasn't intended to slight the acts in

question, the resulting tribute to such stellar performers as the Supremes, Miracles, Martha and the Vandellas, Marvelettes, Temptations, and Four Tops, and conversely the attention and hoopla accorded such foundlings as High Energy and DeBarge, underscored Motown's recognition of a basic commandment of business: Thou shalt promote only those who make thee thy daily bread. As great as they were in their day, and as much money as they may have reeled into the Motown coffers, those older acts

no longer consent the present, and certainly do not figure in the future of that label. And so Gordy seized the opportunity to expose a couple of green acts — in whom he and his empire had a considerable investment — to a world audience lured into watching by the promise of seeing the older groups perform again.

As crass a promotional move as that may have been, it worked, especially in the case of DeBarge, whose showcase song, "All This Love," went on to become a huge hit for the

company. But the scheme backfired in a perhaps unforeseeable way. By pitting the present Motown hopefuls against their predecessors, Gordy unwittingly confirmed that his label's glory days ended with the Supremes, since the unavoidable comparison of the new to the old Motown acts must surely be answered with a rather rigid thumb being aimed groundward for the challengers, and then skyward for the old regime. That point may be moot for the marketing department at

(continued on page 16)

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(continued from page 14)

Motown, but the relative superiority of Motown's one-time stable of headliners was not lost on the television audience: many of those members may have felt a rekindling of interest in those former hitmakers. At last that's what some of those acts are counting on, judging from the number of them who have taken to the road in the aftermath of the television special.

This week, two of Motown's greatest groups will appear in San Diego on the same bill. The Temptations and the Four Tops cannot be regarded in the same light as which they were held fifteen years ago, since each group has undergone personnel changes (at last Levi Stubbs is

still fronting the Tops), has grown older and less active, and has long since been stripped of the hitmaking support apparatus that Motown utilized to make them successful. This appearance, then, is for fun and profit—the fun of performing all those Motown classics with which they are still associated, and the profit to be derived from the nostalgic connection those songs make with an audience that is also older and less active.

My main concern here is that the two groups will perform shortened versions of their familiar songs, or minimize them by bunching them in speeded-up medleys. In any case, herewith is a shopping list of songs that most in attendance tonight at the Fox Theatre will have long ago

committed to memory. For the Temptations: "The Way You Do the Things You Do," "My Girl," "Get Ready," "Ain't Too Proud to Beg," "Beaumont's Only Son," "Deep," "I'm Losing You," "I Wish It Would Rain," "Cloud Nine," "Just My Imagination," and "Papa Was a Rolling Stone." For the Four Tops: "Baby, I Need Your Loving," "Ask the Lonely," "I Can't Help Myself," "It's the Same Old Song," "Ain't That Love," "Shake Me, Wake Me," "Reach Out, I'll Be There," "Standing in the Shadows of Love," "Bernadette," "Seven Rooms of Gloom," "I'll Turn to Stone," and "You Keep Running Away."

In other concerts this week, Les Dudek and John Scott are at the Belly Up Tavern tonight,

Thursday; Friday's shows include the Waitresses, Joey Harris and the Speedsters, and Animation at the Spirit; Tom Scott at Humphrey's for two shows; and Jimmy Buffet at SDSU's Open-Air Amphitheatre in the first night of a two-night engagement that finds him at Humphrey's on Saturday for two shows. Also on Saturday, a fusion guitarist's dream comes to pass as Al DiMeola, John McLaughlin, Paco DeLucia, and former Progs guitarist Steve Morse appear together to perform their classical/jazz hybrid at SDSU's Open-Air Amphitheatre, and Norm Norman plays the Spirit; Kissing the Pink will perform at SDSU's Backdoor on Sunday night.

The Temptations and the Four Tops: Fox Theatre, tonight, Thursday, 7:30 and 10:30 p.m., 720 B Street, downtown, 235-4203. Les Dudek and John Scott: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. The New Presidents, Truth, and Modern Art: Hotel San Diego Continental Room, Friday, October 28, 9 p.m., 339 West Broadway, downtown, 234-0221. The Waitresses, Joey Harris and the Speedsters, and Spirit, Friday, October 28, 9 p.m., 1130 Buena Vista, 276-3993. Tom Scott: Humphrey's, Friday, October 28, 6:30 and 9:30 p.m.,

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**9IX Night,**  
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**COLLEGE HAPPY HOUR OF THE '80s**

254 drafts, fun, music, and fabulous prizes, followed by



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Friday, October 28



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Saturday, October 29



Sunday, October 30

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Monday, October 31

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Wednesday, November 2

**JOHNNIE ALMOND RHYTHM REVUE**



Thursday-Saturday, November 3-5



**Ron Belton Band**

To All Rodeo Clientele. We'd like to thank you for your patronage during the last month when we chose not to advertise with this publication. We made the decision because we strongly disagree with its basic editorial policy. Despite this ongoing disagreement, we feel we owe it to all of you to be informed of what transpires here at the Rodeo. Thanks for your continued support. The Management

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

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**JERRY JEFF WALKER**



Thursday, November 17 and Sunday, November 20

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Tuesday, November 22

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One show only—9 pm

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**GREGG ALLMAN BAND**  
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TICKETS MAY BE SUBJECT TO SERVICE CHARGE PRESENTED BY CHIP WILSON, STAGE GEMS



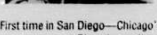
**KING BISCUIT BLUES**

Thursday, Friday & Saturday  
Spirit-lifting blues



**THE BEAT FARMERS**

Tuesdays: Head-buttin' Rockabilly  
Hayseed Boogie Bug-eyed Ballads



**FENTON ROBINSON**

First time in San Diego—Chicago's own  
Blues jazz guitar genius. Wednesday, November 2.

Coming Wednesday, November 9: **THE DYNATONES**

**MANDOLIN WIND RESTAURANT**  
308 University Ave., Hillcrest 297-3017



An Evening With  
**GEORGE WINSTON**

SOLO JAZZ PIANIST

Wichita Hill Recording Artist

**California Theater**

1122 Fourth Avenue

San Diego

**FRIDAY,  
NOVEMBER 18, 1983  
8:00 p.m.**

Tickets \$9.00/\$8.00

Tickets Available At:

The Old Time Cafe  
1464 No. Hwy. 101  
Leucadia, CA 92024  
(619) 436-4030

ALL  
**TICKETRON**  
OUTLETS

**TICKET CHARGE LINE  
& INFORMATION (619) 436-4030**

TIM MAZE PRESENTS WITH 9IX  
**GANG OF FOUR**



**PLUS SPECIAL GUESTS  
MONDAY • NOV. 14 • 7:30 PM**



8th & Beech • Downtown  
Tickets \$10.50 advance • \$11.50 day of show  
Available at Ticketron, Off The Record, Lou's Records & Stiff Competition

**Belly Up**  
141 SOUTH CEDRO / QUE / OLINDA BEACH CA 92025

**THIRD EAR RECORDING STUDIO**  
offers high quality live & 8 track recording. Call Malcolm Falk 481-8140 after 11 am

**Tonight: Thursday, October 27 9 pm**  
Tickets available at Belly Up Tavern & Ticketron outlets.

**LES DUDEK**  
with guest **JOHN SCOTT**  
Warning: This concert is scheduled for those whose experience are for screaming, not truly Rock n Roll. "Take us to the prom, we're a new guitar band made in a month through other studio sessions. We are scheduled with The Rhythm Kings. See tonight and drive home to get a new guitar. We'll be the new sound!"

Friday, October 28 9 pm  
Caribbean Rock & Roll with **REBEL ROCKERS**

Saturday, October 29 8 pm  
Special benefit to **GAB GARCIA**  
"CANDLELIGHT TALL COTTON PALMERS BARRIE CUMMINGS & THE BLACK SLACKERS BAND"  
A fund raising for a close friend

Saturday, October 29 9 pm  
Rock n Roll with **The James Harman Band**  
with guests **THE HURRICANES**

Sunday, October 30 6 pm - 4th Style Big Band Swing  
**THE CHICAGO 15**  
8 pm - Rockin' Rhythms & Blues  
**THE RHYTHM KINGS**

Monday, October 31 8 pm - Giant across  
**CHARGER FOOTBALL**  
9 pm - 9TH ANNUAL HALLOWEEN MASQUERADE BALL  
\$30 in prize money for best costume!

Music by **BRATZ**

Tuesday, November 1 9 pm  
**INTERNATIONAL REGGAE ALL STARS**

Wednesday, November 2 9 pm  
**SCREAMING SIRENS**  
an all-girl band featuring **ROSIE FLORES**

Coming Thursday, November 3 9 pm  
**JAMES HARMAN BAND**

Friday & Saturday, November 4 & 5  
Sunday, November 6  
Monday, November 7  
Tuesday, November 8  
Friday, November 11  
Wednesday, November 16

Concerts by **BRATZ**  
**MAR DELS WEST COAST TWISTERS**  
**THE RHYTHM KINGS**  
**INTERNATIONAL REGGAE ALL STARS**  
**THE ROOTS RADICS**  
**THE JOE PERRY PROJECT**  
Bosnian leader of Acoustic!

Lunchtime piano interlude with the main interlude, multi-styled...  
**DOUG RANDAL**  
Weekdays 12 to 1:30 pm

**FREE AFTERNOON CONCERTS 6 TO 8 PM**  
**STONE'S THROW**  
Wednesday  
Vintage Jazz & Swing  
**CHICAGO SIX**  
Thursday  
Jazzland Jazz  
**WHOLLY CHITS**  
Sunday  
400 Jazz  
HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week.  
**THE FIRST BITE**  
Located in the Belly Up Tavern.

**FOR INFORMATION CALL 481-9022**

2303 Shelter Island Drive, 560 9800

Jimmy Buffet: SDSU's Open Air Amphitheatre, Friday, October 28, 8 p.m., 365-0947, and Humphreys, Sunday, October 30, 3:30 and 7:30 p.m., 2303 Shelter Island Drive, 560 9800.

Al DeMeola, John McLaughlin, and Pato Delucia with Steve Morse: SDSU's Open Air Amphitheatre, Saturday, October 29, 5 p.m., 265-6947.

Recreation of Saints, the Penetrators, 11 Sons: Backchannel, Saturday, October 29, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 or 560-8533.

Norm Norman: Spirit, Saturday, October 29, 9 p.m., 1130 Buena Vista, 276-3993.

The Dickies plus guests: Backchannel, Sunday, October 30, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 or 560-8533.

Kissing the Pink: SDSU's Backdoor, Sunday, October 30, 8 p.m., 265-6947.

Chaka Khan and Klique: Fox Theatre, Wednesday, November 2, 8 p.m., 720 B Street, downtown, 235-4203.

Allan Holdsworth: SDSU's Backdoor, Friday, November 4, call for time, 265-6947.

Leif Dexter, the Paladins, and Tapelo Chaires: Backchannel, Friday, November 4, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 or 560-8533.

Discharge, Battalion Of Saints, and Powertrip: Adams Avenue Theatre, Saturday, November 5, 8 p.m., 3225 Adams Avenue, 281-3657.

Violent Femmes: SDSU's Backdoor, Saturday, November 5, call for time, 265-6947.

Johannes: UCSD's Mandeville Auditorium, Sunday, November 6, 8 p.m., 452-4559.

The Plimsouls: SDSU's Montezuma Hall, Sunday, November 6, 8 p.m., 265-6947.

Cheap Trick and Zebra: Fox Theatre, Sunday, November 6, 8 p.m., 720 B Street, downtown, 235-4203.

Bongos: Spirit, Wednesday, November 9, 9 p.m., 1130 Buena Vista, 276-3993.

The Bytes: Spirit, Friday, November 11, 9 p.m., 1130 Buena Vista, 276-3993.

Jerry Reed, Earl Thomas Conley, and Vain Gaudin: Lakeside Hodge Arena, Saturday, November 12, 1 p.m., 12584 Mapleview, Lakeside, 753-9346.

Jean-Luc Ponty: UCSD's Mandeville Auditorium, Saturday, November 12, 8 and 10:30 p.m., 452-4559.

R.E.M.: SDSU's Backdoor, Saturday, November 12, call for time, 265-6947.

Folk Music Marathon featuring Sam Hinton, Peter Sprague, Melissa Morgan, Stone's Throw, the Unstrung Heroes, Johnnie Walker, David and Katali Engle, Stamas Gadi Cella Irish Band, and others: Old Time Cafe, Saturday, November 12, noon, through Sunday, November 13, 10:30 p.m., 1464 North Highway 101, Leesdale, 436-4030.

Sarah Vaughan and Count Basie and His Orchestra: Cabaret by the Sea, Saturday, November 13, 8:30 p.m., Ring Crosby Hall, Del Mar Fairgrounds, Del Mar.

Gang of Four: El Cortez Center, Monday, November 14, 7:30 p.m., Seventh and Ash Streets, downtown, 565-9947.

Zapp: Fox Theatre, Monday,

**M's Club**  
MOM'S  
270-1653  
945 Garnet P.B.

Tonight, Thursday through Monday, October 31

**DIRK DEBONAIRE**

**Thursday—Ladies' Night**  
All ladies admitted free as guests of Dirk, plus Long Island Ice Teas \$1.25 all night.

**Halloween Bash**  
with **DIRK DEBONAIRE**

Costume parties Saturday & Monday  
Cash prizes awarded.

Monday, bring your ticket stub from the Chargers Monday Night Football game & receive one month free admission pass for Mom's.

Sunday

**Giant 13 oz. drafts - 75¢**  
Kazis  
Monday Tuesday Wednesday  
**\$1.25 \$1.25 \$1.25**  
Friday & Saturday, 50¢ wells 8-9 pm  
Super specials all night long

Tuesday through Saturday, November 1-5  
The return of **POCKETFUL**

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

**SPiRiT**  
1130 Buena Vista, 276-3993. Food, cocktails, dancing, air-conditioned... 21 on up

**Thursday TONIGHT METAL HEADS PRESENT SNAKEBITE**  
with Martin Miller's son - and VICTIM plus RED SHARK

**Friday OCTOBER 28**  
From New York... "I Know What You're Like," "Girls Gotta," "Braindance," "Christmas Wreathing," "I Could Rule The World If I Could Only Get The Parts"

**THE WAITRESSES**  
featuring **PATTY DONAHUE**  
There have been some musician changes over the past few years, but they still got those great fun songs and new ones too. With San Diego's own MCA recording outfit.

**JOEY HARRIS & THE SPEEDSTERS**  
and Jaded Flaming from Red Zone's new band

**ANIMOTION**  
Advance tickets at all Ticketron outlets & the Spirit box office.

**Saturday OCTOBER 29**  
**9/1X Halloween Zombie Party** featuring **NORM NORMAN**  
NORM NORMAN - Norm Norman, High Velocity 8022006. Produced by Norm Norman & Paul Ratapack. New music entry Norman has an engaging, quirky thrust that may be too stylized for some, yet manages to hit home with its personal lyrics and most musical funny packages. Six song introduction shows Norman can combine rap, dance, new music and more in "Who does this?" "You & I" "Dancing" "Mistake Queen."

**MITCH CORNISH & THE HELLDHOUNDS**  
and **TAMI & THE MONTHLIES**  
One of 10 finalists on KVC's Raps to Riches compilation album with their tune "Inside Me" 9/1X PRIZES FOR COSTUMES & THINGS!

**Peanut Butter & Blues Jam TUESDAY NOVEMBER 1**  
Hosted by **RICK GAZLAY & THE BLUE ZOO REVIEW**  
**JOHN INGRAM and KYLE "KILLER" MARTIN**  
of the TRUBBERS, JAMMERS WELCOMED. Free with instrument. Sign up by 9.

**Wednesday NOVEMBER 2**  
From L.A. in their first San Diego appearance  
**PAINTED WATER** plus **NIMBUS OBEAH** and **BOWLING FOR LARVA**

**Tomorrow** Nov. 4th 9/1X presents from Austin, Texas... **THE NEW MARINES** 12-12:30, Nov. 5th 9/1X presents from New York L.A. - **BONGOS** (TICKETS AVAILABLE NOW) Nov. 10th 9/1X video-taping with from Orange County **THE BYTES** plus **MISS D'NEANON** and **PINK MINK**.

**Having Eye** **MUSIC REPORTS:** The cassette version of the new MCA release by Joan Jeff can be taken a remake of the Rolling Stones. It's a long song when one person can take the word. Despite the fact that the song isn't even mentioned on the package, the label is already encountering resistance from some Midwest distributors who are balky at serving the product because of the "musky" language. Is that what they call it back there? Speaking of new jammers don't die they just blast off here on Tuesday. Wednesday The Bumblers couldn't make it they lost their wheels. Ezrin offered nothing while Guy Goodie and the Jazzy Times is in front contention for this years paid not to play award. Thursday Allen played without their lead singer, their guitar took back her place. I bet no one even knew the difference. Kase, what a way to go. An avalanche closed this show, causing everyone to run and hide. Friday, Lano opened and ain't no tang meat no more. Mitch Cornish & the Helldhounds coming on strong. Hope Mitch don't eat too much more. He's pretty full now. Bruce Jenner's the Plantations 100% better than when they began, watch for their new album coming out in 1989. Should be good. Stress ended the night on hard rocking fire. But I escaped. I left early. Saturday a new band debut Sim has (kase) - a few gigs with a taste of left yes. Where they came from, not bad for their first. Urban Umbrella followed him.

Lastly, maybe a little too, for the dancers who didn't know how. Then, a one-man show. Lano's Soder who has been to be believed. You know technology has come a long way when one person can take the place of an entire band. Sound not only did he perfectly perform his music but supplied ideas on the screen to complement it's mood. Even Kevin Leonard was impressed and it takes a lot to get him going. His only fault lay in vocals that sound hole and he's about of his time. Good thing he's from L.A. they wake up a little later there, here you better take a little Rumpelstiltskin nap. Joey Harris & the Speedsters closed, Rump has it MCA Records have heard about these gigs and don't know what to do. Will someone please call and tell them push their record. DOPH, Fahn & Silva's Earl seen Thursday night scouting retail out, set for the juke. Some girls seem, but not heard. Saturday Billy Hone and Sal Tino for the party. John with his Paul, Jim in a Mace, and Michael the freckle are this week's perfect three, ways to boulder's entertainment. Richard Emerson demonstrating slip, sliding skate, dancing, jiving, 12 1/2. Saturday where's time gone, stopped in. Louis Provaccon slipped in wearing a hat looking like Neil and getting in a fishing trip. Louis the good spot he is is a real gem. You remind me of left yes' with that touching thought. I love you and Thanks All!

Coming to **SDSU**  
presented by the Associated Students

November 6, 8:00 pm, Montezuma Hall  
**THE PLIMSOUIS**  
\$5 students, \$6 general

**BACKDOOR**  
fun surprises  
October 30, 8:00 pm  
European Halloween Dance Party!  
**KISSING THE PINK**  
with **URBAN UMBRELLAS**  
\$4 students, \$5 general

November 4, 9:00 pm  
Guitar virtuoso  
**ALAN HOLDSWORTH & I.O.U.**  
\$4.50 students, \$5.00 general

November 5, 9:00 pm  
**VIOLENT FEMMES**  
\$4.00 students \$5.00 general

November 12 - R.E.M.  
November 15 - JOHNATHAN RICHMAN  
November 18 - BURNING SENSATIONS

Tickets available at all Ticketron outlets, Aztec Center Box Office, and Off the Record. For more information, 265-6947 or 265-6562.



Bobby G's, 387 First Street, Encinitas. 436-7367. Blues, rock and roll. Thursday through Saturday.

Booker's Pankin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 735-3735. The Peter Sprague Trio, jazz, early evening Friday.

Charlie's Nightclub, 180 West San Marcos Boulevard (at Highway 78), San Marcos. 744-4220. Tall cotton, country, honky-tonk. 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, 430 Douglas Drive, Oceanside. 757-0860. New Country, country. Wednesday through Saturday, and Sunday afternoon. Fallbrook, country. Tuesday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 273-6536. Leather and Lace, country. Wednesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733. The Reflectors, rock and roll. Thursday through Sunday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931. Paris, rock and roll. Thursday through Saturday.

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

Gentleman's Choice, 1020 San Marcos Boulevard, San Marcos.

744-5215. David Sillis, contemporary. Thursday through Saturday.

Gismo's, 380 North El Camino Real, Encinitas. 942-1676. The Heaters, rock, rockabilly and reggae. Thursday through Saturday. The Reflectors, rock and roll. Tuesday. Time Machine, Wednesday.

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

Hill House, 2720 Via de la Valle, Del

Mar. 755-6614. The Echoes, '60s rock. Thursday through Saturday. Barrie Cunningham, rockabilly and ballads. Sunday and Monday. audition in Jlt, Tuesday.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633. The Breakers, rock and pop. Wednesday through Saturday. Zuma, contemporary. Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. Steve Hudson, comedy and music. Thursday through Saturday. Mariner, contemporary. Sunday; live entertainment.

November 14, 8 p.m., 7:00 B Street, downtown. 235-4203.

Frank Sinatra: Sports Arena, Tuesday, November 15, 8 p.m. 224-4176.

Jonathan Richman: SDSU's Backdoor, Tuesday, November 15, call for time. 265-6947.

Al Stewart and Dave Mason: Bacchanal, Thursday, November 17, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa. 566-8022 or 566-8333.

The Richard Greene Band: Old

Time Cafe, Thursday, November 17, 7 and 9 p.m. 1465 North Highway 101, Leucadia. 436-4030.

George Winston: California Theatre, Friday, November 18, 8 p.m. 1122 Fourth Avenue, downtown. 436-4030.

The Cramps: Bacchanal, Saturday, November 19, 9 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa. 566-8022 or 566-8333.

Stray Cats, Roman Holiday, and Fourteen Karat Soul: Del Mar Fairgrounds, Monday, November 21, 7 p.m., Del Mar. 463-6339.

Hunters and Collectors: Bacchanal, Wednesday, November 23, time to be announced, 8022 Clairemont Mesa Boulevard. 566-8069.

afternoon on Friday before 5:00 p.m. The listings are free.

Rebel Rockers, rock and reggae. Friday, the James Harman Band, rock and rhythm and blues. The Hurricanes, rock and blues. Saturday, the Rhythm Kings, rock and rhythm and blues. Sunday, Brata, rock and roll. Monday, the International Reggae All-Stars, reggae. Tuesday, Bonnie Flores, rockabilly. Wednesday, Afternoon Concerts: The Chicago Six, Oranland, Friday, the Chicago Fifteen, big band jazz. Sunday.

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

## North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-6510: The Duane Wall Show, country and oldies. Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Les Duick, rock and roll. John Scott, rock and roll. Thursday; the

# DISTILLERY NIGHTCLUB

140 S. Sierra Avenue, Solana Beach, 755-6733

Thursday-Monday

## THE REFLECTORS

Monday

Monday Night Football

Chargers vs. Redskins

See the game on our 20 ft. screen plus four other screens.

1st qt.	2nd qt.	3rd qt.	4th qt.
25¢	50¢	75¢	91¢

Draft and a dog for a buck during the game.

Tuesday & Wednesday

The San Diego debut of

## IN COLOUR

Tuesday

College Night

51¢ beer, wine & well drinks @ 10 p.m.

Coming November 10

Hagler/Duran

Middleweight

Championship Fight

on our two 20-foot big-screen T.V.s

**Special Halloween Costume Party**  
Monday, October 31 • Prizes for best costume  
Monday Night Football • Chargers vs. Redskins

**50¢ well drinks until 9 pm every night**

5th Annual

# Halloween Ball

Giant costume party & contest

—Cash prizes for best costumes—

Over \$300 in cash & prizes for winners!

**HALLOWEEN**

Saturday, October 29

**BRAZ**

## The Wild Turkey Saloon

5080 Bonita Road, Bonita 267-2550

# Bodie's ADULT PLAYGROUND

No cover—all bands start at 9:00 pm

Thursday, October 27 —From Mystic Records

## MANIFEST DESTINY

Maximum rock 'n' roll

Friday, October 28

An evening with

## THE BEAT FARMERS

Reckless western and ranssed boogie-woogie

Saturday, October 29

Top 40 rock 'n' roll — great dance band!

## TOASTER

For the happy parent: Big Halloween Party. Cash prizes for best and worst costume, games, and for the ladies — 50¢ glass of wine.

Sunday, October 30

## BALZ BAND

The band that rolls its rock and rocks its roll

Monday, October 31 —For swinging singles:

## BIG HALLOWEEN PARTY

with that world famous disc jockey, Art Spencer. Cash prizes for best and worst costume. Plus, musical quizzes and musical chairs. Dance contest and many more fun games and prizes — including special drink prices. Starts right after football!

Tuesday, November 1

## LONG NECK NIGHT

Well drinks 75¢ — bottle beer 75¢

Wednesday, November 2

Come jam with

## THE FLINTSTONES

R&B, R&B, country and jazz. They play it all — and play it hot! 8:00 PM sign-up time.

Welcome back Bodie's Beauties!

Corner of University & College

## 6149 UNIVERSITY AVENUE

583-5700

# GREAT HALLOWEEN BASH

## SUNDAY, OCTOBER 30

Cash prize for the best costume and many many more door prizes.  
Dance to Ipsos Facto (formerly the New Dallas Collins Band)

**FOUR EYES**  
Tonight, Thursday, through Saturday, October 29

**IPSO FACTO**  
Sunday, October 30 through Tuesday, November 1

**SIERS BROS.**  
Wednesday, November 2 through Saturday, November 5

# Wind rose

223-2335  
At Windrose, we serve fun!

# AMERICAN DREAM MUSIC

## The Randall Challenge

If you're seriously interested in getting the best rock & roll amp money can buy try a Randall RG 80 on the job or at rehearsal at no charge!

(24 hours per customer, subject to availability and approval)

Randall amps in stock:

- RG80 self-contained
- RG80 head
- 412 cabinet
- 212 cabinets
- RG 40 head
- RG 60 self-contained
- Switchmaster self-contained (120 watts)
- Switchmaster head (120 watts)

(Note: all Randall amplifiers use Celestion speakers)

### Get Serious About Your Sound.

Come try out Studiometer mixing consoles, JBL speaker enclosures, BCW power amps and Roland keyboards.

**Remember — we're a full line JBL speaker dealer.**  
**2 FOR THE PRICE OF 1 — ALL STRINGS NO EXCEPTIONS!**  
Remember — you deserve to be treated like a professional.  
**6250 El Cajon Blvd., Suite 101, 582-1090**  
(one block east of College Ave.)

## Backstage Productions presents

# THE REFLECTORS

appearing through Halloween at Distillery Night Club 140 S. Sierra, Solana Beach

Also appearing

November 4 & 5 with the **TOPS**

In November you can see The Reflectors at Gizmos, José Murphy's, Distillery and Red Coat Inn.

Management information, **Backstage Productions**  
**942-6216**

Monday and Tuesday, call club for information.

**Jolly Roger**, 1800 North Harbor Drive, Occidental, 722-1811. The Ratons, contemporary, Thursday through Saturday. Shook Bros., contemporary, Wednesday.

**Ken's Pub**, 1230 North Santa Fe, 3-940-0008. Jack Johnson, country, Friday and Saturday.

**Mulvaney's**, 340 East Grand, Escondido, 741-0933. The

Siers Brothers, rock and Beatles music, Thursday through Saturday. Random Sample, rock and roll, Wednesday.

**Noodle's**, 315 South Pacific Highway, Solana Beach, 753-2585. Double Vision, contemporary, Wednesday through Saturday.

**Old Time Cafe**, 1164 North Highway 101, Leucadia, 436-4030. Moonbeam, Celtic music, Thursday through Saturday evening, Sunday brunch.

**Pancho's**, 1309 Camino Del Mar, 481-0414. Part, pop and jazz, Thursday through Saturday. The Fire Carless Lovers with Bob Long, blues jam session, Sunday afternoon.

**Pea Soup Andersen's**, 890 Palomar Airport Road, Carlsbad, 438-0880. Fly, contemporary, Wednesday through Saturday.

**Pegasus**, 108 First Street, Encinitas, 753-1770. Tumbi Latin Jazz Ensemble, Latin jazz, Tuesday and Wednesday.

**Pizza Chalet**, 918 South Santa Fe, Vista, 758-5749. San Diego North County Biograss Club open stage, fourth Tuesday of each month.

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

**Poway Mine Company**, 12375 Poway Road, Poway, 748-7296, 566-2070. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Sunday; The Echoes, 60s rock, Wednesday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad, 729-2889. Live entertainment, call club for information.

**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, Martini, and York, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday; Dining Room: Peter Bohenrich, contemporary, Monday through Saturday.

**Red Eye Saloon**, 1448 South Mission Road, Fallbrook, 728-9556. Stagecoach, country, Friday and Saturday.

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

**Rory**, 517 East First Street, Encinitas, 438-5001. Freefall, jazz, Friday and Saturday; Dance of the Universe Orchestra with Peter Sprague, jazz, Sunday.

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

**The Shepherd Cafe**, 1126 South Highway 101, Encinitas, 753-1124. Contemporary music with Kent Horner, Thursday; Mark Tucker, Friday; Michael Rhodes, Saturday; David Bosche, Sunday, Gina Serra, Tuesday; Jonathan Rowe, Wednesday. Live contemporary music, lunch time, seven days.

**Stage Coach Inn**, 1867 Vista Way, Vista, 724-9090. Spangade, country, Wednesday through Saturday.

**Tepper Room**, 1270 Main Street, Ramona, 789-3755. Full Circle, country, rhythm and blues, and contemporary, Friday and Saturday.

**Tequila Flats**, 2296 Mission Avenue, Escondido, 757-7777. The Bluegrass, rock and roll, Thursday through Saturday.

**The Turkey Inn**, 716 Main Street, Ramona, 789-0477. Jack Johnson, country jam session, Sunday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1166. Fat Chance, country rock, Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1032. Jockey Club U.S. Male, rock and roll, Thursday through Saturday; live music of the 30s, Tuesday, Thursday through Saturday; Main Street, contemporary music for dancing, Friday and Saturday.

**Whiskey Flats**, 1250 West Valley Parkway, Escondido, 745-8640. Planet, rock and roll, Thursday through Monday.

## Beaches

**Atlanta**, 2595 Ingraham Street, Mission Bay, 224-2434. Chain Reaction, contemporary dance music, Thursday through Saturday; Paul and Kathy, contemporary dance music, Tuesday and Wednesday.

**"Babla 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 Thursday.

**DISCO REGINE**, Monday, October 31. Halloween Night. BIG PRIZES TO BEST COSTUME. Dance with the super sound and light arrangement from Jim Dandy. No cover charge, mainly.

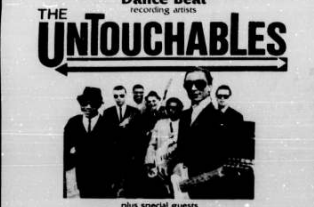
Sunday through Thursday. First drink free to everyone. Sundays: special session for teenagers, no beer or liquor, 1pm-8pm. After 8pm: adults only. Revolution & El G. 2nd floor. Juana, B.C. Mexico.

## ENTERTAINMENT UNLIMITED... MUSIC FOR YOUR PARTIES

Office - birthday - weddings - nightclubs - all occasions  
**DISC JOCKEYS OR BANDS**  
Call Felix (619) 942-6043

## ESCONDIDO'S DISTILLERY EAST

**Bill Coviello Presents**  
Tonight Thursday, October 27 from Hollywood  
**Ska**  
with  
**Dance Beat**  
recording artist



plus special guests  
**Joey Harris & the Speedsters**  
One show only  
Concert begins promptly at 9pm  
**Untouchables** begin at 10:30 pm  
Friday and Saturday

## Rock 'n Video

Experience the largest video dance machine in Southern California with  
**Rockin' Stereo 91**

Saturday  
**4th Annual Halloween Monster Mash**  
Cash prizes for best, scariest and wildest costume

Sunday  
**Dancer's Special**  
All admissions only \$2.00. Hot 'n' Black Wax with Ty Alexander.

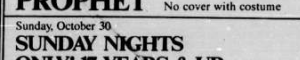
Wednesday  
Back by popular demand  
**West Coast's Ground Crew**  
Southern California's finest break dancers  
Coming November 17. MCA recording artists  
**The Weirz**  
All concerts minimum age 16  
Mission & Mercal, Escondido, 741-0933  
8:30 pm until 1:35 am every night

## MY RICH UNCLE'S

6205 El Cajon Blvd.  
1 1/2 Bl. East of College  
287-7332  
Thursday, October 27  
**21 YEARS & UP, MUST HAVE PROPER I.D. DOLLAR DRINKS ALL NIGHT**  
**PROPHET**  
Friday & Saturday, October 28 & 29

## HALLOWEEN PARTY

\$700 PRIZES & CASH  
For best costume  
Semi-finals Friday & Saturday, finals on Monday.  
**FREE ADMISSION**  
**ALL NIGHT** with costume



**PROPHET** No cover with costume  
Sunday, October 30  
**SUNDAY NIGHTS ONLY! 17 YEARS & UP**  
Starts 8:00pm

## HALLOWEEN PARTY

\$100 in cash & prizes for best costume  
**INSEX**  
plus  
CBS recording artists playing their hit, "What Do All The People Know?" And join them for Halloween night  
**MONROES**

Monday, October 31  
Must be 21 and up

## HALLOWEEN PARTY

**COSTUME FINALS**  
**\$700 CASH & PRIZES**  
for best costume  
featuring CBS recording artists the  
**MONROES**



plus  
**THE US BAND**  
Tuesday, November 1

**KGB-FM 101 SHOW**  
**FREE ADMISSION**  
with KGB card. \$100 drinks 8-10pm.

**THE HEARD MODERN RHYTHM**  
Wednesday, November 2  
The San Diego debut of

**RICKY & THE JETS**  
Playing '50s music at its best. Drinks will be rolled back to '50s prices.

Saturday; jazz jam session with Jeanne and Jimmy; Cheadham, early evening Sunday; Pam Bar, Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Carlos Murphy's**, 4301 La Jolla Village Drive, La Jolla, 457-4170. Rick Rowell, comedy, Thursday through Saturday; Talent Night with MC Robb Huff and friends, Diane Hall, David Lee and Charlie Morse, Tuesday; magic shows, Wednesday.

**Casino Valhalla**, 4445 Lamont, Pacific Beach, 270-8650. Phil Beeber, guitar variety, Friday and Saturday.

**Catman Hotel**, 3999 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, 454-3325. The Media, jazz, Wednesday through Saturday.

**Cruiser Saloon**, 744 Ventura Place, Mission Beach, 488-4438. Johnny Cadillac and Ace, contemporary, Friday and Saturday; George York, contemporary, Sunday afternoon; Charlie Morse, contemporary, early evening Sunday.

**The Comedy Store**, 916 Pearl Street, La Jolla, 454-9176. Steve Blaustein, Diane Nichols, and Tom Wilson, comedy, Thursday through Sunday; amateur night, Monday.

**Elario'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**, 4258 West Point Loma Boulevard, Loma Point, 225-9559. Clubband, rock and roll, Thursday through Saturday; The Roosters, rock and roll, Friday happy hour and Sunday; Moving Targets, rock and roll, Monday; the London Brothers, rock and roll, Tuesday and Wednesday.

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

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

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

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3230. Iroquois, rock and roll, Thursday and Saturday; the Mar Del's, 50s rock, Friday.

**La Avenida**, 1301 Orange Avenue, Coronado, 435-6262. The Chatham Quartet, jazz, Friday and Saturday.

**Le Chalet**, 5046 Newport Avenue, Ocean Beach, 222-3300. Victim, rock and roll, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; Paris, rock and roll, Tuesday and Wednesday.

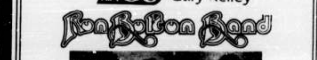
**Mc's Club**, 945 Garnet Avenue, Pacific Beach, 483-7737. Dirk, Debonaire, rock and roll, Thursday through Monday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5286. Charlie Morse, contemporary, Thursday; the Beat Brothers, rock and Beatles music, Friday and Saturday; Cathy Curtis, contemporary, Sunday; the Billy and Annette Duet, music from the '60s to the '80s, Monday; George York, contemporary, Tuesday.

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

## LEHR'S GREENHOUSE

TONIGHT!  
Thursday, October 27... and every Thursday  
with  
**Gary Kelley**



Playing songs from their new album!  
50¢ drafts 10:10 p.m.  
1/2 price admission with KGB or Ron Burton or student I.D.

## ROCKIN' WEEKEND

Friday & Saturday, October 28 & 29



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

## SUNDAY

Sunday, October 30  
**KGB-FM 101 PARTY NIGHT**  
with  
**PAT MARTIN**  
Drink specials, surprises, major premiere movie ticket give-aways and 100% 101 personalities.

Halloween Party  
with  
**Ron Bolton Band**

1/2 price admission to those in costume  
Drink specials, prizes & KGB's Pat Martin

## MONDAY

Monday, October 31  
**Monday Night Football**  
**Chargers vs. Washington**  
12-foot wide screen TV, beer and drink specials  
cashed hand and roast beef sandwiches and  
half-price potato skins.  
After the game



**TUESDAY & WEDNESDAY**  
Tuesday & Wednesday, November 1 & 2



Dress code & picture I.D. strictly enforced

**CABARET PRINK SPECIALS**  
SUNDAYS: \$1.00 Long Island Iced Tea \$1.10  
TUESDAYS: \$1.10 WEDNESDAYS: \$1.10  
THURSDAYS: \$1.10 MARGARITAS \$1.10

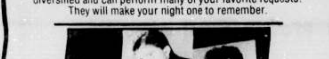
1218 Camino del Rio South, Mission Valley 299 2828  
OCTOBER 27, 1983 23

## Le Chalet

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



**VICTIM**  
Thursday, Friday & Saturday, October 27, 28 & 29  
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.



**HURRICANES**  
Sunday & Monday, October 30 & 31  
**HALLOWEEN COSTUME CONTEST**  
Monday night

## PARIS

Rock & Roll — Tuesday & Wednesday only  
Coming: Saturday, November 5  
**SMOKEY WILSON**  
L.A. Blues Recording Artist

**7-FOOT WIDE-SCREEN T.V.**  
**SUNDAY BRUNCH 10:30 AM-2:00 PM**  
Omelettes & bloody marys—\$2.50  
**MONDAY FOOTBALL SPECIAL**  
Spaghetti feast with the fixins—\$2.00  
**SATURDAY POOL TOURNAMENT 2:00 PM**  
Pitchers of Michelob \$3.00  
**WEDNESDAY IS LADIES' NIGHT**  
**THURSDAY IS IMPORT BEER HAPPY HOUR**

**5046 Newport Ave., Ocean Beach**  
**222-5300**



Saturday:

**Mass's Brother**, Alan's 108  
Restaurant, 1413 Riverfront Street,  
Point Loma, 226-1871; Johnny  
Cabrera and Ace, contemporary,  
Wednesday and Thursday;  
Thunderbolt the Wonderbolt, rock  
and roll, Friday and Saturday; Robb  
Hall, contemporary, Wednesday.

**Mulvaney's**, 1031 Orange Avenue,  
Coronado, 435-4667; Lee Henning,  
contemporary, Thursday; Brian  
Stevens, contemporary, Friday and  
Saturday; talent night, Sunday;  
recorded oldies, Monday.

**Mulvaney's**, 4230 Mission  
Boulevard, Pacific Beach, 483-7283.

Tommy Becker, rock and roll,  
Thursday through Saturday.

**Mustang Club/Rocking Horse  
Saloon**, 3595 Sports Arena  
Boulevard, Loma Portal, 223-5596;  
Mustang Club Coyote, country,  
Tuesday through Saturday;  
recorded country music, Sunday;  
Rocking Horse Saloon, dance to  
recorded rock and roll with DJ R. By  
St. John, Wednesday through  
Saturday.

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach,  
276-7522; Jim Hawley,  
contemporary, Wednesday through  
Saturday; Ella Ruth Pagée, jazz  
and blues, Sunday; Random

Sample, rock and roll, Monday and  
Tuesday.

**Sandtrap Lounge**, 2702 North  
Mission Bay Drive, Mission Bay,  
274-3314; The Kirk Bates Trio,  
contemporary dance music,  
Wednesday through Saturday.

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

**The Syndicate Night Club**, 2176  
Chatsworth (at Voltaire), Point  
Loma, 226-4578; Truth, rock and  
roll, Saturday.

**Texas Teahouse**, 4970 Voltaire  
Street, Ocean Beach, 226-8845.

Uptown Wheel, jazz and rhythm  
and blues, Wednesday and  
Saturday; Tom Cat, Courtney and  
the Blues Brothers, blues, Thursday;  
the Balzi Band, rock and roll,  
Friday.

**Uptown Crow and Co.**, Seacoast  
Square, 4475 Mission Beach  
Boulevard, Pacific Beach, 272-8999;  
Light classical music, Sunday  
brunch.

**Vacation Village Hotel**, Bay Lounge,  
Vacation Isle, Mission Bay,  
274-4030; 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,  
223-2135; Four Eyes, rock and roll,  
Thursday through Saturday; Ipo  
Fado, rock and roll, Sunday  
through Tuesday; the Siers  
Brothers, rock and Beatles music,  
Wednesday.

#### 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

# AES

AUDIO ENGINEERING  
SERVICES

## WE ARE MOVING

You can save \$\$\$  
while we reduce all  
inventory!

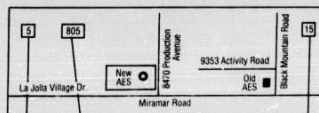
- Speaker systems from Peavey, Cerwin-Vega, and Roland. The finest selection in San Diego County!
- Roland rhythm machines, Echo chambers, stereo phasers, stereo flanger/chorus, vocoders! EXPAND YOUR CREATIVITY!
- Peavey guitars and guitar amps! Peavey basses and bass amps! Huge selection from the world's leading manufacturer!
- Speakers, horns, drivers, passive and electronic crossovers for every PA application! Accessories including handles, corners, feet, tolex, grille cloth, tweeters, connectors, and cable!
- Microphones from Beyer, Audio-Technica, Peavey, Sony, HME, Samson, and Shure. Microphone stands from Atlas Sound.
- Keyboards from Roland and Korg! Programmable polyphonic synthesizers, monophonic synthesizers, electronic organs and pianos!
- Four- to twelve-channel-powered mixing consoles from Peavey and Roland! Offering features and specifications formerly available only with separate components! AND MUCH MORE!

### HOLD THAT PRICE!

With only 10% down, we'll "hold that price" through Saturday, November 5th!

578-6660

Old AES: 9353 Activity Road (through Sat., Nov. 5)  
New AES: 8470 Production Avenue (from Mon., Nov. 7 On)



### Forward Motion

Contemporary & Top 40 Music



Annual  
Harborside  
Halloween Party  
Friday from  
9:00 pm-1:00 am  
Cover charge

Generous  
prizes for  
1st, 2nd and 3rd  
places.

Thursday - \$1 well margaritas

Entertainment from 9:00 pm-1:30 am  
Tuesday through Saturday

## Anthony's Harborside

Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations,  
232-6358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm.  
Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

### DOS AMIGOS PRESENTS THE 2nd ANNUAL B100 HALLOWEEN BASH

Saturday,  
October 29th  
8 PM

Costume & Pumpkin  
Judging starts at 11 PM

Celebrity Judging Panel includes Chargers' Eric Stevens

B-100 Host John Michael K. will give away:  
Las Vegas Trip (for 2)  
B-100 T-Shirts/Visors  
Sea World Tickets  
B-100 Dollar Bills  
Theatre Tickets  
and more

1904 Quivira Road, (Marina Village) San Diego, CA 92109 (619) 223-8061

## The 8th Annual Oh! Ridge Halloween Costume Contest



GREAT  
PRIZES

Orange Crush  
Shooters \$1.25

Saturday, Oct. 29  
8:00 'til closing

## Crystal's FRAT HOUSE

5404 Balboa Ave. (Corner of Balboa & Genesee) Claremont, 274-2390

## REFLECTIONS REFLECTIONS

Monday,  
October 31st  
is a  
"Triple-header"

### 1. Monday Night Football

Wide-screen T.V.  
50¢ hot dogs  
75¢ kamikazes and shooters  
Happy hour prices  
5:00-9:00 p.m.

### 2. Halloween Extravaganza

Prizes for best costume  
Special drinks from 9:30 p.m.

### 3. By Popular Demand

Reflections welcomes back  
to our stage  
"Newport"

Join the celebration . . .  
present this ad and receive a  
complimentary glass of champagne.



**Sheraton-Harbor Island Hotel**  
1380 Harbor Island Drive, San Diego

Cunningham, country, Wednesday and Friday happy hours.

**The Alamo**, 3093 Clairemont Drive, Clairemont, 276-2240: Oz Rock, rock and roll, Tuesday through Saturday.

**Black Angus**, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Stephen and Tove, contemporary, Tuesday through Saturday.

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

**Bunbury's**, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666:

The Bruce Cameron and Hollis Coffey Ensembles, jazz, Thursday through Saturday, Lee Henning, contemporary, Tuesday and Wednesday.

**Cafe in the Valley**, 311 Camino del Rio South, Mission Valley, 296-6329: Eric Foster, classical guitar, early evening, Tuesday through Saturday.

**Carriage House**, 7945 Balboa Avenue, Clairemont, 278-2597: Dan Connor, country originals, Wednesday through Saturday.

**Crystal's Frat House**, 5404 Balboa Avenue, Clairemont, 279-2390: Oh! Ridge, comedy and music, Tuesday

through Saturday; Double Dose, music and fun from the '50s to the '80s, Monday.

**Donaghi's**, 5323 Mission Center Road, Mission Valley, 297-6370: Double Dose, music and fun from the '50s to the '80s, Thursday through Saturday.

**Flanigan's**, 5373 Mission Center Road, Mission Valley, 291-8635: The London Brothers, rock and roll, Thursday through Saturday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skidgel,

Sunday and Monday.

**Haji Baba**, 110 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing, Tuesday; Live Greek music, Sunday.

**Holiday Inn/Mission Valley**, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, contemporary, Tuesday through Saturday.

**Hungry Hunter**, 2245 Hotel Circle Place, Mission Valley, 291-8074: Robb Huff, contemporary, Friday and Saturday.

**Islands Lounge**, Hanaale Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Live entertainment, call club for information.

**Kearny Mesa Bowl**, 7885 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501: Larry Prescott and Cinnamon Ridge, country, Tuesday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley, 298-8281: Moment's Notice, contemporary, Wednesday through Saturday.

**Lahr's Greenhouse**, 2828 Camino del Rio South, Mission Valley,

290-2828: The Ron Bottom Band, rock and roll, Thursday through Saturday.

**Munk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060: Devocon, contemporary, Thursday through Saturday; Craig Rice and Pyramid, contemporary, Tuesday and Wednesday.

**Monterey Whaling Company**, 887, Camino del Rio South, Mission

Valley, 291-1638: The David Bradley Group, comedy and music, Wednesday through Saturday; Mama's Pearls, contemporary, Sunday and Monday.

**The Mongoose**, 4625 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

**Mulaney's Rib Cage**, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937: Live entertainment, call club for information.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730: RBC, rock and roll, Tuesday through Saturday; Shock, rock and roll, Sunday and Monday.

**Padre Gold**, 7245 Linda Vista Road,

Linda Vista, 277-8684: Fortune, country and vintage rock, Friday and Saturday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sea Breeze,

contemporary, Tuesday through Saturday.

**Peter D's**, 5149 Clairemont Mesa Boulevard, Clairemont, 277-3217: Jimmy Nison and Downhome, country, Thursday through Saturday.

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

## HALLOWEEN MAKE-UP SUPPLIES

Our make-up kits will show you how to transform yourself into a witch, a pirate, a clown or a vampire. Or with a little imagination our complete line of make-up and specialties will let you become the creature of your fancy.



*San Diego Stage & Lighting*

234-8379 or come in to 2002 State Street  
(the corner of State & Grape)  
Open 8 am-5 pm Mon-Fri, Sat, 9 am-1 pm

## The Atlantis Showroom

Tuesdays thru Saturdays  
now appearing

Chain Reaction

The Atlantis

on Mission Bay next to Sea World  
224-2434

WE'RE DEALING  
LIVE ROCK  
TUESDAY THROUGH  
SATURDAY FROM  
8 PM NIGHTLY

Oz Knozz last 3 nights!



Returns!  
Tuesday, Nov. 1

SHIRT NIGHT WITH KPRI  
3-NIGHT HALLOWEEN  
MONSTER BASH  
\$1,000 CASH-COSTUME  
CONTESTS

Thurs., Oct. 27	1st \$125	2nd \$75	3rd \$25	4th \$25
Fri., Oct. 28	\$200	\$75	\$25	\$25
Sat., Oct. 29	\$250	\$100	\$50	\$25

75¢ from 8:00 pm

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY  
Door charge: Tuesday-Thursday \$2, Friday & Saturday \$3.  
Must be 21 with proper I.D.  
Adjacent to Clairemont Bowl

3093 CLAIREMONT DRIVE • SAN DIEGO 276-3437

## BACCHANAL PRESENTS

REPTILE  
HOUSE

October 27  
Alternative dance music  
from Punk to Funk  
PARTY KING DRINK SPECIALS  
NO COVER!

October 28  
URBAN UMBRELLA  
Alternative dance music  
from 11:00pm - 2:00am  
Drink specials all night!

October 29  
San Diego's most original bands  
PENETRATORS,  
BATTALION OF SAINTS,  
and ELEVEN SONS

October 30  
HALLOWEEN  
EVE

Costume PARTY with  
THE DICKIES, unusual circus  
acts, horror movies, and  
dance of death

November 1  
HEAVY METAL NIGHT

Upcoming Shows: Nov. 4 Levi Dexter, Nov. 5 Beat Farmers, Nov. 12 Sound  
Barrier, Nov. 17 Dave Mason & Al Stewart, Nov. 18 Jaco Pastorius, Nov. 19  
Cramps, Nov. 23 Hunters & Collectors, Dec. 4 Leon Russell. All tickets  
available now.  
8022 Clairemont Mesa Blvd.  
Info — 560-8222, 560-8353 Monday — closed



JAZZ AT  
MORGAN  
RESTAURANT

Oct. 28 & 29  
Joe Azarello, Kirk Clague,  
Duncan Moore

November 4 & 5  
Art Rensick, Paul Delnero  
and Billy Mintz

Dining till midnight  
Friday & Saturday  
515 Fifth Avenue  
Gaslamp Quarter  
232-3352

## Barker & Orr

appearing Wednesday through Saturday



The Jolly Roger

RESTAURANT

Seaport Village  
807 Harbor Drive West  
San Diego (619) 233-4300

## THIS SUNDAY AT SEA WORLD PAVILION, 8 P.M.



The Incredible Sixth Annual KPRI  
Halloween Costume Ball.

Your original costume could win  
you one of six big prizes. A 7-day  
Hawaiian cruise. A home stereo  
system. A windsurfer. A car stereo.  
A complete waterbed system. Or a  
special prize for the best use of  
"KPRI" in your costume.

Continuous entertainment, music  
by Danny Spanos, Citizen Kane and  
more! Music and judging begin at  
9 p.m. You must be 21 to attend.  
ID will be required. Tickets \$10 at  
Ticketron and KPRI before Oct. 30,  
\$12.50 at Sea World the day of the  
event.

Pick up your tickets at  
Ticketron now!



Special thanks to HOLIDAY HONDA and  
HONDA OF SAN DIEGO for their support.

HOLIDAY HONDA  
HONDA  
Of San Diego

Net proceeds to benefit the  
San Diego Easter Seals Society.



**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East. 291-7170: George York, contemporary, Wednesday and Thursday; L.A. rock and roll, Friday and Saturday; Delene, contemporary, Tuesday.

**Spirit**, 1130 Buenos Avenue, Bay Park. 276-3903: Heavy Metal night with Panther, Anarchy, and Raven Mad. Thursday; the

Waitresses, rock and roll, Joey Harris and the Speculators, rock and roll, Ammonition, rock and roll, Friday; Halloween Party with Norm Norman, rock and roll, Tammie and the Moonblues, rock and roll, the Seventh, rock and roll, Saturday; "Peanut Butter and Blues Jam" Night, Tuesday; Painted Water, rock and roll, Bowling for Larva, rock and roll, Nimbus Obach, rock and roll, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treason, piano bar, Thursday through Sunday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa. 695-1461: Espresso, contemporary, Monday and Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; John Ingram, contemporary, Friday and

Saturday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge. 280-9844: Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Delene, contemporary, Wednesday.

**Wrangler's Roost**, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steve Cray, country, Tuesday through Saturday; live

country music, Sunday and Monday; call club for information.

### San Diego South

**Anthony's Harboride**, 1355 North Harbor Drive, Harbor. 291-8010: The Twonotes, rock and roll, Thursday through Saturday; Robb Huff, contemporary, Sunday and Monday; Old Bridge, comedy + music, Tuesday and Wednesday.

**Bar 'de Bill's**, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie F. aston, contemporary, Wednesday + through Saturday.

**Boat House**, 7040 Harbor Island Drive, Harbor. 291-8010: The Twonotes, rock and roll, Thursday through Saturday; Robb Huff, contemporary, Sunday and Monday; Old Bridge, comedy + music, Tuesday and Wednesday.

**Cafe del Rey More**, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoons.

**Chateau Lounge**, 3623 College Avenue, College Grove. 582-3820: The Coopers, contemporary, Friday and Saturday.

**Crossroads**, 345 Market Street,

downtown. 233-7856: Leroy Leckie and Friends, jazz, Saturday and Sunday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Spud Brothers, 30s rock, Tuesday through Saturday.

**Doobie's**, 4225 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

**Drowsey Magg's**, 31st and University, North Park. 298-8584: Ruth Hertz, folk music, Thursday; the Copsy Moon Trio, international folk music, Friday; the Paradise St. Band, Irish and original music, Saturday; Halloween show, Sunday; Old Time Hot Night, Monday; Siamma Gael Celi Band, traditional Irish music, Tuesday; bluegrass jamboree, Wednesday; Early evening show: Dancing Bears, folk,

Tuesday; Carlos Olmeda, original and Latin music, Friday; Tom Cahoon, contemporary folk music, Saturday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown. 232-0686: Most Valuable Players, jazz and pop, Friday and Saturday.

**Hamburguesa**, 4016 Wallace Street, Old Town. 295-6584: Charlie Morse, contemporary, Friday and

## Have a gourmet affair

WITH **JOHN LEFTWICH** with special guests Emily Keeling & Lori Bell Friday & Saturday, October 28 & 29 and Sunday brunch October 30

**PETER SPRAGUE** Friday & Saturday, November 4 & 5 and Sunday brunch November 6

**BEAUJOLAIS NOUVEAU CELEBRATION** November 17, 7:30 pm

**HALLOWEEN MASQUERADE PARTY** Saturday, October 29, 8:30 pm

Meet us at

**PACIFIC EAST ESPRESSO** (next to B. Dalton Bookellers) 235 N. El Camino Real, Encinitas • 436-1248

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

The new **Jose Murphy's Nightclub**

4302 Mission Blvd., Pacific Beach 270-3220

Join us Halloween weekend featuring '50s dress night Friday, October 28th with the **MAR DELS**

First place, Las Vegas trip for two, with airfare and accommodations at the Dunes.

Continuing Saturday the 29th rock'n'roll with **ipso facto**

Best costume gets \$100.00. Be there.

Thursday & Saturday **ipso facto** formerly the New Dallas Celine Band

Sunday & Monday **FOUR EYES** also wide-screen viewing of Chargers vs. Washington

**WHEELS** Tuesday & Wednesday

# MONK'S

proudly presents **Devocean**



**Tonight!**  
**Monk's 5th Annual Halloween Party**

\$100 for the best outfit, \$50 for runner-up. Two \$25 3rd prizes. Drink specials & surprises.

Catch our fashion auction every Tuesday

Wednesdays are ladies' night 95¢ well and Kazis 2 for \$1 for everybody

Thursdays are fun at Monk's—Happy hour all night long

Monk's  
10475 San Diego Mission Rd.  
563-0060

**CRYSTAL T'S "Monster Mash"**

Dress as your favorite monster, holding an object. October 30 and Monday. The Party starts with 50¢ in appetizers and until 2:00 am. Winner gets first prize.

**LOTS OF PRIZES & SURPRISES ALL NIGHT LONG**

**\$ \$ \$ \$ PRIZES for Best Costume**

**SPECIAL DRINK PRICES**

Monday, Beer and Wine Only \$1.00

**Crystal T's Emporium**

Town and Country Hotel, 500 Hotel Circle N. Mission Valley • 294-9010

**HALCYON**  
4258 W. Pt. Loma 275-9559

Thursday, Friday, Saturday, October 27, 28, 29

**CLUB LAND**

Sunday, October 30, 9:30pm-1:30am and Happy Hour Friday, November 4, 5:30pm-8:30pm

**THE ROOSTERS**  
No cover charge Sunday

Every Monday night KGB presents **MONDAY NIGHT FOOTBALL** hosted by Sue Delaney. Giant screen T.V. • Great hot dogs 75¢ • Draft beer 75¢ • Prizes

Immediately following football **HALLOWEEN PARTY** Monday, October 31

Costume contest — prizes include: cash, dinner for two

featuring **Moving Targets**

Coming attraction Tuesday - Saturday Nov. 1-5

**THE LONDON BROTHERS**

# FLANIGAN'S

LIVE ENTERTAINMENT AND D.J.'s — 7 NIGHTS A WEEK

Thursday, October 27 through Saturday, October 29

Live music by **THE LONDON BROTHERS**

**THURSDAY (all night) \$1.00 DRINKS**

Monday, October 31

**FLANIGAN'S HALLOWEEN MONSTER MASH COSTUME CONTEST**

First prize — \$200 cash  
Second prize — \$75 cash  
Also Tricks and Treats from

50¢ **DRAFT BEER**

Live music by

**CLUB LAND**

No cover from 8:00-9:00pm with a KPRI Hot Button

**\$1.00 WELL DRINKS**

Tuesday, November 1 **LADIES' NIGHT AT FLANIGAN'S** Complimentary Flanigan's T-shirt No cover from 8:00 - 10:00 pm for ladies

Live music by **CLUB LAND**

Every Wednesday **FASHION INTERNATIONAL presents SUPER FASHION AUCTION** Going once, going twice, sold! Free giveaways every show. **YOU NAME THE PRICE**

5373 Mission Center Rd. Phone 291-8635

Saturday

**Holiday Inn/Embarras**,  
Fertile Lounge, 1535 North  
Harbor Drive, downtown 252-3861;  
Rich Faulkner, contemporary.  
Tuesday through Saturday.

**Hotel San Diego**, 309 West  
Beach, downtown 234-0221;  
Sky, contemporary, jazz, and  
comedy, Monday through  
Friday; happy hour, Deborah Lay  
Johnson and Rick Ertan, folk,  
blues, ragtime, and jazz, Friday and  
Saturday.

**Imperial Hotel**, 505 Kalmia at  
Park Boulevard, Hillcrest,  
234-3525; Tony Paine and Hank  
Young, jazz standards piano duo.

early evening Wednesday through  
Friday.  
**Jolly Roger**, 807 West Harbor  
Drive, Seaport Village, 233-4300;  
Barker and Orr, comedy and music,  
Wednesday through Saturday.

**Kung Food**, 2949 Fifth Avenue,  
Hillcrest, 295-7372; Michael  
Rhodes, contemporary, Tuesday;  
Llama, classical guitar, Wednesday;  
David Randall, classical guitar,  
Thursday; Doug Howell, folk and  
originals, Friday; Lex and Rachel,  
classical guitar, Saturday; John  
Lyon, classical guitar, Sunday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest, 297-3017; King  
Biscuit Blues, blues and rhythm  
and blues, Thursday through  
Saturday; Fenton Robinson, blues,  
Wednesday.

and blues, Thursday through  
Saturday; Fenton Robinson, blues,  
Wednesday.

**Mona Lisa Restaurant and  
Cocktails**, 2061 Inda Street,  
downtown 234-4903; Cap and  
Jackie with Gil Varnet and guests,  
Italian songs, pop standards, and  
opera, Saturday.

**Morgan Restaurant**, 515 Fifth  
Avenue, downtown 232-3552; jazz  
at Morgan with Joe Kordillo, Ed  
Clague, and Denise Jeter, Friday  
and Saturday.

**My Rich Uncle's**, 6205 El Cajon  
Boulevard, East San Diego,  
287-7332; Prophet, rock and roll,  
Thursday through Saturday;  
The Monroes, rock and roll, plus guests,  
Sunday; Ella Ruth Piggee, jazz and  
blues, Monday; live original rock  
and roll, Tuesday; Crystal, rock and  
roll, Wednesday.

**No. 1 Fifth Avenue**, 3845 Fifth  
Avenue, Hillcrest, 299-1911; The  
Sam and John Show, show tunes and  
comedy, Friday and Saturday.

**Our Place**, 2424 Fifth Avenue,  
Hillcrest, 232-1773; Paul Yatchi,  
jazz, Thursday; Kevin Lettau, jazz,  
Friday and Saturday.

**Pacific Wine Bar and Bistro**, 480  
Market Street, downtown,  
239-9839; Mel Goot, jazz, early  
evening Thursday through  
Saturday (identicals).

**Patrick's II**, 428 F Street,  
downtown 232-3977; The Sy  
Rainey Trio, jazz, Wednesday; Pro  
Brightman's Preservation Jazz Band,  
jazz, early evening Thursday,  
Saturday, 5:30 and 7:30 light rock  
for dancing, early evening Friday  
and Saturday.

**Prophet Restaurant**, 4461  
University Avenue, East San Diego,  
283-7448; The Orion Duo, classical  
guitar, early evening Wednesday  
and Saturday; Lori Bell and Friends,  
jazz, early evening Thursday; Lori  
Bell and Shep Meyers, jazz, early

evening, Sunday.

**Raphael's**, 1960 Harbor Island  
Drive, Harbor Island, 291-6700;  
Marty Milligan, contemporary,  
Tuesday through Saturday.

**Red Coat Inn**, 3033 University  
Avenue, East San Diego, 283-4678;  
Acoustic, rock and roll, Thursday  
through Saturday; Shock, rock and  
roll, Sunday; Prophet, rock and roll,  
Monday.

**Reuben E. Lee**, 880 Harbor Island  
Drive, Harbor Island, 291-1888;  
Fantasy, contemporary dance  
music, Tuesday through Saturday.

**Sheraton Inn Airport**, 1590 Harbor  
Island Drive, Harbor Island,  
291-6109; Joey Chess,  
contemporary piano music for  
dancing, Monday through Saturday.

**Sheraton Harbor Island**, 1380  
Harbor Island Drive, Harbor Island,  
291-2000; Reflections, Duetal

Revue, 5:30 rock, Thursday through  
Saturday evenings, and Thursday  
and Friday happy hours, the  
Newports, variety, Tuesday and  
Wednesday.

**Solead's**, 425 West B Street,  
downtown 232-7588; Harvey and  
Sofia St. Joe, jazz, swing, show  
tunes, and country, Thursday and  
Friday.

**Tom Ham's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island,  
291-9110; Dusty and Melissa,  
contemporary, Wednesday through  
Sunday; Donna Cote,  
contemporary, Monday and  
Tuesday.

**Trifone**, 6011 El Cajon Boulevard,  
East San Diego, 583-3240; Ella  
Ruth Piggee, jazz and blues,  
Thursday through Saturday.

**Trojan Harbor**, 6179 University  
Avenue, East San Diego, 582-1070;  
The Blitz Brothers, rock and roll.

## BEACH CLUB

OCEAN BEACH, CALIFORNIA

1921 Bacon Street (Newport and Bacon)  
Ocean Beach 222-5822

Every Wednesday & Thursday  
Dance every week to the country sounds of  
**STAGECOACH**  
Country dance lessons every Wednesday  
at 7:00pm

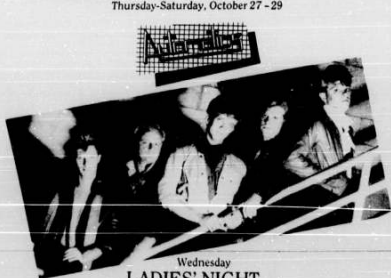
Friday & Saturday, October 28 & 29  
Get your dancin' shoes ready for the  
is coming.

Coming next week, Friday & Saturday,  
November 4 & 5

## HEADBAND

## MAGNOLIA MULVANEY'S

Thursday-Saturday, October 27 - 29



Wednesday  
**LADIES' NIGHT**—  
All well & selected beer & wine \$1.25

Thursday  
**KAMIKAZES & ORANGE  
CRUSHES \$1.25**  
No cover charge with student I.D.

Friday & Saturday  
**HAPPY HOURS 7-9 pm**  
Sunday  
**PRIME RIB \$9.95**  
All you can eat 5-7 pm

Tuesday-Sunday  
**PORTERHOUSE STEAK DINNER \$7.95**

## MAGNOLIA MULVANEY'S

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

**MERRIMENT  
MUNCHIES &  
99¢ MARGARITAS!**  
DAILY 4-7 PM

ISAY  
OLD FELLOW  
WHY DO THEY  
CALL IT HAPPY  
HOUR?

A 99¢  
MARGARITA  
MAKES ME  
QUITE HAPPY!

THE  
FREE  
QUESADILLAS  
ARE RATHER  
JOLLY,  
TOO!

**!HAMBURGUESA!**  
BAZAAR DEL MUNDO • OLD TOWN STATE PARK • 295-0584

**TRIP  
TICKETS**  
Best seats • lowest prices

**OLD GLOBE COMEDY FESTIVAL**  
GEORGE CARLIN Nov. 2  
PAT PAULSEN Nov. 3-4  
HARVEY KALIN Nov. 5  
MURRAY LANGSTON Nov. 6  
(Unknowns) Nov. 7-10

**CHARGERS SOCKERS MOTOCROSS DISCHARGE**  
Nov. 11  
CHEAP TRICK BOXING HAGLER VS. DURAN  
November 12  
AL DIMEOLA, JOHN McLAUGHLIN & PACO DE LUCIA  
November 13  
JIMMY BUFFETT JEAN LAPANTE MOTLEY CRUE  
October 30 November 12 November 13  
FRANK SINATRA STRAY CATS MOODY BLUES  
November 15 December 1

**TOUR TICKETS**  
CHARGERS RAIDERS ARMY NAVY ROSE BOWL PARADE  
December 18, 19, & 20

**UPCOMING SHOWS:**  
NITE: Ernest Richter (A-J) East Kluge, A.C. Die, Pink Floyd, Steve  
Nicks, Michael Jackson, 50th Anniversary Springsteen, Rolling  
Stones, David Bowie, Billy Joel, Kinks, Genesis, Bruce Springsteen, Donna  
Summer, Steve Wonder, Loverboy, Van Halen, Barbra  
Streisand, Talking Heads, Joan Jett, Everly Brothers (L.A.)  
All Greek Theatre - Universal Amphitheatre  
Irvine Meadows & Pacific Amphitheatre shows - call us  
Paul Anka, Beach Boys, and many more

**CLAREMONT**  
4279 Genesee (next to Target)  
268-3838

**CHULA VISTA**  
442 S Broadway (by H)  
420-TRIP  
Open 7 days Mon. Fri. 9-8 Sat. Sun. 10-6  
Phone orders - Visa - American Express - MasterCard

**EL CAJON**  
141 Fletcher Parkway  
442-5553

**1929 E. Valley Parkway**  
489-TRIP  
Open 7 days Mon. Fri. 9-8 Sat. Sun. 10-6  
Phone orders - Visa - American Express - MasterCard

**The Trojan Horse**  
6179 University (College & University) 582-1070

Wednesday-Saturday, next 3 weeks

**WELL DRINKS** (8-10 pm)  
Wednesday & Thursday **50¢** Friday & Saturday **75¢**  
**HALLOWEEN PARTY**  
\$50 in prizes for best costume, party to  
**AUDIO BOP**

**Bobby G's**  
Thursday-Saturday, Oct. 27-29  
**ILLUSION**  
Sunday, Monday & Tuesday,  
Oct. 30, 31 & Nov. 1  
**TWISTERS**  
Sunday, Oct. 30  
**HALLOWEEN  
COSTUME BALL**  
1st Prize: \$50 gift certificate  
2nd & 3rd prizes: Great fun!

Wednesday-Saturday,  
Nov. 2, 3, 4 & 5  
**SPECTRUM**  
Wednesday, Nov. 9  
**JOHNNY ALMOND RHYTHM REVUE**  
**SPORTS SATELLITE HAS ARRIVED!**  
485 FIRST ST. 436-7397

**Cizme's**  
in Eninitas  
LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Monday, October 27-31  
**WEATERS**

Tuesday  
**THE REFLECTORS**

Wednesday  
'50s-'60s nostalgic  
rock 'n' roll  
**THE TWISTERS**

Halloween Costume Party  
October 31 with  
**WEATERS**

**DANCING**  
380 N. El Camino Real • 942-1676

Thursday through Saturday.

**Tuba Man's**, 2551 University  
Avenue, North Park, 295-9426;  
Old-fashioned party, Friday; Discalend  
jazz, Saturday.

**Upstart Crow and Co. Coffeehouse  
and Bookstore**, Seaport Village,  
Harbor Drive, downtown,  
232-4855; Rebecca Roberts,  
classical guitar, late morning,  
Sunday.

**Villa Rosalie**, 3928 Truitt Street,  
Old Town, 295-2343; Richard Webb,  
Barnesco guitar, early evening  
Saturday.

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

## East County

**Antonio's Hacienda**, 700 North  
Johnson, El Cajon, 442-9827;  
Lonnice Hutson and Dusty Best,  
contemporary, Friday and Saturday.

**Baxter's**, 1025 Fletcher Parkway, El  
Cajon, 442-9277; The Head Band,  
rock and roll, Tuesday through  
Saturday.

**Black Angus**, 1000 Graves Avenue,  
El Cajon, 440-5055; Quest, rock  
and roll, Tuesday through Saturday.

**The Bonodisco Restaurant**, 8320  
Parkway Drive, La Mesa, 465-3660;  
Piano bar featuring Dale Pearson,  
Tuesday through Thursday, and  
Tony Payne, Friday and Saturday;  
Bruce Robbins, "good-time variety",  
sing-along, Sunday.

**Brannen's Place**, 7973 Mission  
Gorge Road, Santee, 562-1934;  
Lonnice, country, Friday and  
Saturday.

**Bull and Bear**, 690 North Second  
Street, El Cajon, 440-5757; Delene,  
contemporary, Monday; Steve  
Moussas and Finest Action,  
contemporary and oldies, Tuesday  
through Saturday.

**The Cabana Lounge**, 975  
Greenfield Avenue, El Cajon,  
440-9526; Ron Moran,  
contemporary, Friday and Saturday.

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

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

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

**Driftwood Lounge**, 5286 Riverview  
Drive, La Mesa, 462-0533; Junction,  
contemporary, Tuesday through  
Saturday; Sherandash, country,  
early evening Sunday and Monday.

**Flinn Springs Inn**, 15505 Highway  
80, El Cajon, 443-9568; Free Rein,  
country, Friday and Saturday.

**The Habitat Book Shop**, 4711 Third  
Street, La Mesa, 467-7922; Three  
Sisters, madrigals and early music,  
early evening Friday.

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

**Hungry Hunter**, 402 Fletcher  
Parkway, El Cajon, 442-0517; Terry  
Schell, contemporary, Tuesday  
through Thursday; Mike Edwards,  
contemporary, Friday and Saturday.

**Kentucky Stud**, 1377 Woodside  
Avenue, Santee, 448-3402; Country  
Justice, country, Thursday through  
Saturday; Raschke, country,  
Sunday.

**Lakeside Hotel**, 9940 River Street,  
Lakeside, 443-9591; Brando,  
country, Thursday through Sunday.

**Legend's Restaurant**, 2745 Alpine  
Boulevard, Alpine, 443-5545.



**JESSE DAVIS**

Tuesday through Saturday, 9pm-1am

## MONDAY NIGHT FOOTBALL

Giant 6" T.V. screen  
\$3.75 Football Dinner Special

**Clarion's**  
RESTAURANT  
Summer House Inn 7955 La Jolla Shores Dr.

**BUCK'S  
TICKET  
SERVICE**

San Diego's first & finest ticket agency  
Choice deals on sale now  
**FRANK SINATRA** Nov. 15 • **STRAY CATS** Nov. 21  
**CHEAP TRICK** Nov. 6 • **MOTLEY CRUE** Nov. 13  
**ALL CHARGER HOME GAMES**  
**WASHINGTON** Monday, Oct. 31  
Deposit for **MIKEY MILES** • **MICHAEL JACKSON**  
For more information call or stop by 2125 Garnet Ave. Pacific Beach  
273-4567  
(For your convenience we accept personal checks and credit cards  
(Visa, MasterCard, American Express)  
Store hours 10 am to 6 pm.

**HALLOWEEN  
COSTUME  
PARTY**  
Saturday, October 29  
9:00 p.m. 'til closing

• Contests Prizes Surprises

Put on your costume and join us for a night of fun,  
dancing, prizes and a GOOD TIME! Entertainment by  
CARL SIMMONS & SOUTHERN COMFORT.

**ABILENE**  
Town and Country Hotel, 500 Hotel Circle North  
Mission Valley 291-7131





# HALLOWEEN

AT CLUB I-D

MONDAY

Food, beer prizes, fun.

Club I-D Monday at Copa Club (2201 El Cajon Blvd.)  
Tel. 454-0856 Cover \$5.00. \$1.00 off with this ad.

# pacific beach mulvaney's

Monday, October 31

# HALLOWEEN PARTY

THREE \$25 CASH PRIZES  
FOR BEST COSTUME - MUNCHIES

Rock Halloween night with  
**TOMMY ROCKER**  
& Thursday, Friday & Saturday nights

MONDAY NIGHT FOOTBALL

Wednesday  
LADIES' NIGHT 75¢ WELL DRINKS  
9:00pm to close

4230 Mission Blvd., Mission Beach 483-7383

# Monday Night FOOTBALL

Wendy's

\*HOT DOGS 50¢  
\*CHILI DOGS \$1.00  
\*GIANT BOWL OF CHILI \$1.50  
\*LONG NECK BEER \$1.00  
\*FREE POPCORN  
\*FREE NACHOS  
\*A HERD OF T'S

Weeknight  
Happy Hour 4.99 p.m.

# ABILENE

TOWNS AND COUNTRY HOTEL 500 Road Circle N. 294-7131

**Mealy's Broiler**  
Tune Machine: Vicini's  
Toaster: Le Châlet  
Tommy Rocker:  
Maulsby's Pacific Beach  
Truitt: Syndicate Night Club  
The Twosomes: Night House  
U.S. Male: Vista Entertainment  
Coke:  
Victim: Le Châlet  
The Waitresses: Spirit  
Wheels: Judo

## Country/ Country Rock

Allen and Thomas: The Togo  
The Beat Brothers: McP's  
The Beat Brothers: Spring Valley  
Im  
Brand X Bands: Van Winkle's  
Branded: Lakeside Hotel  
Cache Valley Drifters: Old Time  
Cafe  
Dan Connor: Carriage House  
Vickie Cottle and the New  
Expression Band: Old Time  
Cafe

Country Casanova: Circle D Corral  
Country Justices: Kentucky Stud  
Country Tom: Doo's Lounge  
Cowboy: Silver Fox  
Coyote: Mustang Club  
Tom Cunningham: Abilene  
Country Saloon  
Frank Dixon and Nightlife: Trophy  
Im

Fullbrook: Country Side  
Restaurant

Fal Chance: Valley Center Inn  
Saloon  
Fortune: Padre Gold  
Free Reels: Film Springs Inn  
Full Circle: Tropic Room  
Waves: Gini Old Bonita Shore  
Restaurant, Monterey Whaling  
Co.

Gravel Canyon: Mama's Mink  
Jack Johnson: Ken's Pub  
The Turkey Inn  
Junction: Driftwood Lounge  
Leather and Lace: C.W. Saloon  
Lonestar: Brannen's Place  
Curly Lyon and the Sundowners:  
On Bow Inn  
Ron Morris: Calypso Lounge  
New Country: Country Side  
Restaurant  
Jimmy Nixen and Downhome:  
Peter D's

Lanny Preslett and Cinnamon  
Ridge: Kountry New Bar  
Rashdies: Kentucky Stud  
The Rebels: Jay's Silver Sand  
Dan Rivers and Terry Martin: The  
On Bow Inn  
The Saverly Brothers: Country  
Bumpline  
Shenandoah: Don's, Driftwood  
Lounge  
Carl Simmons and Southern  
Comfort: Abilene Lounge  
The Smith Brothers: Horseshoe  
Tavern, Outpost  
Stagecoach: Red Eye Saloon  
Stampede: Stage Coach Inn  
Steer Crazy: Wrangler's Roast  
Joe Stewart: The Leo's/Mina Mesa  
and Mission Gorge

Supercell: Hutch's  
Tail Cotton: Charlie's Nightclub  
Telegraph Canyon: Pomeroy Club  
Billy Thomas and the Ambush  
Gang: The Outpost  
Ponda Turner and the Silver  
Squid: Landmark Cocktail  
Lounge

The Duane Wall Show: Barr-X  
Harris House  
Whiskey River: Oasis Bar  
Lee Whittington: Jack's Cocktails

## Contemporary/ Top 40

Allen and Thomas: The Togo  
Judy Ames: Henry's  
The Kirk Rites Trio: Sundrump  
Lounge



JOHN McLAUGHLIN, AL DIMEOLA, AND PACO DE LUCIA, Saturday, SDSU

The Billy and Annette Durr: McP's  
David Bowler: The Shepherd Cafe  
Mardi Hilligan: Raphael's  
Mormon's: Ladies La Hacienda

Carlin Murphy's: Coaster  
Saloon, McP's  
Ron Morris: Calypso Lounge  
Charlie Morris: Hamburguesa,  
Cantina  
Steve Morris and Pleasant Action:  
Bull and Bear  
Nitebirds: Patrick's II  
Deli Pace, Marino, and York:  
Rancho Bernardo Inn  
Rex Poles: Royal Vista Inn  
Paul and Kathy: Atlantis  
People Movers: Hilton Hotel  
Mary Martin: Seven Seas Lodge  
Eddie Preston: Barnacle Bill's  
Jeff Proctor: Firehouse Beach Cafe  
The Ruffies: Jolly Roger/Coastside  
Michael Rhodes: Shepherd Cafe  
Craig Rice and Pyramid: Monk's  
Peter Roberich: Rancho  
Bernardo Inn  
Robert and Tonya: Ramada  
Im/Escondido  
Jonathan Rowe: Shepherd Cafe  
Terry Schmidt: Hungry Hunter/El  
Cajon  
Sea Breeze: Pavilion Lounge  
Gina Senter: Shepherd Cafe  
Shane H. On: Vacation Village  
Hotel  
Smash Preview: Jolly  
Roger/Oceanside  
Tony Sordal and Co.: Henry's  
Bob Sortillon and Key Largo: Our  
Favorite Place  
Sound Impressions: Rancho  
Bernardo Inn  
Stephen and Tonya: Black Angus/  
Kountry Mesa  
Brian Stevens:  
Charlie Hewitt: Reuben's/La Mesa  
Kent Warner: Shepherd Cafe  
Robb Huff: Carlos Murphy's

Double Dose: Crystal's Prat House,  
Oceanside  
Double Vision: Noodle's  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: La Maze  
Mike Edwards: Hungry Hunter/El  
Cajon  
Elements: Hotel del Coronado  
Espresso: The Leo's/Mina Mesa  
Fantasy: Reuben's/La Mesa  
Rich Paulsen: Holiday Inn/  
Embarcadero  
Phyllis Poo Soap Anderson's  
Fortune: Holiday Inn/Mission  
Valley  
Forward Motion: Anthony's  
Restaurant  
Jim Hawley: Old Pacific Beach Cafe  
Lee Henning: Bunbury's  
Mulvaney's/Coronado  
Charlie Hewitt: Reuben's/La Mesa  
Kent Warner: Shepherd Cafe  
Robb Huff: Carlos Murphy's

Phyllis Poo Soap Anderson's  
Fortune: Holiday Inn/Mission  
Valley  
Forward Motion: Anthony's  
Restaurant  
Jim Hawley: Old Pacific Beach Cafe  
Lee Henning: Bunbury's  
Mulvaney's/Coronado  
Charlie Hewitt: Reuben's/La Mesa  
Kent Warner: Shepherd Cafe  
Robb Huff: Carlos Murphy's

# CHARGERS VS. REDSKINS

Excellent seats available!  
**WANTED: CHARGER TICKETS — TOP DOLLAR PAID!**  
Dallas & Raider games

Please stop by one of our offices and leave a \$10 deposit for one of these upcoming shows. Coming soon:  
**MICHAEL JACKSON LIONEL RICHIE**

**JIMMY BUFFETT 10/30**  
**MOTLEY CRUE 11/13**  
**MOODY BLUES 12/1**  
**STRAT CATS 11/21**

**Comedy Festival with —**  
**GEORGE CARLIN 11/2**  
**ROBERT KLEIN 11/5**  
**AL DIMEOLA 10/29**  
**FRANK SINATRA 11/15**  
**ROSE BOWL PARADE & GAME — RESERVE NOW**

**World's largest ticket agency x Murray's tickets**  
4000 LA JOLLA TRAIL, LA JOLLA, CA 92037  
4000 LA JOLLA TRAIL, LA JOLLA, CA 92037  
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4000 LA JOLLA TRAIL, LA JOLLA, CA 92037

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

# the pumpkin patch

- Over 50 acres to pick from
- Indian corn, squash, corn stalks and other decorations
- All pumpkins priced by size
- Lowest prices in the country
- School tours available call 741-8636

On highway 478 across the street from the San Diego Wild Animal Park in Escondido



# BUY SELL TRADE

We're open 7 days.  
Across from the late  
Campus Drive-In.

# ALL T-SHIRTS 4.99

Simon Townsend (Pete's brother) • Stealer • Breke Jarks • Golden  
Shower • Big Chill Soundtrack (great oldies comp.) • Clarence  
Clemens & the Red Bank Rockers Rain Parade • Emergency •  
Duran Duran Calendars •  
**all \$5.99**  
All sale prices good through Sunday

We now have great stock on 1984 Calendars by Madness, David  
Bowie, Police, Rolling Stones, Culture Club — more to come.

# CASH PAID FOR USED LPs & 45s

# WHAT DO THESE PEOPLE HAVE IN COMMON?


**T.V. COMMERCIALS!!!**  
• They all have T.V. commercials to their credit  
• They are all represented by top talent agents  
• They were all trained at Del Mar Media Arts!

**DMA**  
6363 El Cajon Blvd., San Diego, Ca. 92115  
(619) 229-0523

David Skilley: Gentleman's Choice  
Tad and Dave: Ramada  
Im/Escondido  
Travelers '83: Tisha Hotel  
Travis: Hungry Hunter/Imperial  
beach  
Triple Play: Hilton Hotel  
Trixie: Tropic Inn  
Mark Tucker: Shepherd Cafe  
Vision: Lorenzo's  
Lee Whittington: Jack's Cocktails  
George York: Coaster Saloon,  
McP's, Smuggler's Inn  
Zuma: Hungry Hunter/Oceanside

## Jazz

Joe Azarelli: Morgan Restaurant  
Lori Bell: Prophet Restaurant,  
Pacific East Espresso  
Pro Brigham's Preservation Jazz  
Band: Pat Jew's, Patrick's II,  
Lorenzo's  
Bruce Cameron and Hollis Gentry  
Ensemble: Bunbury's  
Cache Valley Drifters: Old Time  
Cafe  
Jeannie and Jimmy Cheatham:  
Buhai Hotel, La Avenida  
The Chicago Filmm: Kelly Up  
Tavern  
The Chicago Six: Kelly Up Tavern  
Cowboys: Silver Fox  
Dance of the Universe Orchestra:  
Rox  
Freelife: Rox  
Mel Good: Pacific Wine Bar and  
Bistro  
Harvey and 52nd St. Jive:  
Solelady: Horton Plaza  
Denise Jeter: Morgan Restaurant  
Deborah Liv Johnson and Rick  
Erlien: Hotel San Diego  
John LeFebvre: Pacific East  
Espresso  
Keon Lettari: Our Place  
Leroy Locke and Friends:  
Coastside  
The Media: Chuck's Steak House  
Shep Meyers: Prophet Restaurant  
Most Valuable Players: Fat  
City/China Camp  
Tony Ortega and the North Coast  
Jazz Society: Betty's Hidden  
Garden  
Tony Payne and Hank Young:  
Imperial House  
Ella Ruth Piggie: Triton/San  
Diego, My Rich Uncle's, Old  
Pacific Beach Cafe  
Punk: Panchito's  
The 50 Babes: Triton/Patrick's II  
Art Resnick: Tito's Islandia Hotel,  
Morgan Restaurant  
Peter Sprague: Tito's Old Time Cafe,  
Rox, Bookworks/Panorama  
Caféhouse  
Tamara Latin Jazz Ensemble:  
Pygmas  
Paul Yatch: Our Place

Expression Bands: Old Time  
Cafe  
Dancing Bears: Drangy Maggie's  
Gypsy Moon Trio: Drangy Maggie's  
Ruth Hertz: Drangy Maggie's  
Doug Hewitt: Kung Fied  
Deborah Liv Johnson and Rick  
Erlien: Hotel San Diego  
The Koto Trio: Miki Sam's  
Louie and Pina: Jacy's  
Mooncups: Old Time Cafe  
Lorus (Hawaii): Drangy Maggie's  
The Paradise Street Band: Drangy  
Maggie's  
Nanna Gail Coll Band: Drangy  
Maggie's

Everything Else  
Barker and Orr: comedy and  
music, Jolly Roger/Seaport  
Village  
Phil Beeber: guitar variety, Casita  
Volador, Mile Fleur  
The David Bradley Group: comedy  
and music, Monterey Whaling  
Cafe  
Eric Foster: classical guitar, Cafe  
in the Valley  
Paul Gregg: piano bar, Dookie's  
Guy and Jackie and Gil Warner:  
Italian songs, standards, opera,  
Nona Lisa Restaurant  
Art Hall: piano bar, Rudy's Hidden  
Acres  
Steve Hudson: comedy and music,  
Hungry Hunter/Rancho

Blues/R&B/  
Reggae  
The Johnny Almond Rhythm  
Revues: Poney Mine Co.  
Tom "Cat" Courtney: Texas  
Teahouse  
Driver Wheel: Texas Teahouse  
The Five Careless Lovers: Panchito's  
Rodeo Flores: Kelly Up Tavern  
Phil Chis: Tropic Room  
The James Harrison Band: Kelly Up  
Tavern  
The Healers: Glens  
The Hurricane: Le Châlet, Kelly  
Up Tavern  
International Reggae All-Stars:  
Kelly Up Tavern  
Deborah Liv Johnson and Rick  
Erlien: Hotel San Diego  
King Black Blues: Mandolin  
Wind  
Ella Ruth Piggie: Triton/San  
Diego, My Rich Uncle's, Old  
Pacific Beach Cafe  
Rebel Rockers: Kelly Up Tavern  
The Rhythm Kings: Kelly Up  
Tavern  
Fenton Robinson: Mandolin Wind

Folk/Ethnic  
The Athens Express: Olympic  
Flame  
Tom Cahoone: Drangy Maggie's  
Colour: Marisol  
Vickie Cottle and the New

Expression Bands: Old Time  
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Bernardo  
Llama: classical guitar, Kung Fied  
Bob MacLeod: piano bar, Bahia  
Hotel  
The Newports: musical variety,  
Shorston Harbor Island  
Oh! Ridge: comedy and music,  
Crystal's Prat House  
The Orion Duo: classical guitar,  
Prophet Restaurant  
Tom Payne: piano bar, Bookworks  
Restaurant  
Dale Pearson: piano bar,  
Bookworks Restaurant  
Raggle Taggle: variety  
Reunions to jazz, Old Time  
Cafe  
David Randall: classical guitar,  
Kung Fied  
Bruce Robbins: "good time  
variety" sing-along, Bookworks  
Restaurant, La Maze  
Rebecca Roberts: classical guitar,  
Upstart Crow and Co.  
Coffhouse  
Dave Rodgers: piano bar, Gold  
Coast Lounge  
The Sam and John Show: comedy  
and music, No. 1 Fifth Avenue  
Tommy Stark: family  
entertainment, Organ Power  
Piano/Lemon Grove  
Three Sisters: madrigals, Habitat  
Book Shop  
Jo Treanor: piano bar, Springfield  
Hugger House  
Dale Vernon: piano and guitar  
variety, Cafe del Rey Motel  
Richard Webb: classical guitar,  
Cafe in the Valley, Villa Rosalia

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# CURRENT MOVIES

systems of Bruce Lee. & Puccio, and Farrah Fawcett (John Avildsen, the director of ROCKY, was fired from the project early in production). The lead role, a paint-store clerk who, coincidentally, tosses into a disco vinyl every weekend... His John Travolta, as angry as his parts. It's hard to imagine this actor ever letting himself be hired. Despite the weak-willed commercial concessions (the broad domestic comedy, the incoherent gang fight, and the heavy profanity) the movie does have one thing going for it: the central boy-girl relationship is defined without their once going to bed together. Another is that the movie is asked to acknowledge the humanity of people who speak in Brooklyn dialect. The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gurney, directed by John Badham, 1977. (Avo)

**The State of Things** — With Wim Wenders' most one of the filmmaking world, with parallels to his actual experience making HAMLET for Francis Ford Coppola, Wenders and Wim Wenders, Allen Gornitz and Viva (Broadway Playhouse, 10-28 through 30 and 11-1 through 3, La Jolla Museum, 10-27, 9:30 p.m.)

**Staying Alive** — More embarrassing 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 who, achieving Broadway stardom in an all dancing, no singing, no talking extravaganza called GAYN' ALLEY? What sort of comprehension would that indicate of the original? What sort of logical fallacy through One man, apparently, who does think that way is "Rocky" Stallone, who directed and co-wrote, and who excuses all of Manero's most deplorable



Under Fire

character traits as products of an all-improbable innocence. The finale alone — a brutal 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 unremitting ugly pop songs (many of them written and performed by Stallone's brother Frank), the savagely hacked-up dance numbers, and the countless closeups of the Travolta face, the glowing eyes, the jagged, and again how deeply he deserves our pity. It's not also our love. 1983. (Avo, Clarendon, from 10-28, Flower Hill Cinema, Parkway, Plaza Bonita, Sports Arena 6)

**Three Brothers** — Summited home for their mother's funeral, three very dissimilar brothers in physiognomy

as much as in profession or philosophy) reacquaint themselves with their "neat" roots and with each other. They reminisce, they dream, they argue, they sit around and talk or they do nothing at all, while sad music plays on the soundtrack. Francisco Resi has unarguably given his movie a counterbalance suited to a funeral: somber, pensive, patient, and other devotional. He has also given it a crisp image and crisp sound, and has attempted here and there, sometimes ill-advisedly, to make it "more cinematic" via flashbacks and fantasy sequences. The heated discussions on politics, terrorism, labor, capital punishment, etc., get nowhere, accomplish nothing, but it is a victory for the movie that all the characters remain sympathetic — and the judge certainly more so than his fellow judges in Rosi's ILLUSTRIOS

**CORPSES** — With Philippe Noiret, Charles Vior, Michele Placido, 1981. (UCSD, Manville Auditorium, 11-1, 7:30 p.m.)

**Trading Places** — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and with the gimmick of two social opposites being physically duplicated, the princely figure, to the contrary, is a WASP financial wizard and the pauper 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

wherever the comic leg comes up lame or, more often than not, reaches the end of the extended mark. Both legs, however, have gone lame by the time the revenge scheme is launched against the Duke, and the movie must on the first third or fourth on its out. Then again, The Duke's character is always less than 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 John Landis, 1983. (Century Twin Power Hi Cinema, La Jolla Village, OceanSide 8, Plaza Bonita, Poway Theater, Sports Arena 6, from 10-28)

**Twilight Zone** — Four twenty-minute episodes (plus a prologue) three of which are adapted from episodes of the same-named Rod Serling TV show, and the other an original. Together, they evoke the heavy moralizing and ranting and tenimentalizing that marked, and named, the entire series. They do not evoke the cumulative richness of it, however. The third and fourth episodes, directed respectively by Joe Dante and George Miller, manage best to escape the besetting sins of the former. Number Three, about a boy whose every wish comes true, builds up a nice air of mystery and makes a good case (partly through its own bad example, unfortunately) for the many marvels of animation. Number Four offers a fast and furious plane ride bedeviled by some sort of Demon of the Storm Clouds. The first two — John Landis being liberal about bogey, Steven Spielberg being infatigable about childhood — are zeroes. With Vic Morrow, Scatman Crothers, Kathleen Quinlan, and John Lithgow, narrated by Burgess Meredith, 1983. (Sweetwater 6, from 10-28, UA Glasshouse 6, 10-28 and 29 midnight)

**Under Fire** — "I don't take sides, I take pictures." So says the self-

devised protagonist, an assignment in Nicaragua in 1979. And he is true to his word, too, at least until he changes his mind. I think finally we have a coming-of-age movie. In the face of countless black-and-white (and color) stills for the San Juanito, he agrees to stage an El Cid look photo that, in effect, raises a rebel leader from the dead; the shot goes round the world. His photos turn out to have important uses for the other side as well, the bad side, the Contra side. (This movie looks from the left.) I never did a mere photographer play so pivotal a role in the waging of a war. Compared to its closest analogues, UNDERFIRE rates above THE YEAR OF LIVING DANGEROUSLY in dramatic clarity, but — despite the quasi-documentary immediacy of its style — rates below CIRCLE OF DECEIT in credibility. With Nick Nolte, Gene Hackman, Joanna Cassidy, and Jean-Louis Trintignant, directed by Roger Spottiswoode, 1983. (Cinema Cinema 4, Casino, from 10-28, Fashion Valley, La Jolla Village, Rancho Bernardo 6, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Westwood Plaza 6)

**War Games** — Doodad 3 thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-achiever (the highly likable Matthew Broderick) attempts, from his bedroom keyboard, to tap

into the intelligence center of a video-game company, but intelligence tape into the missile defense system instead. The opposing computer nicknamed "Whopper" offers him a choice of games: from Checkers to Global Thermonuclear War, and once he has chosen the latter, won't let him resign. After subsequent developments (not or simulated?) to get to this point a couple of high-bodies of dial-up have to be laid out, but any basic incomprehension of computer procedures will go well with the general air of distasteful. The action never stagnates, 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 lives in memory for all time). There is also, of course, some sure-fire riot to say sure holocaust), count-down 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, lumpy heads, off in soupy gray space, and with a fundamental belief that anything, to have any impact, must be pulled right up into our faces. 1983. (Ace Drive In Cinema Cinema 4, Rancho Bernardo 6, Spring Valley, from 10-28, Studio 3 Cinema, from

10-28, Sweetwater 6, UA Glasshouse 6, Westwood Plaza 6)

# CURRENT MOVIES

10-28, Sweetwater 6, UA Glasshouse 6, Westwood Plaza 6)

**West Side Story** — THE ROMEO AND JULIET tragedy relocated amid Manhattan's juvenile gang wars — Puerto Ricans and whites at daggers with one another. The plot sits quite easily in its new surroundings (though some effective revisions have been done, where they were not absolutely necessary), and the late even acquires a fresh coloring by way of its denotation to slum-level society. Still, the project, reaching the screen under the escort of its Broadway mentor, Jerome Robbins, is an uneasy mixture: a classical love story combined with a liberal sociological sermon on environmental determinism, stylized, exotically colored street-gang rituals photographed in authentic, gritty locales, and the troublousome Stephen Sondheim-Leonard Bernstein score, which vacillates between the soaring, the sweet, the sentimental, and the sassy, the sour, the satirical. Robbins was well advised to take on, as co-director, Robert Wise, who leans naturally toward realism and abrasion, but who owns enough filmmaking license to make a slick, vibrant spectacle of the feverish drama and the athletic, animalistic posing, strutting, slanting. With Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris, and Russ Tamblyn, 1961. (Ken, 10-30)

10-28, Sweetwater 6, UA Glasshouse 6, Westwood Plaza 6)

**The Wicked Lady** — Costume ramp 17th-century rigors, with Faye Dunaway, Alan Bates, and John Gielgud, directed by Michael Winner. (Cinema Cinema 4, Clarendon, Plaza Bonita, Rancho Bernardo 6, UA Glasshouse 6, University Towne Centre, Westwood Plaza 6, from 10-28)

**The Wild Bunch** — Sam Peckinpah's earth-shaker about a holdup gang in the changing Southwest of the Nineteen Twenties. The violence is self-consciously didactic, and the philosophy is self-consciously existential. It remains one of the imperative movies of its time, though its merits are highly variable from one moment to the next. William Holden and Robert Ryan, playing former sidekicks now on opposite sides of the law, are both laconically eloquent about middle-aged disgust. With Ernest Borgnine, Ben Johnson, Warren Oates, and Q. Jones, 1969. (La Palma, 10-27)

**Zelig** — Woody Allen's documentary parody on a fictitious character. Twenties and Thirties, known as the human chameleon. Allen owes something to his own earlier documentary parody, TAKE THE MONEY AND RUN, something — at least actually — to CITIZEN KANE, the nearest (factual) something to DEAD MEN DON'T WEAR PLAID (the intermingling of old footage and new), and something to REDS (the interviews

with expert witnesses). Theatricality, focus, here, if we can remember to speak of special effects as something other than bug-eyed monster, face rays, and the generous code that emanates from the one when motivated 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, active footage providing both a model and a measuring stick. It takes a special sort of audacity for a parody to do away with its traditional safety net — the generalizing and denigrating 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 to back up its show of audacity. ZELIG backs up its own, on the other hand, down to every last scratch on the emulsion, every spruced jump, every halting pan, every faded gray, every crackle and pop on the sound track. In view of all that and much else, I would not be oversteating the case to note that all of the real excitement in ZELIG takes place precisely on the surface, and often on very restricted areas of that surface. This excitement runs a little low, eventually, even at only eighty-three minutes (give or take). With Mia Farrow, 1983. (Guid, University Towne Centre)

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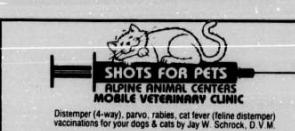
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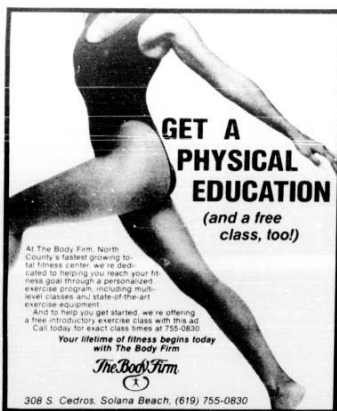
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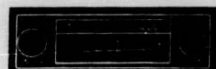
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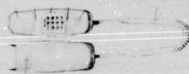
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