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READER

VOLUME 13, NO 41, OCT. 18, 1984 SAN DIEGO'S WEEKLY

The 200% Americanization of Aleksandr Gibalevich

Is there really such a thing as a Russian Yuppie?

It is September on an airless Sunday morning with the mercury registering a dripping ninety-eight degrees at eleven o'clock. Adams Avenue is virtually empty except for the few hundred patrons outside the Ken Cinema. The marquee reads: *The Forty-first*. It is a 1976 Russian-made film that depicts the ideological and physical struggles between Red and White Russia during the Revolution. Emma

Gibalevich, a tall thirty-seven-year-old blond with soft brown eyes, sits in the box office selling tickets. An intense-looking, animated man, her husband Aleksandr is standing several feet away, leaning up the tickets. "Save your stubs," Alex Gibalevich advises each patron. "We will soon have lottery," he announces, exaggerating each syllable and clon-



By Sue Garson

City Lights

Who Spied The Cold Caiman?

It's a warm, quiet evening in Mission Valley and you decide to walk your dog on the trail along the San Diego River, just west of the stadium. You let the dog off its leash and it bounds off into the tules, and the next thing you hear is a yelp. Then you see it, but don't believe it: an alligator trots toward the water with his dinner — your dog — hanging out of his savage jaws. Don't bother looking for Red Seeling, because although this scenario hasn't actually happened, it's entirely possible. Caimans have been captured in the San Diego River.

Actually, they were caimans, which are in the same family as alligators, but differ in two important ways: caimans can legally be imported into this country, and they are a good deal nastier than alligators. "Caiman are mean as sin, just unfriendly critters," says Jim Bacon, curator of reptiles at the San Diego Zoo. "They'd just as soon eat your face as look at you." Though it's been a year since any caimans were hauled out of the San Diego River near



Texas Street/Stadium Way, or from the creeks in Harbison Canyon and San Clemente Canyon, it's just been a few days since two of the creatures were pulled out of San Vicente reservoir above Lakeside.

California Department of Fish and Game biologist Larry Bottorff captured one of the San Vicente crocodilians; the other was netted by a fisherman. If the anonymous caller who first warned game wardens was correct, there's

still one caiman at large in the reservoir. Bottorff's caiman is about three feet long and weighs about fifteen pounds, and is the biggest one state officials have seen here. Bottorff is trying to find a zoo or a private collector who'll take the animal, otherwise it will probably be destroyed. The captive is probably of the species *Caiman crocodilus*, which can be sold here in pet shops, and it's most likely a former pet who devoured the

love of its owner. Though some species of caimans are considered endangered, this particular species is protected only by the Convention on International Trade in Endangered Species, a treaty that was ratified by about seventy countries in 1975. Under the treaty, caimans may be exported from their native South America or southern Mexico after appropriate export documents have been drawn up. That same section of the treaty also covers boat constructors and certain kinds of pythons, and every year the zoo gets half a dozen calls from dissatisfied owners of each type of beast, looking to dump it.

The San Diego Zoo has a caiman of its own, and is taking

A Ploy Named Sue

It used to be that the halls of higher learning fairly rang with "We shall overcome!" and "Free Bobby Seale!" But at UCSD these and other slogans have now been replaced by another, more timely rallying cry: "You'll be hearing from our attorneys!" In yet another of a series of scuffles, four of the university's seven school-funded newspapers have threatened to sue UCSD's administration and student government.

The current rage for litigation started late last spring when the school's conservative publication, the *California Review*, having hired an ACLU attorney, threatened to sue the school's administration after students voted to deny the paper funding. Then in June the UCSD student council met to review and pass the budget for all the student papers, including the left-of-center new city and associated student newspaper, the *La Vie*, *Frontier*, and *Supra* (speaks the campus gay paper). The meeting hall was packed. In addition to students who felt that the council's allocations were unfair, a group of thirty nonsentient appeared to argue on behalf of *La Vie*, *Frontier*, UCSD's liberal Hispanic paper. When the student body vice president announced that the meeting had been called for council members only and that the floor was not open for debate, angered members from

advertised as a product. Sternfield goes on to say that Gottesman has further estranged himself by intermarrying couples without securing from them a promise to raise their children as Jews, that he has co-officiated marriages with Christian clergy, that he has performed marriages on the Sabbath (which is forbidden by Jewish law), and that "two years ago he even performed a marriage on the stage of the Fiesta Dinner Theatre. There is not a rabbi in town that would recognize him."

Gottesman denies Sternfield's claims that he has performed marriages on the Sabbath and that he has performed marriages on the Sabbath. He says that "some of the local rabbis have been very emphatic about their desire that I not use him. They say that he is not ordained." Kenneth Hayes, a Jewish funeral director for Cypress View Mortuary, although denying that he has been approached by any rabbi, admits that Gottesman is controversial. "If local rabbis get upset with me

[for using Gottesman], they don't have to threaten me. I'm not stupid." Rabbi Michael Sternfield, head of San Diego's largest Reform synagogue, Temple Beth Israel, and current president of the San Diego Rabbinical Association, is direct in airing his grievances against Gottesman. "We are disdainful of his practices," Sternfield says. "He advertises. He is not an authentic rabbi. He has not been ordained by a recognized movement within the United States, and a certain number of his practices place him far afield from the mainstream. Judaism should not be

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Aaron Gottesman, Free-lance Rabbi

A rabbi's job is not an easy one, what with pleasing the congregation and having to listen to congregants gossip about each other. That's why Aaron Gottesman decided to try something different. When he returned to San Diego in 1980, after spending seven years as rabbi at a synagogue in South Carolina, Gottesman worked briefly at Temple Sinai, a now-defunct congregation in Encinitas. Soon after leaving there, he announced to his colleagues at the San Diego Rabbinical Association (SDRA) that he had decided to perform bar mitzvah ceremonies and other rituals outside the auspices of a synagogue, and he said he was going to advertise his services to the Jewish community. His fellow rabbis said his practices were unacceptable, and his membership in the association was revoked. Gottesman has been on his own ever since.

The other rabbis in San Diego have done more than not give him their blessings, contends Gottesman. They have, he says, actively worked to impede his efforts to serve the unaffiliated Jews of San Diego. Dorothy Case, a funeral

director for Greenwood Mortuary, a business whose clientele is thirty-five percent Jewish, has used Gottesman occasionally to officiate at funerals for clients who were not members of a local synagogue. Although unwilling to give names, she does say that "some of the local rabbis have been very emphatic about their desire that I not use him. They say that he is not ordained." Kenneth Hayes, a Jewish funeral director for Cypress View Mortuary, although denying that he has been approached by any rabbi, admits that Gottesman is controversial. "If local rabbis get upset with me

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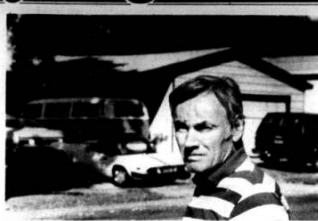
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Curb Anger

The fact that City Councilman Dick Murphy's office recently received a petition opposing the permit only parking district around San Diego State University shouldn't surprise anyone. The city council created the district more than a month ago in an effort to prohibit student parking on residential streets surrounding the campus, but even before then Murphy's office had been besieged by student complaints about the hardships they are enduring as a result of being restricted to the limited amount of on-campus parking spaces. The "Letters" section of the *Daily Aztec*, the school newspaper, are filled with student complaints; a group of students is threatening to sue the city, and associated student president Mark Sigler last month sent a letter to Murphy, urging that the city council reconsider its decision to sell ten dollar, a year parking

permits to residents within the district confines, thereby preventing students, who are not allowed to purchase the permits, from parking at convenient off-campus sites lest they risk a fifteen-dollar parking citation. The petition received by Murphy several weeks ago was not signed by students, however, but by close to fifty of the College Area residents implementation of the parking district was supposed to help. Many of these, like Tierra Baja Way resident Dale Sturham, were originally in favor of the district and even signed an earlier petition, circulated over the summer, advocating its creation. But shortly after the city council approved the district, many of these same residents — particularly those farthest away from the campus on Tierra Baja Way and Baja Drive, to whom the parking problems had never seemed so severe — had an abrupt change of heart when they began experiencing new, unexpected



Dale Sturham

difficulties of a different nature. Sturham says that in the last month, three of his friends who had dropped in for a visit found citations attached to their windshields when they returned to their cars. "The city has told us they've taken care of our guests by making available temporary two-week permits for two dollars apiece," Sturham says. "But that's for a specific vehicle, and if you try

to do that for all the friends and relatives you have, it could get quite expensive. And what about the people who are in the neighborhood and just want to drop by — there's no way to take care of them. Or visitors from out of town. My sister came to visit from San Jose, and even though she called ahead, I found when I went to get her a permit that it was to get it, I needed a copy of

her car's registration and her driver's license; there's no way to get that stuff from an out-of-town visitor before they actually get here." Appliance repairmen, too, have shown reluctance in servicing homes within the parking district unless residents obtain permits beforehand, Sturham adds. Another problem that's surfaced, Sturham says, is that the neighborhood has taken on a ramshackle appearance because a growing number of residents encourage guests to park on their front lawns and thereby avoid the patrolling meter maids. "Some are even threatening to pace over their front yards," he says. "Well, you can turn a nice-looking area into a slum if this type of thing continues. And suppose you want to sell or rent your home — somebody comes up, looks at the sign that says you can't park in front of your own home without a permit, and they turn around and go away. One of the original



Cliff Mansion

Tour Allure A Lie?

Built in 1926 by real estate developer J. P. Mills, the Cliff Mansion is an imposing, two-story manor on the corner of Sunset Cliffs Boulevard and Ocean Street. Some of its amenities include walls of Italian-smoked oak, a walk-in refrigerator, a large Roman bathtub with a brass ladder, secret compartments, and hidden rooms, an orchestra pit (since transformed into a bedroom), and a stained-glass ceiling. About all the mansion and its owner, Dr. Joseph Ryan, don't have is the good will of their neighbors, which is crucial to Ryan's request that the city planning commission allow him to open his home for public tours Tuesday through Saturday from 9:00 a.m. to 7:00 p.m. Forty neighbors have signed a petition protesting Ryan's plans for the museum tours and twice monthly, 7:00-to-9:00 p.m. "musical lectures" in

part because of the fiascos generated by previous public tours of the Cliff Mansion. "We've had twenty years of bad experiences with that house," says neighbor Jorgen Rasmussen, who vividly recalls how a catering firm ten years ago worked out of the home hosting "bar mitzvahs, weddings, any event that attracted hundreds of cars." Rasmussen says his front lawn was turned into an aluminum and glass recycling yard when hundreds of SDSU students visited the mansion for weekend parties to test-market King Snidley's beer. To Rasmussen's disgust, TV ads for the new brew were also filmed on the premises. "They bused in gays from West Hollywood who ran around in pink underwear and ostrich feathers in their hair, playing King Arthur," he recalls. "More highbrow events had equally deleterious effects on neighborhood sanity" when the local chapter of the American Society of Interior Designers and the San Diego Historical Society took over the mansion in 1980 for their annual

Designers Showcase, two "porta-potties" were positioned directly under Rasmussen's bedroom window. He and other neighbors who have signed the petition don't look forward to the maximum of four daily tours shuffling through the Cliff Mansion, or to the opening of a snack bar and a trinket shop. They're not placated, either, by planning department recommendations that say traffic and parking problems would be avoided by decreasing that a maximum of twelve tour guests could arrive in cars (which must be parked on mansion grounds) and that the buses transporting the other guests would not be allowed to park anywhere in the neighborhood. The mansion's current owners, the Ryans, without poles aboard are not exempt, required lifeboats come

Baja Boating Sinks In High Fees

For as long as Dick Hightfill can remember, fees set by the Mexican government to fish the waters up to 200 miles off the Baja California coast have been about fifteen dollars a year for any boat, from small skiffs to large commercial sportfishing vessels. The area has long been a popular cruising grounds for local boaters, who for years have paid less to nothing to fish off the Baja coast, and pleasure boaters, who only fishing gear might be the single hook in the survival kit, makes the new rule unfair. So in a recent issue of the *San Diego Log*, the boating newspaper that serves the waterfront communities of Imperial County, and in Los Angeles, Hightfill became alarmed earlier this year when he heard that both houses of the Mexican federal legislature had passed a sharp hike in fees based on the weight of each vessel, superseding the flat fee that had been in effect for so long. And through Walter Osampio, who heads the San Diego office of the Mexican department of fisheries, he recently learned that those rumors were true: starting this season, fishing fees have been upped to five dollars per ton monthly, which would increase the cost of sailing eight months in Mexican waters to as much as \$1200 for a forty-foot, thirty-ton yacht, and more for larger vessels, even if their primary purpose is to cruise, not to fish. Under the new law, Hightfill says, even boats without poles aboard are not exempt, required lifeboats come

stuck with survival kits, and they include a single fishing hook for use in emergencies. "And I don't see fishing gear and a survival kit being sold for less than \$100," Hightfill says. In talking with members of his organization, Hightfill has concluded that the multiple increase in fishing fees will make the traditional winter to spring cruises prohibitively expensive. Also, he says, the fact that no discount is made between commercial fishing boats, who for years have paid less to nothing to fish off the Baja coast, and pleasure boaters, who only fishing gear might be the single hook in the survival kit, makes the new rule unfair. So in a recent issue of the *San Diego Log*, the boating newspaper that serves the waterfront communities of Imperial County, and in Los Angeles, Hightfill became alarmed earlier this year when he heard that both houses of the Mexican federal legislature had passed a sharp hike in fees based on the weight of each vessel, superseding the flat fee that had been in effect for so long. And through Walter Osampio, who heads the San Diego office of the Mexican department of fisheries, he recently learned that those rumors were true: starting this season, fishing fees have been upped to five dollars per ton monthly, which would increase the cost of sailing eight months in Mexican waters to as much as \$1200 for a forty-foot, thirty-ton yacht, and more for larger vessels, even if their primary purpose is to cruise, not to fish. Under the new law, Hightfill says, even boats without poles aboard are not exempt, required lifeboats come

boaters will sign and return to the association. With the backing of the petitioners, the group will then request that the Mexican legislature abolish the fees, or at least differentiate between pleasure and commercial sportfishing boats, when it meets later this fall and conducts its annual review of the fishing fees. Hightfill says he finds it odd that at the same time that the Mexican government is allotting more and more dollars to encourage tourism and lure more boaters into the waters off its coast, it is doing something he feels is negating that push. Mexico's Walter Osampio, meanwhile, is cautious in discussing the problem between government and local boaters. He confirmed the existence of the new rates, but says he has "absolutely no idea" of how successful the local boaters' group will be in getting the Mexican government to change its mind. "I just tell anybody, if you're not satisfied, if you have a complaint, then direct your complaint to the right authority," he says. —T.K.A.

READER The 2000 Americanization of Alexander Cablevich



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Erratum

A "City Lights" article entitled "On Deaf Ears," published in the September 20, 1984 issue of the Reader, incorrectly implied that Deaf Community Services of San Diego sought to discourage attendance at a production of *Children of a Lesser God*, produced by the North Coast Repertory Theatre. In fact, in

order to make the play accessible to members of San Diego's deaf community, Deaf Community Services provided an American Sign Language interpreter at two performances of the play. In the article, Pat Siegle, director of Deaf Community Services, and Deborah Caswell, a member of DCS's board of directors, were incorrectly portrayed as having unilaterally

decided, on behalf of DCS, to withhold "support" of the play. Neither Ms. Siegle nor Ms. Caswell are authorized to make such a decision, and they did not. In a letter to the editor published in the Reader on September 27, 1984, Ms. Siegle was incorrectly described as having spoken for the deaf community by not "supporting" *Children of a Lesser God* and by not making it accessible to them. The letter cited in that the Deaf Community Services fundraising committee, not Ms. Siegle, decided to change the date of a fundraising event at North Coast Repertory Theatre. Ms. Siegle merely conveyed that decision to the director of the play. Further, the play was in fact made accessible to the deaf community, and Ms. Siegle in no way personally refused to provide access to deaf persons. The Reader regrets these errors. Ed

energy, and organization. I think Mr. Glusenkamp must be an exceptionally bright young man, anyone with any degree of vision at all could recognize this through the production of his "underground" paper. Why not assist to legitimize it for the benefit of everyone concerned? What lesson has been learned? Certainly

Letters

not that one's hard work is rewarded. The reaction of those at Fallbrook High leaves me wondering just how suppressed and conservative the education of our next generation of leaders is. Mr. Glusenkamp, I wish you success in spite of your "educators." Cindi Lambert San Diego

Lookin' At Country

Regarding your article "We Have Ways of Making You Talk," I can only assume that Fallbrook Union High School has succeeded from the United States, thereby forgoing the citizens' rights to freedom of speech and free enterprise. Just what country is that high school district in anyway? Au Hume et Finis

(continued on page 40)

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Straight from the Hip

Dear Matthew Alice:
Sprinkle some ordinary white vinegar on an ant trail in the home, and the ants will not return. It works, and it's cheap and nontoxic. But how does it work? Does the acid interfere with the ant's tracks? I'd like to know.

Sally Leeds

Pacific Beach

Most humans have myrmecophilic tendencies. Fess up, you've all squashed an ant or two in your time. (Two of my favorite instruments of death as a kid were a rubber mallet and a magnifying glass, the latter of which was only effective outdoors in the sun.) As a sophisticated adult consumer I am supposed to rely on sophisticated chemical poisons; in fact they work quite well. But Sally's kind-hearted, organic repellent deserves some attention.

The chemical warfare she wages is appropriate, if ineffective. Ants communicate almost entirely via chemicals, but their chemical stockpile is more powerful than vinegar. The chemical messages ants use are called pheromones, and different pheromones are released by different glands for different purposes. One of those is used by scouts to mark the path to a food supply. I'm not sure how white vinegar affects these chemical roadways. Possibly the vinegar acts as a solvent and obliterates the trail, thereby resulting in a lot of lost ants. Or perhaps it has a disagreeable odor or flavor to an ant. After all, ants are fairly sensible creatures, and they know what they like and dislike. The problem is that Sally's solution is only temporary. The scout ants can simply lay a trail around the vinegar, if there is a food supply in your home they're after, or they'll be back the next day to resume the warpath in the same tracks. Either way, you've got a lot of wiping up to do.

Allow me to suggest a more effective organic control: the anteater. If that's too old a creature, perhaps an armadillo will suffice? An armadillo? You might try a



Illustration by Rick Green

pangolin or an echidna or an aardvark or even a numbat. You don't need a lot of room for most of these myrmecophilous mammals, either. Though the giant anteater weighs in at a hundred pounds, his cousin, the pygmy anteater, weighs about a pound. And he's cute as a button. All these animals eat ants or termites and are much more efficient than vinegar; the stomach of one aardwolf was found to contain 124,000 termites. I'll bet he didn't even get a belchache. Ants are said to be quite tasty, especially the winged type known as alates. These delicacies are highly prized by Africans, and rightly so. The alates' extra supply of stored fat, used to fuel their flights in search of a new colony, adds a certain elusive flavor, a certain unmatchable gusto.

Dear Matthew Alice:

I love croissants. A friend who claims she knows food has told me a tale about them

that I find hard to believe. She says that those delectable rolls actually originated in Turkey, not France, and that the proof is in the Turkish flag, which shows a star and what might be a croissant. Could this be true?

Oscar Holland

University Heights

Even so eminent an authority as the Larousse Gastronomique has a theory about croissants that is as full of holes as an overcooked muffin. According to that august tome — no doubt the source of your friend's tale — the croissant dates to the year 1686 and the invasion of Bosnia by the Turks. As the Turks besieged the city, it is said, they stole dug under ground passages at night to reach the center of town. Bakers working their customary late hours heard the tunnelers, sounded the alarm, and the city was saved. As a reward the bakers' guild was given the privilege of making a special

pastry, shaped in a crescent, which was a reminder of the Ottoman flag. But as the book *More Misinformation* by Tom Burnham points out, this story is patently false: in 1686 Budapest had already been under Turkish rule for almost 150 years. Actually it was the Austrians who attacked the city, and their flag depicts nothing resembling a croissant.

But back to the Turkish flag for a moment. Another variation on the Larousse story is even more imaginative. This tale takes us back to 1683 and the siege of Vienna by the Turks. Again, bakers saved the city by overhearing noisy tunnelers, and again they were granted the right to make crescent-shaped pastries, in memory of the conquest of the invading Turks. That the Turkish flag has a crescent is traceable to the capture in 1453 of Byzantium by the Turks, who appropriated that city's emblem, a crescent that represented the rising moon. How Byzantium got the symbol in the first place goes even further back, to Philip of Macedon, who three centuries before Christ attacked the city but was betrayed at night by the light of the moon. Got that? Now jump ahead to the Eighteenth Century, and watch Marie Antoinette leave her native Austria for the French throne, taking with her the Viennese croissant to enlighten the unsuspecting French. This convoluted theory is just as porous as the one in Larousse. First, the Turks' crescent represents a ram's horns, not the moon, and in 1453 Turkey had already been in control of Byzantium for a hundred years. Besides, the Viennese bakers couldn't have heard any tunneling in 1683, because the tunnels were being dug on the outskirts of town, far from the bakers. Not a bad story, though.

Got 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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THE INSIDE STORY

BY PAUL KRUEGER

MILLIONAIRE DEVELOPER CHRIS SICKLES and his CDS-Grant Corporation last year got six million dollars' worth of taxpayers' loans to rebuild a downtown landmark, the U.S. Grant Hotel. Sickle's \$44.7 million renovation of the classic but neglected hotel at Fourth and Broadway is now \$17 million over budget, so the city council has agreed without dissent to help him negotiate easier repayment terms for the loans.

Under the terms of a deal originally negotiated last year, the city loaned Sickle's six million dollars from two federal programs. The money was to be repaid over fifteen years at escalating interest rates ranging from zero percent for the first year to fifteen percent for the final seven years. In addition to guaranteed interest payments of eight million dollars, the city also became a partner in the U.S. Grant project, and could have received up to forty percent of profits from the operation or sale of the hotel, which enjoys a prime location directly across from the future Horton Plaza Shopping Center and a block from city hall. Conservative estimates predicted another \$2.1 million from this profit-sharing agreement, which was to last for fifteen years, the length of the loan.

The new terms, which must still be approved by the federal government, give Sickle's nineteen years to pay back the loan. And while the city would actually net \$300,000 more in interest on the stretched-out payments, Sickle's will pay twelve, not fifteen, percent for years nine through fourteen. The city council has also agreed to reduce the potentially lucrative income negotiated in the original deal. Under the new contract, it would get only ten percent of any operating

profits or profits from the sale of the hotel during the first fifteen years of the loan and nothing for the last four years. (A chart showing the council members the different income projections under the two loan structures didn't indicate how much less the city would make under the new deal, and those comparative figures still aren't available.)

The loan terms were refined because Sickle's must refinance the entire project. Once the massive rebuilding effort was under way, work crews found that the hotel's steel skeleton had been modified over the years and no longer met city building codes. Reinforcing the structure and other unforeseen expenses will reportedly cost another \$17 million. To raise that money, Sickle's has solicited new investors, who will become limited partners in the project. (Sickle's spokesman didn't return phone calls, but the city staffer who recommended the council approve the new loan

agreement says this infusion of capital provides better security for the city's loan, under terms which are fairer to Sickle's.) Sickle's gets more than better repayment terms if the federal government approves the city council's action. The developer can then use the loan funds to purchase building fixtures and hardware, instead of exclusively for the construction of a parking garage. Because the money will be used on supplies, not construction, Sickle's may be exempted from a federal rule which requires developers who borrow federal funds to pay workers what amounts to union wages, whether workers are unionized or not.

Among the 3000 pages of testimony heard by the county grand jury on the Hedgecock/Shepard/Hoover

Dominielli matter were these two items:

Exhibit number 170, a two-page memo on the letterhead of San Diego Newsline. Written by Newsline publisher Larry Renner to Nancy Hoover and Jerry Dominielli, it is dated May 12, 1983, one week after Hedgecock's election victory over Maureen O'Connor.

To: Jerry and Nancy
From: Larry
Subject: Newsline and the

opportunities of Roger's election. With Roger's victory, there is an opening in the political structure in San Diego for Newsline and the ideas and constituencies that we represent. As a newspaper we have to maintain a critical distance from the new administration at city hall, but I think it is possible to work both with Roger on issues where we agree and to pursue strategies with the help of the mayor's office to improve Newsline's economic base.

Specifically, I want to mine the political base of support that put Roger in office for Newsline. I want to find Hedgecock contributors who will become Newsline advertisers, subscribers, and supporters. I want to leverage our relationship to the mayor's office into advertising from entities like the transit company (who advertises in the pro-business Downtown) and from city leases. And I just generally want to use the opening Roger's election provides us with to better ourselves into the political structure.

After all, it was Gordon Luce who told Roger after the primary, "It looks like it is Helen and Maureen against Roger and Larry." I have a strategy in mind and a key part of the strategy is to do all of this at a distance or at arm's length. Newsline has to cover the new administration. We have to be really tough on the issues that concern us and hold Roger accountable, and we have to maintain our credibility both in the minds of our supporters and in the view of the general public.

So I think we should hire a P.R. firm or a lobbyist or a political operative to act on our behalf. More specifically, I think we need to hire Shepard and Associates, both because of the obvious clout they have (or appear to have) with the new mayor, and because of Tom's personal desire to help the Newsline grow. I have talked with Tom about this, and he is amenable to it if you guys want to pay for it. The advantages of Tom Shepard, his talents, et cetera, are obvious,



U.S. Grant renovation

but more importantly the idea of hiring a firm with compatible people politically (not just with clout) is key. I really need someone who can be out hustling some big building codes. Reinforcing their subdivisions with Newsline at the same time we are taking on the environmentalists, and have that someone not blink an eye.

The job would entail:

1) To strategize the Hedgecock contributor list for potential Newsline advertisers and donors and to set up meetings between those people and myself. Where appropriate we would also seek to have Roger put in a good word.

2) To similarly strategize and work on potential advertisers like the Zoo or Sea World, with city leases who advertise all over town but not in Newsline (for, I believe, obvious reasons) and to, where possible, have the mayor's office put in a good word.

3) To mobilize Hedgecock's grass roots base of support behind Newsline (a bunch of it already is). Specifically, this would mean organizing our two community events, our mid-summer picnic in the park and our anniversary party in the fall.

4) To mobilize Newsline as a force of the San Diego community network in such a way that our voice is heard at city hall other than through the pages of the paper. Specifically, I see this entailing the establishment of a regular Newsline roundtable similar to the one (Tribune editor) Neil Morgan has. We would have a regular lunch of a selected invited group that represents a cross section of community

interest (and that boasted the attendance of at least one if not several staffers from Roger's office if not Roger himself occasionally) to hear a speaker and/or participate in a discussion on a local issue, e.g., the convention center, et cetera. The idea is to let the informal network get established whereby Newsline controls a forum for a community/mayoral interaction that will be different from the formal structure that will be set up by both the mayor's office and by the Hedgecock campaign.

I hope you guys are as enthusiastic about this as I am. Larry

George Mitrovich, former director of public affairs for J. David and Company, appeared twice before the grand jury to testify about the firm's political activities and Roger Hedgecock's friendship with Nancy Hoover. Mitrovich was questioned by Assistant District Attorney Richard Huffman, who allowed Mitrovich to make a final statement.

Mr. Huffman: I see no other questions. The Witness: I would just like to say, if I may, that if I have evidenced, last time when I was here, some degree of irritation, I hope it will be understood in context — that it was not directed at you or any members of the grand jury. This has been a very difficult, very, very, very trying experience. And... I've tried to

be as stoical about it as I possibly can be. I've devoted all eleven years that I've been back here from Washington to this community — having served two terms as a member of the Charter Review Committee for the county and one term as vice-chair, having served on the Fiscal & Justice Committee, and four and a half years on the Stadium Authority, which I've tried to be as conscientious a member as they have ever had. [In this] and all other things that I've been involved in, dinners that I've chaired, the activities of the City Club and the Symphony, the Pops, and the Handicapped Scouting Program for the Boy Scouts, and even all the political involvement that I've had, no one can say, I don't think, that I've been motivated by personal gain.

I'm not a lawyer. I can't be given a judgeship. I'm not a developer. I've never gone before a

body of the city or the county on behalf of a client. [So] it is a terrible thing to be involved with a company that you thought was doing good deeds and suddenly to have it all fall apart. ... What has been particularly vexing to me, my political involvement from the very beginning.

Mr. Huffman: Mr. Mitrovich — The Witness: Can I just finish this one point?

Mr. Huffman: You can finish that one point, because I really can't let you go on. The Witness: The one point — the political involvement — has been with causes and concerns and with people that I cared about, and I understand. I just felt that I had a need to say that. ... Members of the grand jury are citizens, as am I, and they are devoting their time and effort to this city and this county, and I appreciate that, and I understand it isn't easy, and I also

understand that your responsibilities are not easy, and I appreciate what you're doing. Mr. Huffman: Thank you. The Foreman: Thank you. The Witness: All right.

Proponents of ballot Proposition A, which restricts county supervisors from independently commissioning staff studies and plans, had hoped to buttress their argument at Tuesday's meeting of the board of supervisors by revealing that Supervisor Paul Eckert recently commissioned an extensive, 160-hour study of redevelopment possibilities for downtown Encinitas. Such a public disclosure, the proponents believed, would both embarrass Eckert and help

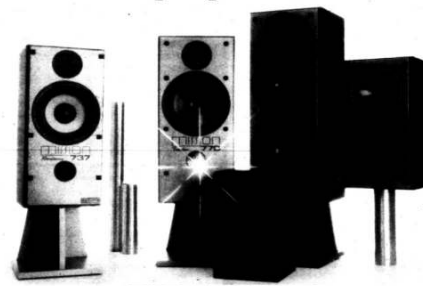
pass Prop. A. If Eckert, who signed the ballot argument opposing Proposition A, couldn't be trusted, the current prohibitions against interfering with staff obviously aren't strong enough.

The supervisor, though, outfoxed his opponents and escaped any charge that he ordered the Encinitas study. Aides to Supervisors Leon Williams and Pat Boardman claimed to have inside information that Eckert requested the lengthy Encinitas study and held numerous meetings with planning department officials to which other supervisors weren't invited. But in the days leading up to Tuesday's meeting, Eckert denied that he ever

asked for the study, claimed it was the planning department's idea, and said the meetings were general discussions about redevelopment which coincidentally touched on Encinitas. The supervisor also lined up staffers to confirm his version, and he said he would publicly call Boardman and Williams "liars" if they tried to embarrass him. Neither Williams nor Boardman did.

Eckert managed two other spin-off wins with Tuesday's victory. Chamber of commerce executive Lee Grissom can't use the Encinitas example to sully Eckert when the two debate Proposition A next week, and Encinitas merchants who support redevelopment still give Eckert credit for arranging the study.

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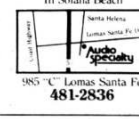
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Russian Yuppie

(continued from page 1)

gating every vowel, making these words as golden as some of his teeth. He pauses often to light a Marlboro or to hug or to kiss or to backslap as he exchanges greetings with patrons in Russian and in English, but his broad smile is as consistent as the cadence: "Then you verriy mach," resounds the warm, husky voice. "Save yourr stubs for lottery." The Gibalevich's eight-year-old daughter Luba stands in the lobby wearing shorts and a T-shirt and trendy pink plastic shoes. Embracing a Cabbage Patch doll, she covets a package of M&M's inside the glass candy counter.

"Kak vi pojivate?" (How're ya doin'?), her father's greeting booms across the lobby to Vytas Dukas, professor of Russian at SDSU. "Khoroshi" (Very well!) Dukas replies as the two shake hands and hold a brief, invigorating conversation in Russian. Only five feet seven or eight inches tall and of medium-stocky build, Alex's opened-to-the-chest safari shirt reveals a thick, gold

neck chain. "Come, let me introduce to you new cocktail I just invent," he beams, as he turns on two spigots of soft drinks simultaneously. "Here, it is wonderful! Try! You will love it—I guarantee!" The surprise "cocktail" is a combination of Squir and Dr Pepper. Who can resist?

Some of the patrons at the Ken Cinema that morning had seen the film before—in Russia, where they grew up and were educated. Yet they go to the Ken on the first and third Sunday mornings of each month to see the Russian films that Alex Gibalevich has been bringing to San Diego since last spring—not just for the air-conditioning or for the film's quality or theme, but because they simply want to hang around. Not only do they want to be with Alex Gibalevich, but even during the films, the small lobby of the theater becomes an informal social club for some of San Diego's Russian émigrés. Of the 600 Russian families now living in San Diego who emigrated during the past decade—doctors, accountants, musicians, biologists, engineers, teachers, machinists, hairdressers, office workers—Alex Gibalevich estimates that about ten percent come to the Russian film series he has brought to the Ken. "These lobby meetings provide us

with the opportunity to mingle with each other," says Mark Likgater, who left Tbilisi, the Georgian capital, seven years ago. "We exchange ideas on current United States marketing systems. We like to hear our native language and to speak it, and we just want to be with each other. The film is the excuse."

In Tbilisi, Likgater was the foreign-language editor for an art publication, and until two weeks ago he was a book designer in the trade division of Harcourt Brace Jovanovich. He had moved with the company from New York City when they established an office in downtown San Diego. He met his American-born wife, Nina, while she was singing Russian songs on a cruise ship that had sailed from New York City, and he met Gibalevich at one of the early film showings at the Ken. "After the movie we make arrangements to meet in each other's homes. There we drink vodka Russian-style—straight and cold—and with good conversation for dessert," Likgater explains. "We also help each other out. If any of us needs money, we lend it without interest. Russians don't charge interest." Likgater describes his love of the Russian language, of the people, and of what he considers

their strong, undefeatable spirit. "Without oppression from the government, I never would have left. Russia is so beautiful," he says wistfully. "Today there are two homes where I belong—one in Golden Hill, the other in Tbilisi."

"For Russians there are three symbols in San Diego," he continues. "Avocados, tequila, and beaches. For us the avocado symbolizes home; tequila is our symbol of relaxation; the beaches symbolize for us the enjoyment of life. To Russians, money is not a symbol of materialism—it is for us the symbol of freedom." Like many Russians, Likgater speaks not only of symbols but of traditions. "With my [American] neighbors in Golden Hill—one is a plumber, the other is a professor of computer sciences—we get together every third Sunday for a barbecue. I love this tradition," Likgater smiles, making it apparent that whatever initial uncertainties he had when he arrived in America, his adjustment has been solid. ("You never get rid of the dust of Russia," Russian émigrés say. "It stays in our shoes forever.") Likgater describes his compatriot Gibalevich as an impresario, a Sol Hurok. "Sa-scha [diminutive of Aleksandr] is

(continued on page 12)

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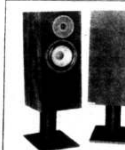
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Russian Yuppie

(continued from page 10)

always in a hurry. Whatever he wants to do in San Diego, he will find a way to do it, and he will do it quickly. You see, Sascha never misses an opportunity," Likhter laughs as Ghibalevich now stands in front of the Ken distributing movie flyers to passers-by. Along with the flyers they get an enthusiastic unsolicited biography of the Bolshoi Ballet's prima ballerina, Maya Plisetskaya. "Sascha has Hurok's talent, his energy, and his ability to make things happen. What Sascha hasn't got is Hurok's money."

Not to be deterred by lack of cash, Ghibalevich enjoys telling the tale of his nearly penniless arrival in San Diego on August 27, 1976. "Even before the plane land, from window even, I say to

Emma, 'Look, isn't it beautiful?' My heart says me it is my city. I always listen to my heart."

"When we arrived we had no language, no relatives, no jobs. What we had? We had 200 bucks and a baby with diapers. That's it! From Russia we shipped some paintings, some crystal and silver and family heirlooms, a samovar, a piano, maybe a thousand books, and my scuba diving equipment," Alex continues. "It took a year for things to arrive. I had large icon collection but government forbid me to take out of country so in my suitcase I smuggle out two small pieces, just for sentiment. My diving equipment? I have unusual diving tanks made only in Russia. Nobody in America has them. They are collector's items!" He beams and his eyes crinkle with obvious delight. Although his small mustache has begun graying and his middle indicates the beginnings of a small paunch, and at age forty-one he has the appearance of a middle-age busi-

nessman, when Alex Ghibalevich speaks of diving, his face changes and he becomes a young man. "In Odessa I began diving in 1958 when I was fifteen years old. Later I am diving instructor at Odessa Sea Club. There I teach thousands of Russians to dive," he says. "I was one of pioneers of diving in Russia. I was invited on diving expeditions to Bulgaria."

During the time Alex was diving with a commercial diver's license, he was also performing as a pianist and vocalist with symphony orchestras in Odessa, he says. "Sometimes I played piano ten hours a day. Classics I like and Russian music and jazz and Forties and Fifties music. Especially Gershwin and Glenn Miller. I saw Glenn Miller Story in Russia long time ago." Today, with only a little encouragement, Alex sits at the Russian-made upright in the living room of the five-bedroom University City home that he and Emma bought last spring. He plays "Sorretto" and

sings the words in Russian, followed by gypsy songs, songs of love, and many, many glasses of vodka. And toasts. Toasts to *druchba*, to friendship. Alex's definition of *druchba* is different from jovial San Diego fellowship. It's deeper. "Druchba is not just for parties and for good times," he explains. "Druchba is when you call someone in the middle of the night, even if you don't see each other for six months. You say him you need help and he comes right over. That is *druchba*," he says, offering more vodka to strengthen the sentiment.

Between songs and toasts, the Ghibalevichs describe life in Odessa, a lively Ukrainian port city about the same size as San Diego. By Russian standards their lives appeared quite pleasant. Emma and Alex shared an apartment with his parents. His father, Arkady, was an economist; he had been a major in the Russian army during World War II. His mother, Lidia, whom Alex describes as "very

(continued on page 14)

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Emma, Luba, and Alex

Russian Yuppie

(continued from page 12)

famous lawyer," has two master's degrees — one in finance, the other in law. She was working for a large food company where she drew up contracts with manufacturers, handled labor disputes, rental agreements, and criminal cases (shoplifting, for instance). "We shared kitchen and bathroom with in-laws but a bedroom we had to ourselves," Emma says. "There was marble fireplace. We were only ten minutes walking from the Black Sea, from beach. Also near Shevchenko Park. It is like Balboa Park with Sunday concerts." In Odessa the *tolchok*, which Alex describes as the most prestigious swap meet in all Russia, reflects the black marketeering and moonlighting that characterize the Russian countereconomy. "At Odessa *tolchok* you buy whatever you want. Plenty of jeans. From all over the world art objects. Better than Spring Valley. Better than Sports Arena. Because it is big seaport, naturally. In Russia no one can survive on salary alone, so people speculate. It is not altogether legal, but one must make extra *kopeika* doing something," he explains.

Although Alex was licensed as a commercial diver, his master's degree in mechanical engineering from Odessa's Polytechnical Institute won him a position as engineer for a machinery plant that made injection molding machinery. His job sometimes involved travel throughout Russia by land and by sea in the dead of winter. Emma had graduated from college with a diploma in winemaking, but at the time of their marriage eleven years ago she was working as an estimator in the cost accounting department of a project design institute. "The Armand Hammer fertilizer plant near Odessa was one of our customers," she says.

They didn't have a car. "Getting parts is a big problem. It can take months. Sometimes impossible," Alex says. "Getting gas is also problem. The whole economy of Russia, even huge factories, entire system, everything operates on principle of *blat*. *Blat* means connections. Not what you know but who you know. *Blat* controls life. For hotel reservations, for ballet tickets, for getting a good surgeon, for getting your child into a good school, for finding a good cemetery plot, for buying shoes or a car. It takes constant energy. If you have car, government doesn't let you park at beach. So what good is car? We had enough rubles to take taxi." Growing weary of corruption as normality, of invoking *blat* even to buy a kilo of meat, Alex knew in his heart that one day he would leave Russia and come to the United States. "From student times, we read many books about United States and we talk in secret about leading technical country

in world. It is long-time dream," he says. His decision to act was triggered when he returned from an official visit to a factory in Riga, the Latvian capital on the Baltic Sea. When he reported to the director of his factory in Odessa a big cover-up in shoddy, unsafe production methods in the Riga factory, his boss called him a liar. "Even though I had started on my Ph.D., I knew I had to leave. There was no future," he says. Frustrated and exhausted by constantly trying to beat the system, he discussed with Emma and her elderly parents the pros and cons of leaving Russia. In late 1975 they started the paperwork in motion, and within five months' time their exit visas came through — at a cost of the United States equivalent of a thousand dollars each, which Emma and Alex borrowed from his parents. (During these years of detente under Brezhnev, emigration reached an unprecedented height, since then it has decreased markedly.) By then Emma was nine months pregnant. "All we could take from Russia in cash was equivalent of a hundred dollars per person," Alex remembers.

Aided by HIAS (Hebrew Immigration Aid Service, one of the oldest resettlement agencies in the world), Alex, Emma, and her parents arrived in Vienna and immediately made their way to the Russian Emigrant's Reception Center. In a Vienna hospital, a week later, Luba ("love" in Russian) was born. Emma never complained about leaving her homeland forever and having her baby the following week in a foreign country among strangers who spoke a language she didn't understand. "Having a baby in Russia would be worse. Hospital conditions are so primitive and unsanitary," she explains. "For childbirth you stay in hospital for a week and don't change sheets unless you pay under table. If you want hospital gown it costs ruble. There is always shortage of supplies. Here what is for granted, in Russia is impossible. There is paid rubles under table for every little thing. The smallest thing, you need *blat*."

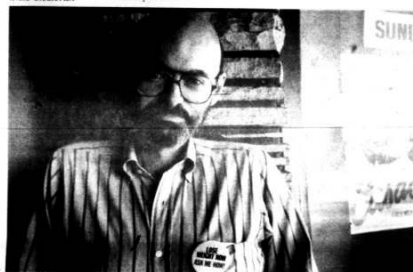
In the few months they spent in Vienna, Alex earned Austrian schillings teaching Russian and translating from Russian to German. HIAS furnished health care, housing, food, and transportation to the United States and made arrangements with San Diego's Jewish Family Service for the Gibaleviches' arrival. "Our first choice was to come to L.A.," Alex remembers, "but they tell us that San Diego would be better for jobs with my technical background." When all their papers were processed along with those of Emma's parents (whose two older children had left Russia in 1972), they all flew to San Diego with Luba in their arms, in diapers.

Emma's fantasy was that San Diego would be all warm water, palm trees, and elegantly dressed people, "just like at Del Coronado Hotel," she

(continued on page 16)



Luba Gibalevich



Mark Libgelter



Alex at the Ken Cinema





Emma, Alex, and Ben

Russian Yuppie

Emma Yuppie, 42, has two master's degrees—one in finance, the other in law. She was working for a large food company where she drew up contracts with manufacturers, handled labor disputes, rental agreements, and criminal cases (shoplifting, for instance). "We shared kitchen and bathroom with 10 others, but a bedroom we had to ourselves," Emma says. "There was marble fireplace. We were only ten minutes walking from the Black Sea, from beach. Also near Shchepchenko Park. It is like Balboa Park with San Diego, except it is in the middle of the city. It is a very nice place to live."

But in 1975, she and her husband, Alex, decided to leave Russia. "It is not altogether legal, but one must make extra *kapitka* doing something," he explains.

Although Alex was licensed as a commercial diver, his master's degree in mechanical engineering from Odessa's Polytechnical Institute won him a position as engineer for a machinery plant that made injection molding machinery. His job sometimes involved travel throughout Russia by land and by sea in the dead of winter. Emma had graduated from Odessa's Polytechnical Institute in 1968, but at the time of their marriage, Emma was only 18 and Alex was 20. They were both young and naive, and they were both in the middle of a divorce. Emma was with a piano teacher, and Alex was with a lawyer.

They didn't have a big wedding party, so it was a big problem. It was a big problem. Sometimes impossible. Alex says, "Getting gas was also problem. The whole economy of Russia, even huge factories, entire system everything operates on principle of *blat*. *Blat* means connections. Not what you know but who you know. *Blat* controls life. For hotel reservations, for ballet tickets, for getting a good surgeon, for getting your child into a good school, for finding a good cemetery plot, for buying shoes or a car. It takes constant energy. If you have car, government doesn't let you park at beach. So what good is car? We had enough rubles to take taxi. Growing weary of corruption as normality, in Moscow they decided to try a known road. Alex knew in his heart that one day he would come to Russia and come to the United States. "I found student buses, we took home books about United States and we talk in secret about leading technical country

in world. It is long time dream," he says. His decision to act was triggered when he returned from an official visit to a factory in Riga, the Latvian capital on the Baltic Sea. When he reported to the director of his factory in Odessa a big cover up in shoddy, unsafe production methods in the Riga factory, his boss called him a liar. "Even though I had started on my Ph.D., I knew I had to leave. There was no future," he says. Frustrated and exasperated by constantly trying to beat the system, he discussed with Emma and her elderly parents the pros and cons of leaving Russia. In late 1975 they started the paperwork in motion, and within five months' time their exit visas came through—at a cost of the United States equivalent of a thousand dollars each. Emma and Alex had decided to leave Russia in 1975.



Emma Yuppie



Alex Yuppie



Emma Yuppie

in 1975. HIAS (The Hebrew Immigrant Aid Society) kept the only resettlement agencies in the world. Alex, Emma, and her parents arrived in Vienna and immediately made their way to the Russian Emigrant Reception Center. In a Vienna hospital, a week later, Luba ("love" in Russian) was born. Emma never complained about leaving her homeland forever and having her baby the following week in a foreign country among strangers who spoke a language she didn't understand. "Having a baby in Russia would be worse. Hospital conditions are so primitive and unsanitary," she explains. "For childbirth you are in hospital for a week and after clearly short, under, not good, not reliable. It was not hospital, it was a room. Do not know, but one day I applied. I was a doctor. I was granted in Russia is impossible. Do not put under, under, not reliable for every little thing. He small, a three, connected *blat*."

In the few months they spent in Vienna, Alex earned Austrian schooling teaching Russian and translating from Russian to German. HIAS furnished health care, housing, food, and transportation to the United States and made arrangements with San Diego's Jewish Family Service for the Gubalevichs' arrival. "Our first choice was to come to L.A.," Alex remembers, "but they tell us that San Diego would be better for jobs with my technical background." When all their papers were processed along with those of Emma's parents whose two older children had left Russia in 1975, they all flew to San Diego within 10 days of their arrival in Europe.

Emma's fantasy was that San Diego would be all warm water, palm trees, and brightly dressed people—just like at Del Coronado Hotel," she

continues. "It was

Russian Yuppie

(continued from page 18)
Alex was selling vacuum cleaners to people in their homes in San Diego. He sold so many within four months that he says he was about to be made a sales manager, but he left to become an engineer at INESCO, the local fusion research company. Wherever there was work, there was Ghibalevich. "We don't have rich uncle in America," Alex says.
Emma's job history is less colorful. When she applied for work cleaning a convalescent home, she was turned down because she was unable to work nights. When her English was good

enough to acquire more marketable skills, Emma enrolled in Mesa College in 1979; in one year she completed a two-year program that resulted in an A.A. degree in medical office occupations. "It was so easy. All test questions were multiple choice. You just can guess. In Russia you must know answers," she says. "Still, it wasn't so easy to get a job, especially when employers heard my accent. In San Diego a Spanish accent is fine, not a Russian accent." Eventually she became a medical secretary at Internal Medical Group on El Cajon Boulevard. "There were many Russian patients who came in because they heard I could translate for them and help fill out papers," Emma says. In 1979, when Alex was still working in Orange County and coming home to San

Diego on weekends, he received word of his father's sudden death in Odessa, two months before the elder Ghibalevich's visas were to come through. Lidia Ghibalevich barely had time to bury her husband, sell or give away what family treasures the Soviet government wouldn't allow out of Russia, leave the job where she had worked (up until the last day) for twenty-eight years, pack the family photos that represented generations, and take a last look at the graveyards of Russia before she joined her only son and the grandchild she had never met. She was forced to pay taxes on the personal belongings that she took with her and had to sacrifice her retirement pension of 120 rubles a month, which, equivalent to 150 U.S. dollars, is considered a lot of money in Russia. In addition, she was sub-

jected to a humiliating strip search by a Soviet immigration official. Like Alex, Emma, and Emma's parents, Lidia arrived in the United States as a political refugee rather than an immigrant. According to Cindy Jensen, regional director of the San Diego office of the International Rescue Committee, and La Jolla immigration attorney Ivan Dirkes, classification policy is on an individual basis and each case is judged on its own evidence before determination of immigrant or refugee status is determined. Because she is a senior citizen with no clear means of support and because she suffers from high blood pressure and chronic asthma, Lidia Ghibalevich became eligible for Social Security Supplemental Income payments of \$400 a month. Like Emma and Alex, (continued on page 20)

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Russian Yuppie

(continued from page 18)

Lidia began taking ESL classes five days a week continually since her arrival in 1979, and last May she passed her United States citizenship test. More recently she passed an interpreter's exam and she is now on call at the municipal court as a free-lance interpreter for civil cases.

What impresses Lidia Gibalevich most about San Diego are the activities available for senior citizens. "In Russia when you retire there is nothing to do but die," she says. "Nothing is organized without permission from government. Here there are many clubs and activities. The first time I saw Fashion Valley I was amazed, but now I am accustomed." Despite the variety of food in San Diego supermarkets, Lidia keeps a Russian-style

kitchen in her comfortable one-bedroom apartment on Collwood Avenue and Fifty-fourth Street. "My stomach is not made for Mexican food," she winks. "It is still made for borscht. Here I have full life but still it is hard to take an old tree to new earth. I tell myself to be brave, to be inside strong, to get on bus." Although she misses the boardwalk on the Black Sea and her lifelong friends in Odessa, when Lidia Gibalevich walks with her family along the boardwalk in Seaport Village and gets a whiff of the sea air, she is reminded a little of the old life, the old city, the Russian landscape, and the dust of her motherland.

Alex Gibalevich quickly absorbed himself in San Diego's popular culture and quickly peppered his speech with idioms. "No problem!" — "No big deal!" — "I must now split." The Gibaleviches have acquired an answering service, a call-waiting telephone device, and credit cards which Alex likes to call "plastic money."

Through a travel agent friend, they got a "terrific deal" on a ten-day Hawaiian vacation and another "deal" on a ten-day vacation in Mexico at the beginning of the last peso devaluation. When they were in Las Vegas they stayed at the honeymoon suite at Caesar's Palace on a "half-price deal" ("We went especially to see Tom Jones," Alex explains), and when they wandered into the gambling palace at nearby Circus Circus, they met a Russian dealer. "I am born gambler," Alex laughs, "but I never win. In Russia we have blackjack. Here Emma wins right away in machines and then we lose everything at tables. Only once did we ever win something. We have country-western bumper stickers on cars we get from Pic-Nic chicken place, and when I am driving car pool to Torrey Pines a truck from radio station KCBQ stops and says me that I win two tickets to see Fiddler on the Roof at Fox Theatre. When I say him my name, he says me, 'Next time I pick someone

named Smith or Jones.'" Alex grins. Gibalevich attended a black-tie dinner at the Hotel del Coronado in honor of Jacques Cousteau (although he rented a tux for that occasion, Alex now owns one). He met Yul Brynner, Ivan Rebroff, and Charles Aznavour when they each performed at the Fox. And in 1980 he developed a friendship with the late local TV film reviewer, Greg Dumas. As Alex reports it, he had telephoned Dumas at Channel 10 to recommend a restaurant, and when Dumas said he was intrigued by Alex's accent and suggested that they should meet some day, Alex immediately countered by extending a specific dinner invitation, which Dumas accepted. After that, they called each other from time to time, and Dumas was one of the guests invited to the big backyard bash (catered by the French Gourmet restaurant) that the Gibaleviches threw for a hundred of their friends in July, 1982, four days after they officially became citizens of the United States. "To be citizen here

means very much. I am free like bird without borders and whole world is open," Alex told his new friends and those who helped him and his family at the very beginning when they first arrived in San Diego. "San Diego is like small diamond," he says. "People are warm and trusting." Gibalevich says he's had job opportunities in other cities — in Los Angeles and in San Francisco, he says — "but my heart says me this is my city."

Emma is now working five days a week and every other Saturday in the credit and collections department of the Allergy and Lung Medical Group in Hillcrest. Alex's checkered job history includes six months at Underwater Kinetics in Kearny Mesa and later at Chemtronics in El Cajon. He is now working as a free-lance mechanical engineer for Volt Technical Corporation in Kearny Mesa. "But I have unlimited energy for permanent job. I can turn mountains upside down if someone would just give me mountain, give me

big job," he brags as he and his wife Emma sit at the formal dining room table of their 2500-square-foot home. On the heavy, dark sideboard that was shipped from Odessa to San Diego, among the collection of Czechoslovakian crystal and European cloisonne, next to one of three cuckoo clocks they shipped from Russia, sits an ashtray from the Golden Nugget in Las Vegas. Upstairs in Luba's bedroom, on the beautiful hand-crafted lacquerware table and chairs that her babushka brought from Odessa in 1979, sits the prized, authentic Cabbage Patch doll that the young girl had wanted six months for on a Toys R Us waiting list.

The Gibaleviches say that their future is tied up in their house but, like many other American families, they are chomping on the payments. Through Emma's frugality and Alex's knack for getting "deals," in 1978 they were able to buy a 1350-square-foot house in the SDOU area for \$60,000 with only a couple of thou-

sand as a down payment. Since Alex is handy and has acquired handy friends, including the architect husband of his former English teacher, Sandra Tuttle, he was able to install hardwood floors and make many other improvements. When they sold it in order to buy their present house it was \$30,000 under market value (it was a foreclosure), their original equity was worth considerably more. They saw their new house at eleven o'clock in the morning and by six that night their offer was in. "Life flies fast, like MX missile. When you see what you want, move fast," he says. "It pays off as investment."

Although he admits that the present house payments are well over a thousand dollars a month, Alex's reluctance to reveal the purchase price of the house is a throwback to his thirty-three years in Russia. "If you have rubles, people are suspicious. Then government is suspicious. Then KGB is interested. It means trouble. People think you are in black market and that

is big crime in Russia. Even if you have rubles, in communal kitchen you cook simple food, potatoes. You eat caviar in your bedroom," he explains. "In Russia there is only small opportunity to spend rubles. There are maybe only ten nice restaurants in Odessa, with same population as San Diego. There is room only for tourists. There is long waiting list for car. You can't buy condominium if you are small family because government allows only certain number of square meters per person. There are small choices only. Sometimes no choices. Taking a nice vacation is a joke. There are no hotel rooms available, only for tourists."

Alex pauses for a moment, then continues. "You know, in Russia it is illegal to handle dollars. To me, dollars represent freedom to do what you want, buy what you want, protect family, and take a good vacation. Money is money everywhere in world, but in Russia you cannot enjoy

(continued on page 22)

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Russian Yuppie

(continued from page 21)

it. If you show good lifestyle, you will have trouble. Here, I am the same as everyone else - but I push harder because I had many lost years in Russia."

Along with the pressures of "moving up" San Diego style, Alex creates other pressures. Last March when he and his wife were visiting friends in

Los Angeles, they bumped into an old classmate of Emma's from Odessa. "What this guy Anatoly was doing in L.A.?" Alex asks rhetorically. "He is promoter! He brings Russian movies to L.A. Ah! My brain goes, click! You know, Russians are always complaining. Wherever they are, they complain. They say me, Sascha, how come there is no Russian culture in San Diego like there is in L.A., in New York, in Miami, in Chicago? Click! That's it! Anatoly says me, 'Sascha, don't do this thing. Your shirts you will lose!'"

But the Soviet system breeds living

by wits, operating with *blat*, earning extra *kopeike*. "No one survives on salary alone," Alex reasoned with his wife, and he ignored Anatoly's warning. With his penchant for superlatives that easily give way to hyperbole, the engineer from Odessa contacted ten San Diego movie houses and he struck a deal with one of them. On May 6, without advertising or formal public relations, but by word-of-mouth alone, *Ekipaj*, the Russian version of *Airport*, was shown at San Diego's first exclusive art theater, the Ken, to an audience of seventy Russians. Since *Ekipaj* was a fairly new

film, it had no subtitles and thus did not appeal to mixed audiences. "It was disaster!" Alex remembers. With a minimum cash outlay of a thousand dollars to bring a Russian film to San Diego through Anatoly's New York and Los Angeles connections, and with seventy patrons at five dollars per ticket, with students and seniors discounted the theater has 520 seats. Gibalevich not only lost his shirt as Anatoly predicted he would, he also lost his socks and shoes.

So Gibalevich changed his approach and looked for older Rus-

(continued on page 24)

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Russian Yuppie

(continued from page 22)
sian films with subtitles. The Ken's manager, Eleanor Durham, was enthusiastic about the project. "Alex cannot be ignored. He made an impact on all of us. He even had me reading Dostoyevsky," she says, and Jim Gillan, then the assistant manager, helped keep the project alive by suggesting promotional ideas to Alex.

"I never worked with anyone like Alex before," Gillan says. "At first it was like doing a SALT negotiation in the typical stereotypical Russian style — what's mine is mine and what's yours is negotiable. Once he recovered from the shock of having to pay a flat rental fee for the theater, things went smoothly. We both had a lot to learn about each other beforehand."

Through Anatoly's connection, Alex began renting all sorts of older Russian films — Chekhov and Dostoyevsky adaptations, ballet films, classics, and comedies. He carefully avoided showing any film that might

be misconstrued as propaganda, for fear of being identified as a communist sympathizer. As a film promoter, Alex's expenses include the cost of film rentals, film shipment, advertisement costs, art supplies for posters, printing and photocopying costs for flyers, renting the theater, paying the projectionist, and loading press screenings. He buys champagne and Stolichnaya vodka at the Price Club and uses them as lottery prizes. After work, both Alex and Emma have been delivering flyers advertising upcoming films to libraries, bookstores, several movie theaters, and a few small

restaurants where Alex has formed friendships with the owners. After eight years in San Diego, Aleksandr Ghibalevich has become a small legend. One of the early resettlement social workers has described him as a Russian Yuppie. And there have been whispers that Ghibalevich drives a 280-Z when, in fact, he drives a 1979 Datsun B-210 station wagon bought on time payments. Today this 1984 version of a Horatio Alger character with an appetite for herring is standing in the lobby of the Ken Cinema with other emigres and, as usual, the discussion is animated.

Now that Alex and his companions have officially become United States citizens and they are voting for the first time in their lives for a United States president, they are understandably excited. "In Russia," Alex says, "no one cares about voting because there is no chance to express opinion. But government sends workers to knock on apartment door to go and vote. If you are sick, they come to apartment with ballot and make you vote, but there is no point. It is pre-arranged. Here I know it is important to vote, to make real choice." Like other Russian immigrants in San

Diego, Alex is glib, well-read in foreign affairs, strongly opinionated, and strongly in favor of President Reagan. "When I arrived it was 1976, it was election year. We held mock election in English class. In our class, Carter won. He was brand-new horse in stable. I vote for him also," Alex says. "Then I watch most powerful country in world drain down, going from big hill at very high speed downhill. Americans are sometimes naive. They trust Soviet government to honor signature on international agreement. It is joke. They trust too much. Reagan brings oxygen to whole country. He

brings new life and pride."

So when Alex became a citizen of the United States he registered as a Republican, as did all the members of his family. "Many Americans are like turtle. They sit in turtle shell and think they are safe. They say home is fortress and they don't care what's going on outside," he says. "Reagan is strong. He says to whole world, 'We are strong but don't touch us.'"

The discussion continues outside the theater and spills onto the sidewalk. Now Aleksandr Ghibalevich, engineer, musician, diver, raconteur, impresario, consumer/citizen 200

percent, surrounded by some of his American and Russian friends, is leading another discussion. What are they talking about with so much passion? Food, of course! "Naturally I like a good pizza!" says Alex Ghibalevich. "But every Sunday morning — what we eat at home for breakfast — you know what is it? That's right! It is herring with onions and boiled potatoes. Tradition, eh? You know what it is? I am thinking!" Ghibalevich's eyes crinkle and his voice beams across Adams Avenue. "I am thinking it is time maybe to start Russian restaurant."


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Chop One Up

Some nights all the lines just lead you in circles

By J.F. Murdock

He picked up the receiver and dialed her number, thinking to himself: if she did go out with him, it was only because she knew she could get coke. She was just a party girl, usually out six nights a week.

Always the same crowd, the faces change but the people don't. If she stayed home, it was because she was too tired from the night before. Sometimes, often lately, she would go two or three days with very little sleep. She didn't work, so there wasn't much she really had to do, yet she could never find the time to wash the car, or pay the bills, or any of the little things she knew she needed to do.

No answer. He put down the receiver and picked up a bottle of Beck's, tilting it slowly as he took a gulp. Whenever he was coked he only took small nervous sips. He couldn't relax enough to take a long quaff the way he used to, back in high school, back when partying was something you did with your friends on Friday nights.

It was a peculiar ritual each night before going out: the shower, then the faded 501 tight jeans, white oxford button-down, white leather tennis shoes, black jacket. Each item was chosen with particular care, each only because of the way it worked or fitted in with the others to make the look. The look was subtle, not outwardly assuming or obnoxious. His diamond ring worn on the left

pinky and the Rolex gave him all the flash he wanted or needed, the versatility to be anyone at any time, the ability to move discreetly into or out of bars as easily as he did his relationships. His clothes helped him attain a certain anonymity in a world where people are tried, judged, and sentenced all on the basis of a first impression. Dressing in this way, he created his own image, one which he would have to carry into each bar and nightclub. Sometimes his clothes were like armor which helped absorb the blows of rejection, the silent looks and faraway stares he would inevitably have to endure.

Bouncing down the stairs, he slipped into the kitchen, where he grabbed another cold bottle from the refrigerator. Then he walked into the living room where, in a small chest in the second drawer, he retrieved a small, carved wooden box. He opened it carefully and pulled out a small plastic bag with many smaller white paper packets inside. He would take the packets out of the bag and spread them across the table. Like a child with his favorite toy soldiers, he would arrange and inspect each one. Finally, after a couple of lines, he would choose his little army for the night, usually two or three packets, the biggest being for general party. This first packet was to be done in the car or parking lot with any girl he wanted to talk with. The second packet was for late night, after hours in a girl's bed. The third was for driving himself home. A quick check: coke, cash, ID, keys, comb. He put the beer on the

sink and walked toward the door. As he pulled the Porsche out of the underground parking garage, he could feel a chill; it started at the base of the skull and ran down his back like a cold rain off a tin roof. He felt the bitter taste as it slipped past his tongue and down his throat. Then he smiled and thought to himself, Bobby G's.

Bobby's was a dowdy little bar with matching band and dance floor. It was snugly fitted next to La Paloma Theatre and together they wrapped around the corner of D and First streets in Encinitas. Across the street was the 7-Eleven where the punks hung out with their chains, leather, and close-cropped, rainbow-colored hair. They were usually too young to go into nightclubs but seemed content to stand around the 7-Eleven parking lot, spitting on each other and listening to the distorted noise blasting out of Bobby's.

As he hit the door the bouncer asked for two bucks. He lied, saying, "Let me check for some friends I'm supposed to meet here." In about thirty seconds he had scanned the room: two sets of two only fair; group of four pig-faces; three nice ones hanging on to their dates (so everyone knows). Funny thing about Bobby's, if there are any good-looking women inside, it's almost always their first time. Well, it's an easy decision. Split.

He sighed deeply as he settled back down into the cool leather seat of his car. Chop a quick one. Cruising in the Porsche can be



Illustration by David Fries

better than a bar; it's the perfect piece of equipment — you don't have to work for the right bite, it's given to you, no intro needed, instant credibility.

A couple of girls check him out as he pulls up. He parks in the lot across the street, smiling as they walk by and into the Belly Up. It's parked because the Rebel Rockers are inside croaking out their mutant reggae music. He likes the band; it's just that they haven't played a new song in two years. Packed bars are not good places to meet women. Conversation with sentences of five words or more is impossible. Most

times there is just too much noise and confusion. Add to that the effect of drugs and alcohol, and the average human's attention span is reduced to that of a chicken. Body language is the only principal mode of communication.

A nice one just walked out to get some air. The electric window comes down slowly and he says, "Hot inside? You must be out terrorizing." For some reason, nice girls, or girls with cheerleader complexes, or just girls who think accusations of being a terrorist or most anything wild or tough.

She giggled and cooed. "Noooooo!"

These nice girls are the ones who would never walk up and start a conversation with a man they'd like to meet. They avoid looking directly into his eyes and maybe, only maybe, would offer a little smile to him. So in the meantime, these poor creatures have to endure the onslaught of every dumb jerk trying to put a move on. It's no wonder that, when you ask a nice girl what she thinks about meeting nice guys in bars, they are likely to say, "No way," and "Eeeech!" Just as bad off are the poor idiots

who feel that when they approach a girl in a bar, they must be the next Richard Pryor or the next Ted Turner. Most of them are just the next dumb jerk trying to be someone they're not.

He says, "I'm chopping one up. Care to join me?"

She says, "Well, my friends are waiting for me, but okay."

"Nice car," she says.

"Thanks."

"Is it yours?"

"No, I borrowed it so I could go out and pick up girls."

"Oh," she says.

(continued on page 28)

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Getting Serious



Country

DEAN SHEPHERD

Much the way people close to the earth learn to read the signs of the seasons, moviemakers have been taught that this is the time of year to look for the serious adult fare that has been kept in storage through-out the summer. What this often comes down to in practical terms is movies neither better nor worse than those we have been getting all along, but whose temporary and overstated impact will not yet have been forgotten before the annual awards ceremonies. What it also comes down to, perhaps paradoxically, is a distinct increase in depression potential. It is easy for the serious adult moviemaker to sustain a fantasy during the summer months of himself as a member of an outlawed and persecuted underground cult, like the early Christians or perhaps the Book People in *Fahrenheit 451*. It is therefore risky to again poke heads above ground after the barbarians have moved on

somewhere (i.e., back to school) and to see Hollywood's idea of What You've Been Waiting For. *Amadeus*, at bottom a rehash of the theme of *Free-Spirited Artist Crushed By The System*, was made to order for the purpose, with its explicit persecution complex. *Places in the Heart* serves the purpose well enough too: Robert Benton, returning to his roots and leaving behind all that New York smart stuff acquired in the interim, dishes up polite pictures certain to be acclaimed as signs of maturity and reconciliation. Not every movie mirrors or attempts to mirror our serious adult desires in so direct a way. But it is always advisable, as in both those cases, to brace oneself for an inexact likeness. Here are three more, of varying degrees of exactitude.

Country, coming right on the heels of *Places in the Heart*, has had little difficulty in focusing critical attention. These two together already add up to a "rural trend" if you remember to count *The Stone Boy* from earlier in the year, or soon will add up to one if you are holding out for *The River*:

by current journalistic standards, two's coincidence, three's a trend. (Less has been heard about the trend of movies to do with what we might describe as the fictional experience made fact—*Romancing the Stone*, *Cloak and Dagger*, *The Neverending Story*, and the forthcoming *American Dreamer*—but the reticence there may have to do with the difficulty of labeling this trend in one word. Less has been heard, too, about larger and longer-lived trends than either of these, but that's because they're that journalistic bugaboo: old news.) The two rural epics now on display certainly give us sufficient common points with which to work toward a definition of an actual genre, in addition to a mere trend: the tornado, the barn dance, the Sunday church service, the matriarchal pioneer woman and the villainous suit-and-tie banker. And on most points of comparison, *Country* can battle the earlier arrival to a standoff. The tornado, for example, emerging here from a specific angle and with specific effect, is much less your generic-brand tornado than the one in *Places*, and in other ways as well, *Country* is much more devoted to chewing over a specific and circumscribed problem: the plight of the modern-day Midwest farmer in the face of government forces.

But the hazard in dealing with a current-events topic as opposed to the now-mythic Great Depression is that it cannot so easily be glossed over in sentimental reverie. The farm family at the heart of *Country* seems far more isolated than their picturesque Iowa farmhouse would necessitate, with no conspicuous friends at any of three different generational levels—Gramps, Ma and Pa, and the Young 'Uns—and no forthcoming legal help either. The portrait is tinged entirely on a romantic notion of 19th-century frontier individualism that we cannot believe has come into the present day, or much past Willa Cather's day, for that matter, with so little erosion from 20th-century realities. As a hedge against this romanticism, the movie, like Benton's, adopts a style of stilted understatement which is in itself a cosmopolitan's sentimentalism about simple folk. Richard Pearce, who took over as director when the star and co-producer Jessica Lange relieved scriptwriter William Wittliff (*Raggedy Man*, *Honeyuckle Rose*) of that responsibility, bears this understatement as a badge of honor. But there is nothing very honorable about the resultant dullness. And this general tenor only means that the movie will have a harder time rousing itself (and its audience) at those moments when Jessica Lange revs up and delivers one of her big lines: "This land's been in my family for over a hundred years" or "to the bankers." "I tell you I'd rather be a thief than do what you do for a living" or "with a baby in her arms and the music swelling." When you come

to pull us off our land you better come with more than just a piece of paper!" Unlike the Benton movie, which had an ending but not much preceding, this one has a buildup but no payoff. A social problem that can be traced to the individual meanness of a petty bureaucrat and can be solved by a sudden decree from a Federal Judge is not much of a social problem. And if such a solution must be taken care of in a printed epilogue rather than a dramatized episode, it is in no sort of movie solution at all.

Alan Rudolph's *Choose Me*, self-classified as "a serious comedy," is indeed a comedy in the rudimentary sense that it has a nontragic ending, and is serious in the sense that it is unfunny. It postulates a Small World (Isn't it?) in which we are expected not to blink at such a coincidence as a radio-calls-in psychologist named Dr. Love applying as the housemate of her most recent caller-in, Eve, who owns and operates an improbably spacious, quiet, well-lit cocktail lounge called Eve's on a street populated mostly by streatwalkers. Neither of these women is even aware of the coincidence, since Dr. Love uses another name when not on "The Love Line," and speaks in a voice quite unlike her on-air whisper-in-the-ear. (Really more the voice of a "mellow" late-night deejay than that of a radio psychologist; couldn't the moviemakers take the trouble to tune in Toni Grant?) Even so in any other world you might have thought that Dr. Love's accent (Genevieve Bujold's, that is) would at least have raised a question in Eve's mind. But not here. A third female character, Pearl, who hangs out at Eve's and whose husband is having an affair with Eve herself, lets it be known, apposed of nothing, that she would actually like to be Dr. Love. Into the midst of this tight-knit, incestuous fugue from a veterans' mental hospital, who may or may not have been a *Nervousick* and *Jaeger* cover philosopher and a poetry teacher at Yale and/or a CIA spy. He apparently once had something Special with the previous priestess of Eve's, also named Eve, and would like to get something Special going with the new Eve as well, but settles in the meantime for something Not So Special with the other two women.

The deliberate stylization of all this, though it may cut off comments about such mundane issues as clarity and plausibility, does not disguise or excuse bad acting, which reaches its lowest point with Lesley Ann Warren's Eve and furthest from low with Keith Carraway as the mysterious extant (Genevieve Bujold's) at those interludes. Or maybe this is just to say that Carraway is most adept at striking and holding the appropriate attitude. Or maybe it is just to say that the strategic ambiguity of his role makes the attainment of that attitude somewhat easier. Patrick Bauchau, whom some will remember as

the Wim Wendersish film director in Wim Wenders's *The State of Things*, does all right on that score too, as Pearl's unfaithful husband, though with less opportunity. Attitude, in any case, is very much the thing in this coolest of cool movies. The running commentary song track by Teddy Pennergrass, used in much the same manner as Albert Hunter's in Rudolph's *Remember My Name*, is a sort of attitudinal turner fork. And the fastidious selection of sheets and bedspreads, framed movie posters and paintings, cool wall colors and hot neon, chimes in with a sort of visual harmony, such that the movie often feels like a leisurely flip through *Designers West* or *Art and Architecture*. With so much self-conscious posturing going on, and with so little else to engage interest, it is near impossible to watch this movie without forming a vivid mental image of the sort of person it hopes to impress. Such consciousness of the Ideal Viewer, unless you happen to be him, is always a distraction. But any discomfort that might arise here at the thought of being in the company of such Ideals will be alleviated by the patient unlikelihood that there can be very many of them. There would be a different tale to tell, though less reason to tell it, at, say, a Clint Eastwood or *Star Trek* movie.

Heartbreakers is the most authentically adult movie to come up for discussion so far this season (is there some correlation, there, to how fast it left town again?), even if much of that adulthood boils down to the parental inclination to lecture, to scold, and to punish. Characterization, from the pivotal people to the peripheral, is largely limited to, or supplanted by, the declaratory first-person manifesto: "I want a relationship." "I want more from you." "I need to be on my own." "I gotta get serious." "I want to have her child." "I don't believe in orgasms." "I value growth." Gaps are filled in with declarations in the second or third person: "The trouble with you, my friend, is that you take this fuck-



Choose Me

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He has passion; he's a romantic; from another time." A certain sameness in the characters on this score—rivalry, which itself gets nastier than in any TV beer commercial, not such a tale of characters here, with a consequent sense of a very large city, though it's the same city in both movies—could be seen as intentional: a diagnosis of a common and perhaps contagious mind-set among modern Los Angeles. More likely, it betrays the presence of the single creative intelligence that unites them all, and that transfers them into its own tendency toward swift and stern judgmentalism. (Since Bobby Kolb's first film, *The Boss's Son*, never came to town, I have limited evidence on that point.) Along with the judgmentalism, however, comes a genuine and stringer moralism. This ar-

ries with fullest force at the fadout, in the revelation of mutual jealousies and hostilities underlying the sort of male buddy relationship seen in Michel Light commercials. Apart from their raucous rivalry, which itself gets nastier than in any TV beer commercial, not such a tale of characters here, with a consequent sense of a very large city, though it's the same city in both movies—could be seen as intentional: a diagnosis of a common and perhaps contagious mind-set among modern Los Angeles. More likely, it betrays the presence of the single creative intelligence that unites them all, and that transfers them into its own tendency toward swift and stern judgmentalism. (Since Bobby Kolb's first film, *The Boss's Son*, never came to town, I have limited evidence on that point.) Along with the judgmentalism, however, comes a genuine and stringer moralism. This ar-

all-night fast-food Fat Burger. And the emergence of aerobic classes as a new source of Eighties eroticism is a subject worth exploration, although all it gets here is cursory notation. It is much upstaged, in that regard, by the more traditional eroticism of the artist's Pop Art bondage-and-domination imagery and the fully accented S-M mistress (Carol Wayne, that would-be or would-have-been Jayne Mansfield) who serves as his model. Peter Coyote, as the artist, seems to have a good idea of (or natural penchant for) the sort of masculine arrogance he is asked to personify. But Nick Mancuso is almost completely at sea. To begin with, he is given much less of a life of his own away from the buddy relationship, and he doesn't appear to have any more clue than we do how seriously we are supposed to take his attraction to the vampire queen of the art gallery—a dark beauty who would look every bit at home in S-M accoutrements as in aerobic leotard. That he wouldn't have any clue how seriously she takes him is quite another matter and quite all right. It is through her character that we begin to get some gauge on the odds against his attraction. And, too, the blankness of Canadian actress Carole Laure is no hindrance to her aura of unfathomability; to put it the other way around, is a considerable help in pointing up the movie's intractably (if self-recriminately) male point of view. And it would not be unreasonable here to remember that this same actress in *Get Out Your Handkerchiefs* was the focus of that famous painting of Sigmund Freud's. "What is it a woman wants?" Alternately standoffish and come-hither, forthright and round about, she comes very near to being the everyday embodiment of Carol Wayne's S-M fantasy figure, an unwitting enchantress of almost mystical dimension, and the one character in the movie not to be pinned down by tidy "L.T." you, "she" statements.

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ELEANOR WIDMER

The Restaurant: Michelangelo
The Location: 1878 Rosecrans Street, Loma Portal (224-9478)
Type of Food: Italian, pasta, pizza, complete dinners
Price Range: \$4.95 to \$12.95
Hours: Open daily, Lunch, 11:00 a.m. to 4:00 p.m.; dinner, 4:00 p.m. to 11:00 p.m.

The Restaurant: Blue Nile
The Location: 4703 Federal Boulevard, East San Diego (264-9502)
Type of Food: Ethiopian
Price Range: \$3.35 to \$5.99
Hours: Closed Monday, Open Tuesday through Sunday, noon to 10:00 p.m.
Perhaps it is because of my childhood

when we lived so close to Little Italy and had so many good meals there, or because of my wonderful experiences in Italy itself that I have great love for family-oriented Italian restaurants. When I enter a crowded Italian restaurant filled with people who are eating and laughing and talking, the experience is as heady to me as perfume. I am not talking calories. I am not talking small portions. I am referring to serious eaters and serious laughter—the latter is not a contradiction in terms—and the sense of happy times in a public eating place. I found these at Michelangelo in Loma Portal.

Usually Monday night is the slowest night of the week for dining out, which accounts for the fact that many restaurants are closed that night. When we arrived at Michelangelo at about 6:30 p.m. on a Monday night I could scarcely believe that people were waiting for tables—a

good omen. After a short wait my young escort and I were seated and we gazed with admiration at the festivities: people consuming mountains of homemade pasta without a care; women as well as men devouring huge slices of burgeoning steamy pizza along with their entrees as if the pizza were pieces of bread. At the next table a large family of several generations was seated. The young children had tired and stepped outside for diversion. But one young woman was snuggled into the shoulder of her husband, half dozing, while he cradled her in his arms. The older men talked comfortably, as if they were in their own homes. Michelangelo projects that feeling of being in a family dining room, where the children may come and go at will, and couples snuggle, and elders assume that quiet loveliness is part of life and go on talking.

Our waitress was equally upbeat. My young friend and I were ravenous, and caught up in the spirit of the place, we did some heroic ordering. I had heard about a pasta combination plate that is prepared on occasion, and our waitress kindly obtained it for us, even though it was not the special of the evening. If you order what the menu refers to as "entrees," you are entitled to a salad. But no salad is included with the "specialties." Therefore, we ordered the small antipasto (\$5.75), the pasta platter, which we ate as an appetizer (\$8.75), and two entrees, saltimbocca alla Romana (\$9.75 à la carte) and chicken eggplant (\$9.95 à la carte).

The antipasto consisted of lettuce, cheese, salami, marinated cauliflower, celery, and peppers. The portion was large, the salad tangy, but to be honest, you'd be better off ordering a complete dinner, which includes a salad. The cost of the full dinner is about \$17.50 more than your entrée would be à la carte. It's well worth it because you get not only soup or salad, but spaghetti or ravioli, as well.

However, I do recommend the *mezzelune verde*, a spinach pasta stuffed with ricotta and parmigiana cheeses, served in a cream sauce (\$8.75). We had the special

order of the combination plate, which consisted of this *mezzelune verde*, *mezzelune bianco* (white pasta), and *tortelli alla panna* (egg noodles stuffed with meat). All three were interesting, but the green spinach pasta had the most flavor. If the chef/owner is willing to prepare this combination plate for you, by all means, order it. All the pastas in the house are made from scratch, and any of them makes an excellent first course that may be shared. They range in price from \$4.95 for spaghetti marinara, to \$12.50 for pasta with shellfish.

The better of the two entrees we tried that night was the chicken eggplant. This was in a layered mound, and for a moment I gasped at the sight of so much food. A large, pounded chicken breast is covered with eggplant and cheese and baked in a wine mushroom sauce. It's hearty, succulent, and will give you that old-Italy feeling. The saltimbocca was less successful. Although the veal was tender, the prosciutto (thinly sliced ham) was not at its prime (tough, too dark in color, too salty). We had to remove it from the veal. But the chef has a deft touch with flavoring and almost everything else I sampled made my mouth water.

Although we were unbearably full, we did force ourselves to eat a slice of an interesting homemade chocolate square (\$1.50). But the important thing is that we had a good time. The atmosphere was homey and relaxing, the food robust and generous, and our waitress a marvel of thoughtfulness. When we glanced down at our bill, however, we had a mild soft thirty-nine dollars for dinner for two with no wine or beer in this simple family restaurant! Where are all the blue-plate specials of yesterday? On our way home we tried to think of ways in which we could have economized and came to the already-stated conclusion that we should have eliminated the antipasto and ordered the full dinner. Of course, then we would have missed the wonderful pasta dish that we had as an appetizer.

The next time I arrived at Michelangelo determined to eat as inexpensively as possible. My friend and I arrived at 5:00 p.m. and were shown to a large booth. She ordered the cannelloni (\$7.45) and I had *risotto alla pescatore*, rice in tomato sauce with a variety of shellfish (\$9.95). The one uninteresting dish that I sampled at Michelangelo proved to be the cannelloni: the crepe was too thick, and the filling and sauce lacked delicacy. We tried it too quickly. Between the two of us we managed to consume only one of the two cannelloni. My rice and fish dish, however, deserves recommendation. There's an immense amount of rice ringed by fresh mussels, fresh clams, and shrimp, and the rice is laced with very tender calamari (squid). There's lots to eat and the dish does offer a wide variety of seafood. My one objection is that a salad was not included. I am hard pressed to understand why restaurants make such a fuss about serving a little lettuce with dressing, when you order a dish for ten dollars. A simple house salad costs \$1.90. The service was again excellent and we left as the crowd began to pour in at 6:00 p.m.—people who dine in family restaurants tend to do so early.

Michelangelo is a stable family restau-

rant, providing tasty dishes that are all made from scratch (I'd love to try the pizza the next time). Although the booths and tables are placed fairly close together, the diners and their enthusiasm provide the best decor any family restaurant could hope for.

By contrast, when we visited the Blue Nile, an Ethiopian mom-and-pop restaurant in East San Diego, our hearts went out to the owners: on a Wednesday night we were the only diners there. There are two ways of thinking about East San Diego. If you live or work in or near downtown San Diego, it's a short ride to Blue Nile. But if you reside in the outer reaches of North County, you might have to think twice about it, not only because of the distance, but because of the restaurant itself.

The people who operate the Blue Nile are wonderful, eager to please, and just as eager to have their restaurant succeed. In their native Ethiopia Mulgeta Ghebremariam was in financial management and his wife Aster was a secretary. In San Diego they are trying to make a go of a small, immaculate dining room in an area that you have to seek out, rather than come upon (take the Home Avenue exit

off Highway 94 and turn right off Home onto Federal Boulevard). Although it's a storefront restaurant with only a small sign in its window, the inside is charming. The interior wall and the tables are covered with colorful cloths over which mats have been placed. The walls are decorated with posters and large Ethiopian fans.

The entrees—beef, lamb, poultry, and seafood dishes—are very reasonably priced; the most expensive dinner is \$5.99. But the best dish I had was a large vegetarian platter for five dollars. This contained split peas, chickpeas, collard greens, potatoes, and carrots, plus couscous, and chunks of fresh tomatoes in a spicy sauce. There was a great deal to eat, each vegetable had an interesting preparation, and I was especially fond of the couscous: Vegetarians who are tired of bland dishes would do well to consider the Blue Nile.

I also had the *doro wat*—chicken in *berbere* sauce—(\$3.75 à la carte) and *titib*—cubes of beef broiled with spices—(\$3.75); lamb stew was not available that night. The dishes were adequate, and at these prices one could hardly complain. But none of the dishes at the Blue Nile had either quality or financial or culinary style of the Queen of Sheba, the

Ethiopian restaurant in La Jolla. In one sense it's unfair to compare them. The Blue Nile is a small neighborhood restaurant, a true mom-and-pop operation, where the cooking is done to order, but where not everything on the menu is available every day. The Queen of Sheba is a large, cosmopolitan undertaking—even the *injera* bread tastes different there; it arrives warm and large as a pizza shell, whereas at Blue Nile it's cold and rolled up into small cylinders. And the *sambosa* appetizers and desserts are achieved at a different level than the sophisticated fare of the Queen of Sheba.

Anyone on a budget, who would like unusual food, especially vegetarian fare, may seek out Blue Nile. The husband-and-wife team couldn't be more accommodating and gracious, but the restaurant is at the same level as, say, Pho Pasteur for Vietnamese food: tasty, but small and limited.

When we chatted with Mr. Ghebremariam, he spoke of his desire to move to El Cajon Boulevard or University Avenue. I think that would be a wise move. Surely then the large student body from San Diego State University would have a chance to sample this inexpensive and interesting food. □

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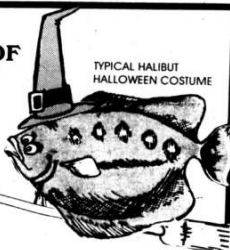
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An Evening Ensemble



Art Ensemble of Chicago

JOHN D'AGOSTINO

Avant-garde jazz groups have a lot of obstacles to hurdle in their efforts to reach a large audience, not the least of which is the fact that even tenured jazz buffs are so accustomed to cruising on mainstream currents that to steer them into an unfamiliar, reed-choked tributary is to invite mutiny. It therefore behooves an avant-garde group to smooth the concertgoer's path to an appreciation of experimental forms by minimizing the inconveniences and annoyances of the concert experience. It's simply a prerequisite to putting the listener in a receptive mood. The Art Ensemble of Chicago broke that important unwritten rule last Friday night, at least as regards the second of their two shows at the La Jolla Museum of Contemporary Art's Sherwood Auditorium.

Perhaps due to the facts that Friday's first show was sold out and that the audience was, from all reports and from my own observations, demonstrative in its appreciation, the Art Ensemble saw fit to extend its opening set from the 9:00 p.m. starting time to well past the 11:00 p.m. curtain for the second show. Despite futile attempts by promoter Rob Hayes respectfully to shoo the band from the stage, at one point by dropping the less-than-subtle hint of turning on all the auditorium's house lights, the ensemble didn't play the final notes of set one until nearly midnight. By that time several hundred people had chilled their heels for more than an hour, waiting patiently but with mounting exasperation as the Art Ensemble pushed on inside, apparently oblivious to the effect their lack of conscientiousness was having on those queued up outside the culture emporium's glass doors. Of

course, it's not at all unusual for a concert of nonclassical music to begin late (although, to be fair, punctuality is the norm at most San Diego Jazz Festival events), but by their seemingly casual, indulgent attitude the Art Ensemble introduced a negative note to what would otherwise prove to be an evening of great music.

The sense of impending disillusionment was not quelled by the appearance onstage of Gary Heffern of the Penetrators, who gave a judiciously brief reading of some of his recent poetry to open the concert. Under normal circumstances, a reading of this nature would have served as a suitably provocative preliminary, something to open up the mental sluices, so to speak. But given the late hour, Heffern should have been spared the unenviable task of confronting an audience already grown weary with anticipation. It was difficult to

gauge who was more ill at ease — Heffern because of what were for him uncustomarily polished and staid surroundings, or the people in the audience, who seemed uncertain in their response to Heffern's punkish, spoken/shouted sociopolitical messages. That his reading was at least politely received was a tribute both to Heffern's courage and to the audience's reserve of tolerance in a trying situation. When the Art Ensemble finally appeared onstage, most of the crowd's grumbling — audible or otherwise — gave way to the promise of things to come. But the first repercussions of the band's disregard for the timetables by which most nonentertainers calibrate their lives were felt early in the performance. Within minutes of the concert's expostional notes, a few people had left the auditorium, a couple of them in what passes for a huff in seated La Jolla. Now, I'm sure that some of those who chose to leave early had made that decision before ever buying a ticket. I am convinced, while I'm on what I consider a pertinent subject, that there is a small but committed group of people in San Diego, perhaps unimpaired by now, who might be called professional exiters. These are the people who make a great show of leaving in the midst of any performance they deem unsatisfactory. Well trained, these career walkers are conspicuous because they almost always sit closer to the front than to the rear of a concert hall, so that when they exit they may make as great a visible nuisance of themselves as possible and impress the largest number of people with their sniffling dismissal of whatever they have concluded is beneath them.

But I also believe that some of those who left early did so because their minds had long since ceased to function on a level that allows for an intelligent sorting out of complex aural signals. It's hard to get excited about anything at one in the morning, and for those who were braving their first concert of avant-garde music, the sounds emanating from the Sherwood's stage must have seemed as unintelligible as those at a busy intersection. Unfortunately, those who departed missed

that at an earlier juncture in the evening would have been more easily perceived as generous helping of exotic music making. Visually, the Art Ensemble's presentation couldn't have been much more intriguing. Amassed in the middle of the stage were percussion and wind instruments of every stripe and description, gongs, bells, cowbells, pans, whistles, primitive drums, congas, and just about every sort of object that could conceivably produce a tink, bonk, thump, or clang vied for space, looking like the booty taken in a successful raid on renowned percussionist Emil Richards' storied warehouse of instruments collected from around the world. Throughout and above this assemblage were hung colorful banners of various designs and undecipherable significance, save for the largest banner suspended above the band, which bore the Art Ensemble's motto: Great Black Music — Ancient to the Future. As befits a performance by an

"art ensemble," most of these instruments went unused and seemed to be there for their aesthetically pleasing effect on the eye and mind. But those that were called into play added a rich variety of percussive colorations to music dominated by Lester Bowie's trumpet, Roscoe Mitchell's and Joseph Jarman's reeds, Famoudou Don Moye's drums, and Malachi Favors Maghoton's upright bass. True to form, the ensemble's performance was like a train ride through uncharted, scenic musical territory. Segments of compositions from their recordings served not as destinations but as stations at which the musicians refueled and prepared for the next stretch run. It was while traveling the tracks between those stations that the individuals justified their wanderlust. Bowie, especially, was a joy to hear and to watch. Wearing his trademark white chemist's smock, he acted as restless conductor on this excursion, listening intently to his cohorts' playing as if attending a lecture, but at intervals

responding with manic blasts from his trumpet that were alternately lyrical and agitated, and which signaled the music's directional shifts. Saxophonists Mitchell and Jarman played off each other like aggressive debaters, taking cues from one another's improvisatory statements and frequently reaching accord in unison lines that they would repeat and sustain until the melodies achieved the trance-inducing quality of a Philip Glass composition. Moye, obviously loosened up by the night's first set, played with his usual abandon, providing locomotive polyrhythms and answering his own and the others' rhythmic surges with loud, almost angry cymbal splashes. Favors, a bit more subdued than I remember him being before, nonetheless held things together and contributed melodic bass motives at irregular intervals. All of the elements that the Art Ensemble has brought to its music — African, Caribbean, Latin, American jazz, even classical influences — found expression in the concert, which

was divided into three musical traveltogs of about a half hour each, and which included a great African percussion interlude during which all five musicians performed an intricate, hypnotic, and apparently charted piece on tribal drums. Whether by chance or by design, the Art Ensemble brings an audience into its music slowly, leaving vast spaces in the sound and then gradually filling those spaces with interlocking riffs and rhythms to allow the listener to keep pace. By midway into the concert, and with the obvious exception of those individuals whom I noticed nodding off, one could sense that many of those in attendance had become fairly well attuned to the band's wavelength, and were following it on tracks that were at least partial. When that connection seemed complete, it occurred to me that the Art Ensemble could have taken the audience anywhere it wanted to go. Unfortunately, at one thirty in the morning most of those people simply wanted to go home to bed.

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Letters

(continued from page 4)

Hi Ho, Ballerino

This is a reply to F. M. O'Connor's letter about Jonathan Saville, which appeared in the October 11 issue.

Theoretically, the job of a theater critic is to report on a performance, accurately and without bias. If O'Connor really did some homework and could be objective—separate personal feelings from the true quality of the job being done—O'Connor might see that Saville isn't all that great.

I have seen performances he has critiqued, many of them have been exceedingly shabby despite his glowing reviews, which always makes me think that San Diego has peculiar standards all its own. Saville's ignorance shines through his reviews on numerous occasions. A case in point is the "Quarter Notes" column where he reviewed "Bar-Shinuk and Tharp."

October 11, he wrote about the ballet "Nurettin Nurettin," in which "Bar-Shinuk was ably partnered by Elaine Kudo." Now, every knowledgeable balletomane knows that male dancers are never partnered by ballerinas; it is always the other way around. Mr. Bar-Shinuk partnered Ms. Kudo.

To actually put that in print is as horrendous as calling a male ballet dancer a ballerino!

So, amen, F. M. O'Connor. A critic is only as good as his education, and true objectivity is a gift rarely endowed upon critics or loyal fans.

Ann Herbert Hillcrest

Ridgway's Run

Whenever I see a letter to the editor that says, "Whenever (critic's name) doesn't like a play, movie, etc., I turn right out to see it." I turn right out to read that critic.

Don Ridgway San Diego

Bells & Whistles

Regarding your lead article, "This Is the Way It Was," where author Stephen Meyer mentioned cowboy and true justice figures whooping it up for the author's information, the editors rooms between the Fifth Avenue landing and Broadway charged only two dollars per person. The madame gave me the "two's" in that she whisked out her selection of four girls: Nina, Joyce, Jean, and Tomi with a small bouquet's whole made of silver.

The part about the Fero Gardens madams rang a bell as I went voluntarily along with "Sally" on the 29th as a \$7.00 because it included the evening dance and awards ceremony without option. I wonder where Mr. Don goes for which other of these figures is "the price of a Coke and two Atlantic coast."

And while the fish tacos and other south of the border mysteries Mr. Don had as dressing over were available, they were at extra cost above the figures given. The three "genious" performers included were not from the competing entries, which were covered over after the judging, but were rather unimpaired "canopies" one such generous portion was two Rite type crackers with one fast-food smallish shrimp on each. I

believe the shrimp were frozen from elsewhere. Another consisted of two interesting but tasteless puff pastries the size of a quarter topped by a tuna fish—canned. I believe—paste "flower." Oh, bad! The third portion I happened on was a sort of generous cup of fish chowder, which would have been fine if not overcooked in this hot-table presentation.

The drinks were better than Mr. Don's announcement, all provided in the base price, but even so, only sort of generous: one small pony bottle of the ever fine Tescote, one smallish standard margarita, and one smallish but very interesting glass of local wine.

One very important omission was the fact that the Rosarito to Ensenada bike event was Saturday and the southbound tollway was tolled on a single line for the riders. The bicycles were going faster than the cars and trucks much faster! Finally, Mr. Don's directions, especially given the southbound and/or forced on the cars for the bicycle event, were less than foggy. The entertainment was fine, but overexemplified.

Criticism please have a little honest research done on these organization handouts before being dressed up in atrocious reportage and commended to on-site page one!

Jim Holt San Diego

One very important omission was the fact that the Rosarito to Ensenada bike event was Saturday and the southbound tollway was tolled on a single line for the riders. The bicycles were going faster than the cars and trucks much faster! Finally, Mr. Don's directions, especially given the southbound and/or forced on the cars for the bicycle event, were less than foggy. The entertainment was fine, but overexemplified.

Got His Leather

Thomas K. Arnold's "City Lights" (piece of September 20) suggests that I am not happy with a certain recent influx of a leather-boy gay element into my neighborhood. This is not the case. I am not gay, but I do not object to being in my area. I do not find "leather" garbed bikers bothersome. In fact, I happen to own several leather jackets and four motorcycle leathers. I apologize to the gay community for this.

Timothy Span Union San Diego

Albatross On His Mind

In Mattias' view, a answer to the question posed by Ralph Muniz (September 20), re: seaplane operations in San Diego Bay, he listed a number of traditional functions performed by seaplanes, but left out the most unique and recurring role, namely that of search and rescue (SAR) operations.

The question and answer evoked a wave of nostalgia for me, as I flew the workhorse amphibian of SAR operations, the Grumman "Albatross," for many thousand miles. (The plane's original designation was SA-16 in the U.S. Air Force and T-1 in the Navy.

and Coast Guard, later redesignated HU-16 in all services.)

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But what Muniz remembers observing were the seaplanes practicing sheltered water operations on San Diego's two harbors, North Bay and South Bay. Both about 10,000 feet in length, they were the ultimate in water runways, boasting lighted boundary markers (mounted on pilings), a crab boat to "sweep" the landing area, a separate water control tower, and a nearby ramp to lay up to the land parking area for a helicopter wash, necessary after salt-water operations.

We TDI Air Force types were not accustomed to such textures and need to look forward to visiting NAS North Island to train our aviators members and "fill squats."

The biggest hazard occurred when we had to become a "boat" and taxi to the ramp, warty navigating our way among a host of armada of pleasure craft, Navy boats, and the fleet of water taxis or water jinnies ("tickle-grabbers," as I believe they were called) which piled the bay between San Diego and Coronado North Island.

Water flying operations in San Diego Bay were halted by construction of the Coronado Bridge.

The Air Force ceased using the Grumman amphibians upon the introduction of long-range, high-speed helicopters (HH-3 and HH-53), which were escorted and refueled by HC-130s. I delivered one of the last active-duty HH-16s to the airplane "hangar" at Davis-Monthan AFB, Tucson, Arizona in 1968. The Reserve Forces and Coast Guard continued using them for several years after that. The Mexican Navy still uses the Grumman "Albatross."

Jim Lauria San Diego

Bred Line

It really irks me that every time a movie comes out featuring music of the times, it is invariably compared or referred to as nothing but a ninety-minute video ("Current Movies"), I thought

critics were supposed to be objective. Why is it that every review of Purple Rain written or printed in San Diego rags is

negative? Is it politics? Is this what the conservative majority wants? How come no teenage movie gets a good review? You people from the

old school should try better to understand the New Breed. Query Martin San Diego

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City Lights

Gaiman

(continued from page 2)
no others. In fact, the zoo is trying to get rid of their in order to make room for a rare Chinese alligator that was recently born in the Bronx

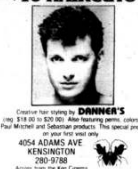
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Sue

(continued from page 2)

the audience surged toward the podium demanding their right to speak. The council then moved to listen to statements from the audience, and the meeting lasted nearly four hours. As a result, student body president Marc Boroditsky claims that he thought it would be in all of the papers' best interests for him to veto the entire budget and start again in the fall.
In late September Boroditsky and the council passed a media budget that, while satisfying most of the monetary demands of the new indicator (\$12,195 for this school year) and La Vie Fronteriza, (\$53,044) also made provisions to fund the *California Review* with \$860. However, in keeping with the sue-happy atmosphere on campus, the staffs of the new

indicator, *La Vie Fronteriza*, and *Suppho Speaks* hired two La Jolla attorneys and made plans to sue the student government for censorship and damages suffered over the period of their veto. The new indicator was especially upset at not being able to publish either their paper over the summer, or the sixth annual edition of the iconoclastic *Disorientation Manual*. On the other end of the school's political spectrum, Brandon Crocker of the *Review* says that while his staff was glad to receive some funding, they were dismayed by their inability to secure office space in the school's student center, along with the rest of UCSD's student publications. Crocker says that he and his staff have managed to find another attorney who is willing to offer his services pro bono to help them remedy their situation.

even suing the school's administration if necessary. Boroditsky claims that his decision to veto the budget came from a sincere desire to make the funding fair for everyone, and admits his frustration with his fellow students' eagerness to go outside of the school's established appeals process when there are problems. "College is supposed to be a place where we can try real-world things without having to be responsible for them," he says. "But I've already had students tell me that I could sue the new indicator for libel and slander because they referred to me as a 'miscreant' in one of their articles."
— R.O.

Gurb Anger

(continued from page 3)

the incentives was that it the district would help property values, but this sure as hell is not helping the price of our property."
Since he sent the petition to Murphy's office, Sturhann says, he's been promised Murphy will "look into" the situation, but so far nothing's been done. Still, Murphy assistant Lou Ann Holmes reassures that something may very well come of the petition, which seeks removal of two streets, Tierra Raja Way and Baja Drive, from the district. "Dick's position is that if seventy-five percent of the people in the area, or a part of the area, want to be added or deleted, he would support that before the city council," Holmes says.
— T.K.A.

Paul Krueger,
Neal Matthews,
Thomas K. Arnold,
and Randy Opencor



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Off the Cuff

What have you been meaning to do but haven't gotten around to?



Ritchie Allen
Business Owner
San Diego

I keep meaning to take more time off and spend it with my sons. Time really goes by. Ryan's six and Travis is four. I like to take them to a baseball game in the summer, fish in one of the lakes, or out to the desert for a weekend in the winter. Most of the time people take time off and leave town. That's what I did the last time and I should have stayed home. It wasn't a bad vacation, but we went up to Washington and it was a lot of traveling at once. I guess I'd just like to take care of the house, spend more time with the family, catch up on seeing people. I own my own business, so right now it's a matter of priorities. You get into habits.



Diane Crabbe
Deli Worker
Chula Vista

I've been meaning to have a big garage sale before summer's over, but I think it's over. It's like once people know you have garage sales they give you all their junk to sell too. If someone in the family moves and they don't know what to do with something, they say, "Give it to Diane." So my garage is overloaded with garbage — old clothes, old paintings, old lamp shades, old furniture. My sister-in-law gave me a wheelchair, of all things. I work all week and on weekends I guess I get kind of lazy. I'd rather have a good time, plus I need a man there to help lift heavy things. One of these weekends, it's fun, really. It's one of the few ways you end up meeting your neighbors. Then you see them wearing your old shirts a few weeks later.



Bill Towers
Merchant
Clairemont

"Plan your work, work your plan," that's my saying and I accomplish what I set out to do. What you have to do is make a list every day. I like to eat breakfast out each morning, and that's when I sit and make my list. You have to list important things first. That's the way you make your day count. I've been a salesman for years. I've had to be organized. It makes you money, it gives you more free time to enjoy. I have a forty-five minute drive to work every day. That gives me forty-five minutes to think about the notes I made at breakfast, what I want to change, and how I'm going to carry it out. If you make a list, you'll get around to everything you want to do. Even relaxing and taking time off.



Leighton Edge
Grocery Clerk
Escondido

I've been meaning to go back to school. I've been working in the grocery industry for about three years. Now they're going to lesser-paid employees. The job security just isn't there. It should be because everybody has to eat, but it's not. I was thinking about getting involved in the computer industry, because that's what's really going right now. It takes training. I could go to school during the day because right now I'm working nights. But then I really don't know my schedule far in advance. It's week to week. It takes a lot of extra momentum to work and to try to motivate myself to get back to school. I guess it comes down to laziness. There's no excuse. One of these days I'll do it.



Madge C.
Bookkeeper
El Cajon

I moved from a house to a mobile home, so I have two sheds full of things I've been meaning to clean out. I should be going to the swap meet. But I was so busy going to Padres games all year, and I'll tell you, this has been a great year. I was a Bobby Sox coach too. I guess I'll get around to the sheds sometime this fall. There's just a lot of odds 'n' ends in there — old Christmas tree ornaments, an old Christmas tree I don't plan on using again. Books. Dishes... One of these days. The other thing I've fallen behind on is my letter writing. And all because it's been such a fantastic baseball summer.

— Lin Jakary

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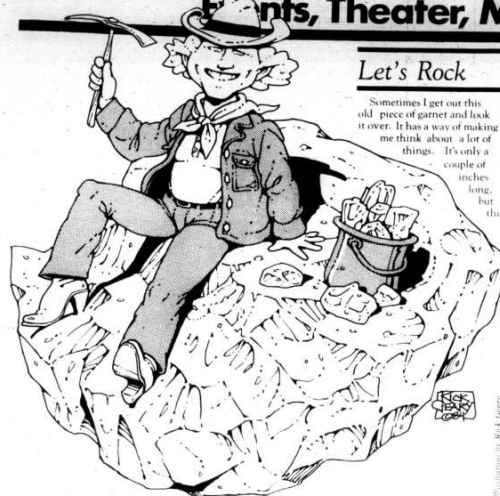
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Section 2

Faunts, Theater, Music, Film

Let's Rock



Sometimes I get out this old piece of garnet and look it over. It has a way of making me think about a lot of things. It's only a couple of inches long, but the

geologists say it took a few million years to grow in a seam in the granite near Ramona. The way I figure it, that would make it just about fully grown in the days when Jesus was alive. Anything that old, you got to have respect for it.

I mean, all rocks are old. But when I look at this one I also think back to the day I found it. The wife and I were out with some rockhound friends of ours, Earl and Edna and Chuck and Jackie, and we had gone up to a friend's place near Ramona. Never mind exactly where — the country already has more than 2500 rockhounds, and that's more than enough. Anyway, we formed a circle with our RVs, just the way the pioneers used to, and I took off on my own to do a little rockhounding. There's a road that goes past the old mine up there, that's what I look

Well, sir, I was passed by one of those mounds of old mine tailings when I noticed this rock just lying there about half covered by a leaf. It didn't look like much, no one but a rockhound would have given it a second look. Anyway, I picked it up, and son of a mother dog — it was a crystal of garnet the size of an old-fashioned Coke. Oh, it wasn't garnet like you'd find in

jewelry store — too dark for that and one side of it was rough, plain old rock. But I knew right away what I was going to do with it.

I took it back to the workshop and, first of all, cut away the rough rock with a diamond saw. Then I trimmed up the crystal a little, shaped it into an oval, and cut facets into it until it glittered like something those ladies wear on Decors. And what do you know but pretty soon that little lump of a rock looked like a stone as precious as anything you could buy in a store the number seventy-five back. The wife's worn it a few times as a pendant and let me tell you, that makes me feel pretty darned proud.

I know I share that feeling of finding something and making something precious out of it with a lot of other rockhounds. And you'll find a lot of us this weekend, Saturday, October 20 and Sunday, October 21, at the San Diego County Rockhound Gemshow at the Scottish Rite Temple in Mission Valley. This is our big annual trade show, and what with all the retail dealers and renowned collectors coming, there'll be more unusual rocks on hand than you could shake a stick at. You'll be able to pick up information on the

Continued on page 16, col. 2

The Thirteen Parts Of Love

Poet and performance artist Rob Sullivan comes to South this week for four performances of his one-man show, *The Long White Dress of Love*, a dramatic inquiry into the workings of love, and to announce the event, I, Henry Valentine, L.V.'s, certified loveologist, pundit or poison, minister to the church of desire. Have been chosen. And why not? It was, after all, pioneering research in 1955 that proved love to be, in fact, an eternal spring, much like Old Earthoil, erupting every four or

five seconds somewhere on the planet. In 1961, using the electron microscope, I confirmed what many had only suspected: I love is a murky, splendid thing, dense with

taut, colorful protein bumps and deep, wormlike appendages. In 1973 I rocked the foundations of anthropology with a paper announcing that, in virtually every culture on earth, love is considered its own best excuse, thus backing with hard evidence the then maligned popular notion that love means never having to say you're sorry. And just last year, after a decade of computer analysis, I proved that the late John Lennon's idea about the love you take roughly equaling

the love you make is valid, but only if you include on the "add" side a factor of pi to the third, or about thirty — a figure the media have pockishly coined the "love constant."

Passing the mantle of greatness down to one's followers is not always easy, but it is inevitable. The young lions must be fed. One trend-setting student of love to be watched is Rob Sullivan, whose multihued thapsody on the joys and dangers of romance will play tonight, Thursday, October 19 through Sunday, October 21 in San Diego.

Thirty-two years old, Sullivan has been an actor and a poet for most of his life. His stage career began at age eight, and by age



Rob Sullivan, poet and performance artist, has been an actor and a poet for most of his life. His stage career began at age eight, and by age



Rob Sullivan, poet and performance artist, has been an actor and a poet for most of his life. His stage career began at age eight, and by age



Of Prop & Costume

The last time we wrote about Old Globe Theatre's annual costume and prop show, we could've been sitting under the more amiable, still-living branches of the club's old tree. The new season's show, *The Merry Wives of Windsor*, is a summer production, and the show's costumes and props are the work of the show's costume and prop department. The show's costumes and props are the work of the show's costume and prop department. The show's costumes and props are the work of the show's costume and prop department.

One of the things we like about the show is the way it's put together. The show's costumes and props are the work of the show's costume and prop department. The show's costumes and props are the work of the show's costume and prop department. The show's costumes and props are the work of the show's costume and prop department.

READER'S GUIDE TO LOCAL EVENTS

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 80833, San Diego, CA 92188.

Dance

New England Contra Dancing to live music with Carter Joseph. Tansline will be held tonight, Thursday, October 18, 8 p.m., United Commercial Travelers Hall, 4500 Thorneth Street, North Park. 436-4031 or 282-6797.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191.

Four Premieres will be presented by Thine's Company and Dancers, the program includes Edward Winslow's *Solomon's Night*, choreographed by Jean Isaacs. When the Spots Take You, by guest artists Bill and Jacqui Landrum, and a work by Patrick Noller. Friday, October 19, 8 p.m., and Saturday, October 20, 2 and 8 p.m., Mandeville Auditorium, UCSD. 286-9523.

"Dance Jam" create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3535 Fifth Avenue, Hillcrest. 234-1213.

Circle Dancing, meditative "Soft dancing" is conducted weekly, Mondays, 7:15 p.m., 4570 Jackdaw Street, Mission Hills. 295-9677.

International Folk Dancing is

held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park. 583-2341.

Film

Benefit Showings, two films, 18-24, and a half-hour documentary, *What About the Future*, will screen, sponsored by the San Diego chapter of Alliance for Survival, tonight, Thursday, October 18, 5, 7:15, and 9:30 p.m., Ken Cinema, 4091 Adams Avenue, Kensington. 275-1167.

"Speed" the new film on the technology man has mastered to propel himself faster than the speed of light, the half-hour film, whose final segments took recent special effects artists four months to create, will be shown each hour during the

day, Friday, October 19 through mid-March, Reuben H. Fleet Space Theater, Balboa Park. 236-1168.

"Political Film Series," *Women in Flame*, a San Diego premiere, exposes the cruel and bizarre underbelly of Germany's upper classes, Friday, October 19, 7 p.m., Third Lecture Hall, UCSD. Free. 452-4450 or 452-2216.

Museum Films, three films, *Primitives*, *Man in a Modern World*, *Pygmy of Africa*, and *Apemen of Africa*, will be shown, Sunday, October 22, and Sunday, October 23, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1821.

"Films of Latin America," the series continues with *The Virgin of Luján*, a Peruvian film that depicts one family's struggle to escape subjugation, Saturday, October 22, 8 p.m., Miraflores College Theatre, Miraflores College, One Bernard Drive, Chula Vista. 537-2121, 755-5155, or 942-1352.

The Contemporary Russian Film, *Beare, Automobile*, about a Soviet Robin Hood, will be shown, dubbed in English, Sunday, October 21, 11 a.m., Ken Cinema, 4091 Adams Avenue, Kensington. 283-9000.

"The Cabinet of Dr. Caligari," directed by Robert Wiene, this film is the fourth in the series of German movies, Monday, October 22, 7 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"American War Film Festival," the series of classic American films concludes with *Mr. Smith Goes to Washington*, Monday, October 22, 7:30 p.m., and *Stagecoach*, Tuesday, October 23, 7:30 p.m., Popper Theatre, Presidents Way, Balboa Park. 236-5471.

"Evening Film Series," the month-long series of Russian films continues with *Balalaika*, a Soviet film, 1960 Cannes Film Festival award winner, Sunday, October 22, 7:30 p.m., 755-5155, or 942-1352.

(continued on page 4)

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READER'S GUIDE

(continued from page 2)

sonnet. Wednesday, October 24, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 722 Prospect Street, La Jolla, 444-2285.

Music

Chamber Music, Lino Negyesi, violinist; Peter Farrell, cellist, and

Jean-Charles François, harpist, will perform an all-Bach program: the Sonatas in G major, Suite in D minor, Sonata in E major, and Trio Sonata in C, will be offered tonight, Thursday, October 18, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

Classical Guitarist Anthony Iltis will perform, Friday, October 19, 7:30 p.m., Halston Backshop, 4701 Third Street, La Mesa, 497-7922.

Opera, Verdi's popular *La Traviata*

continues its run with the San Diego Opera, starring Rosalind Plowright, Alberto Cupolo, and I. Patrick Batton, Saturday, October 20, 8 p.m., Civic Theater, 2224 Street, downtown, 732-5636 or 261-8131.

Chamber Music, the Allerton Quartet, with Katch Victor, cello; Max Lindholm, cello; and Muriel Hordach, harpist, will perform works of Bach, Handel, Vivaldi, Haydn, Beethoven, and contemporary composers Leonard

Likof and Irving Rosenthal, Sunday, October 21, 1 p.m., La Jolla Village Square, 9075 Via La Jolla Drive, La Jolla, 455-7552.

Organ Concert, works by Beethoven, Couperin, Saint-Saëns, and others will be performed by Robert Thompson, Sunday, October 21, 2 p.m., Spanish Crown Pavilion, Balboa Park, Free.

Classical Guitarist Steven Elster will perform works by Bach, Albinoni, Villa-Lobos, Milhaud, and

others, Sunday, October 21, 4 p.m., First United Methodist Church, 2111 Camino Del Rio South, Mission Valley, 297-4100.

Organ Recital, organist Martin Olson of the University of Michigan, who was the first woman to play in Westminster Abbey, will perform in the first concert of the "Sacred Music Series," Sunday, October 21, 4 p.m., La Jolla Presbyterian Church, 7715 Vesper Avenue, La Jolla, 454-1625.

TO LOCAL EVENTS

Piano and Vocal Recital, pianist Rob Gross and vocalist Debby Dunn will perform musical classics of Debussy in addition to both classical and modern choral works, Sunday, October 21, 5 p.m., Woods and Music, 1876 Fourth Avenue, Hillcrest, 298-4031.

Benefit Concert, a benefit performance for a scholarship fund in the name of the late music professor Edith Savage will be presented by her friends, colleagues, and former students; the program includes

works by Ravel, Debussy, Hana, Bachmann, and others, Sunday, October 21, 7 p.m., Smith Recital Hall, SDSU, 265-6031.

Symphony, the Grossmont College Community Orchestra, with guest violinist John Ramires, will perform a program of Dvorak, Sibelius, Mozart, and Beethoven, Sunday, October 21, 7:30 p.m., East County Performing Arts Center, 20 East Main Street, El Cajon, Free, 465-1700.

"MiniConcert Series," continues with classical guitarist Laura Olin and pianist John Dunke, who will perform works by Giuliani, Weiss, Belling, Mangione, and others, Monday, October 22, noon and 12:30 p.m., Grand Salon, Community Concourse, 202 C Street, downtown, 274-6117.

Chamber Music, cellist Thomas Stauffer and pianist Cynthia Darby will perform an all-Brahms program, including the Sonatas in D

and Sonata for Cello in E, Tuesday, October 23, 7:30 p.m., San Diego Public Library, 833 E Street, downtown, Free, 236-3849.

Chamber Music, the Juilliard String Quartet, with celloist Bonnie Hampton, returns for a performance, Wednesday, October 24, 8 p.m., Mandeville Auditorium, UCSD; the program includes Schubert's Third Quartet, Schumann's Quartet in C minor, and a third piece to be announced, 452-6462.

Lectures

Mayoral Candidates Richard Carlson and Roger Hedgecock will face each other in two forums, sponsored by the League of Women Voters; the first is scheduled for tonight, Thursday, October 18, 7:30 p.m., Neighborhood House, 941 South Foothill Street, East San Diego; the second meeting will take place, Wednesday, October 24, 7:30 p.m., East San Diego Presbyterian Church, 495 second

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Sunday	COURSE IN MIRACLES	Donation
Monday	GROUP REBIRTH	\$10.00
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READER'S GUIDE

Street and Orange Avenue, East San Diego, 235-VOTE.

"Nicaragua and the Prospect for Peace," a member of the government of National Reconstruction of Nicaragua, Dr. Sergio Ramirez, will speak, Friday, October 19, 7:30 p.m., Grand Ballroom, House of Hospitality, Balboa Park. Free. 231-4984 or 459-4682.

Poetry, poet Jerome Rothenberg will read, tonight, Thursday, October 18, 7:30 p.m., Multicultural Arts Center, 425 Market Street, downtown. (215-8592) or (212-0188). California State University professor Gerald Locklin will read from his work, Monday, October 22, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free (436-1820). Fran Adler

will read and discuss her recent work, "Home Street: Home Perspectives of the Homeless in San Diego," Thursday, October 23, 1:30 p.m., Council Chambers, Atree Center, 87501. Free. 265-5232.

More Opera Previews will be led by Vere Koble. Handel and Grotto is the subject of his talks, Tuesday, October 23, 2:30 p.m., and Wednesday, October 24, 7:30 p.m., San Diego Public Library, 823 E. Street, downtown. Free. 236-5549.

"The Sahara: Part One of a Trans-African Voyage," photographer and adventurer Bill Wheeler presents a slide lecture on his journey, Monday, October 22,

7:30 p.m., Book Works, Suite A250, Flower Hill Center, 2652 Via de la Calle, 191 Mar. 255-1735.

Candidate Rob Simons, who is running against Bill Lowers for the 4th Congressional District seat, will speak and answer questions at a noon luncheon, Tuesday, October 23, banquet room, Wine Commission, 1753 Linda Street, downtown. For reservations phone 755-8581, 284-6937 or 608-2942.

Opera Preview, William Roesch will lead a discussion of the new work to be staged by the San Diego Opera—Handel and Grotto, Tuesday, October 22, 8 p.m., Athenaeum Music and Arts Library, 1000 Wall Street, La Jolla. Free. 454-5872.

British Art Historian and Author Charles Spencer will lecture on Art Deco and Art, Wednesday, October 24, 6:30 p.m., Old Town Circle Gallery, 2801 San Diego Avenue, Old Town. 296-2986.

"The Nuclear Winter," UCSD science professor Robert Livingston will speak, Wednesday, October 24, 6:30 p.m., Revelle Informal Lounge, UCSD, 272-2550 or 272-8815.

"Buying and Selling Real Property," local attorney Stuart Schechter will speak, Wednesday, October 24, 6:30 p.m., Balboa Branch Public Library, 4255 Mount Abernethy Street, Clairemont. Free. 279-7913.

"What's New in the 1984 Elec-

tion?" UCSD political scientist Samuel Popkin and Gary Jacobson will share their insights, sponsored by San Diego Independent Scholars, Wednesday, October 24, 7:30 p.m., room 111A, Chancellor's Complex, UCSD. Free. 454-5236.

Author Stoddard Martin will discuss his recent book, California Writers: Jack London, John Steinbeck, The Tough Guys, Wednesday, October 24, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Candidates for the Third District Supervisorial Seat, Susan Gidding and Lynn Schenk, will discuss relevant issues at a forum sponsored by the County League of Women Voters, California Women in Government, and County Women's

To Local Events

Network, Thursday, October 25, 6 p.m., Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay. 236-1104.

Radio/TV

Live Broadcast of the ninety-minute debate between musical candidate Roger Holcomb and Dick Carlson may be heard, tonight, Thursday, October 18, 7:30 p.m., KSIO-AM (1130).

"Ballot 1984: The General Election," incumbent Jim Bates and challenger Neill Campbell and

Jim Conole, candidates for the 44th Congressional District, will discuss issues, 10 p.m., Lucy Killea, Patrick Bowman, and Fritz Sands, commentators for the 7th Congressional District, will field questions, 10:30 p.m., tonight, Thursday, October 18, on Monday, October 22, 10 p.m., Robert Frazee and Gene Kamas, candidates for the 24th Assembly District seat, meet at 10:30 p.m., Phyllis Avery, Lois Humphreys, and Ron Packard, candidates for the 4th Congressional District, are interviewed, KPBS-TV, Channel 15.

"Rage," George C. Scott and Richard Dreyfuss star in the 1972 runaway-turned-prostitute movie, Friday, October 19, 9 p.m., XETV, Channel 6.

"Great Performances," A.R. Gurney Jr.'s comic play about the roles and trials of the American WASP, airs, Friday, October 19, 9 p.m., KPBS-TV, Channel 15.

"Seven Brides for Seven Brothers," the 1954 musical, with Howard Keel and Jane Powell, airs, Saturday, October 20, 1 p.m., KUST, Channel 39.

"Back to Back Come Home," another good Abbott and Costello comedy will be shown, Saturday, October 20, 8 p.m., XETV, Channel 6.

Live Radio Coverage of the Atreus home game against Colorado State will be broadcast, Sunday, October 20, 7 p.m., KSIO-AM (1130).

NCAA Football, Michigan and Iowa face off, followed by a matchup between UCLA and Cal, Saturday, October 20, 9 a.m., KPMB, Channel 8.

NFL Football, the Redskins play at St. Louis, Sunday, October 21, 10 a.m., KPMB, Channel 8.

Presidential Debates, will Ronald Reagan, no longer "smothered by facts," recoup the few feet of ground he lost to Mondale in the first round? Stay tuned to any major network, Sunday, October 21, 6 p.m.

"1984 Soap Opera Awards," those people who have white-knocking your amnesia in anticipation of new twists and developments will be honored in the

first nationally broadcast awards program for daytime and evening serials, Sunday, October 21, 8 p.m., XETV, Channel 6.

"The Candidate," Robert Redford is featured in this 1972 film, Sunday, October 21, 11 p.m., XETV, Channel 6.

Monday Night Football continues with coverage of the Atlanta game between the Los Angeles Rams and the hometown Falcons, Monday, October 22, 6 p.m., KGTV, Channel 10.

Sports

Volleyball, the U.S. men's vid-



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Joseph Chilton Pearce, M.A., M.Th. is the author of *Mandalay Child*, *The Heart of Prayer*, and *The Crack in the Cosmic Egg*. His work synthesizes such diverse topics as the emerging holistic paradigm in science, research in transpersonal phenomena, the role of child development and adult philosophy and practice.



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READER'S GUIDE TO THE THEATER

and Saturday at 8:00 p.m.

FOGGS

The Fogg Company Theatre presents Peter Shaffer's psychological drama about a boy who blends his home and his psychiatrist's attempts to unravel this mysterious behavior. As Dr. Dyar investigates the boy's experiences and questions regarding man's need to worship and the distortions forced on those needs by society. Buddy Ashbrook directs the production. John Douglas is Dr. Dyar, and Scott Strand is Alan, the boy. Other cast members are Katherine Charles,

Dennis Turner, Lisa Costanza, Michael Lieberman, Elyse Lanza, and Leslie Sward. David Boyd's technical direction includes six metal framework home heads and six inch heads to represent the objects of Alan's fatal love. (Sm.)
Palomar College Theatre, Friday, October 19 through October 27; Friday, October 19, Saturday, October 20, and Thursday, October 25 through Saturday, October 27 at 7:30 p.m. Matinee Sunday, October 21 at 2:00 p.m.

FOOLS
The San Diego City College Theatre

presents Neil Simon's comical farce about the townships of a Russian village who have been cursed with chronic stupidity for 200 years. In desperation, the villagers hire a visiting schoolteacher to break the curse. He has twenty-four hours to do so, and he doesn't know it. Lynne Sandler directs the production. Cast members include Richard Smith, Joe Donovon, Paul Maloney, Ellen McConnell, Ian Duckett, Kent Keith, Kenny Nagy, James Ford, John Zwanke, and Karen Harlow. Linda Blithardt has supervised the set design. Arnie Armatto the costumes, and Robert Norberg the lighting and sound. (Sm.)
San Diego City College Theatre, Thursday, October 18 through October 27; Thursday, October 18 through Sunday, October 21, and Thursday, October 25 through Saturday, October 27 at 8:00 p.m.

FOURIRE
The San Diego Playhouse presents the comedy by Hume Cronin and Susan Cooper, about Anne Nations, a strong, independent Appalachian woman who lives on Stony Lonesome, her mountainous farm. Her tranquility is threatened by a beach real-estate developer who wants to turn her land into a vacation resort, and by concern over her son, Dilard, a country singer who has come home with a few problems of his own. Alan DeBore directs the production.

Members of the cast are Katherine Faulkner, Duane Bowen, Robert Berggren, Pat Moore, Richard Seymour, and Tom Nally. The play is based on a story from Elton Waggoner's book *Fourire*. (Sm.)
San Diego Playhouse, Friday, October 19 through November 10; Thursday, November 10 through Sunday, October 27 at 8:00 p.m. Matinee Sunday, October 28 and Sunday, November 4 at 2:00 p.m.

THE GREAT PRETENDER
Pretender Productions is staging the world premiere of a musical—music by Joseph A. Settin, book by Bradley A. Compton and Joseph A. Settin—about "one charming character"

unique and unpredictable comedy called *Life*. Neale Marshall Watch directs the production. Members of the cast include Ellen Bowman, Anita Hugland, Laura Kinnigren, Jim Andrus, Marc Richard, Bill Galt, and John Sewer. (Sm.)
Old Town Opera House, through November 11; Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 258-0852 or 583-0791.

HOW THE OTHER HALF LOVES
The La Jolla Stage Company opens its fifth season with Alan Ayckbourn's farce about the extramarital affairs among three couples, all of which take place in a single room. Or is it? Walter Stewart directs the production. Members of the cast are Anthony Drake, Phyllis Richards, Rick Hawk, Denise Granger, Charles Jackson, and Pamela Adams-Rogan. The set and lighting are designed by Steven Storey, and the costumes are by Louise DeGruze. (Sm.)
La Jolla Stage Company, through October 28; Friday and Saturday at 8:00 p.m. Matinee Sunday, October 28 at 2:00 p.m.

KISMET
Sebastian's West Denver Playhouse presents the musical—music and lyrics by Robert Wright and George Forrest, book by Charles Lederer and Robert Dwyer—based on the book by Edward Knoblock. Set in ancient Baghdad, the musical traces the adventures of a poet and his daughter. Bravely, spirited melodies and booming basses. Popular songs include "Singing in Paradise," "Roulette," "Angels and Beads," and "And This My Beloved." *Kismet* is directed by the production. Members of the cast include Peter Quaresima, Cole Turner, Richard Baker, Lynn Jones, Dale Tuck, Mark Badgley, Lee Waddell, James Randall, Tracey O'Connell, Margaret Swaine, Lisa Hill, Fritsch, Eric Lewicki, Michael Malone, David Hubbard, Bill Cartmel, and Kevin Wiley. Jay Brodie is the musical director. Denise Dales the choreographer, and Richard Hill the

set designer. (Sm.)
Sebastian's West Denver Playhouse, 140 Avenida Pico, San Clemente, through November 4; Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 p.m., curtain at 1:00 p.m. For information call (714) 492-9950.

LONG DAY'S JOURNEY INTO NIGHT
Following their charming *Ar, Wilderness!*, the San Diego Rep is continuing its ambitious tribute to Eugene O'Neill with a production of his masterpiece. What is strong in *Long Day's Journey into Night*, as in *Ar, Wilderness!*, is his human truth. The characters of this family tragedy, before us on stage for a long period of time, take on the solidity of real people. Their sense of guilt and their tendency to mutual recrimination (immediately withdrawn and denied) create an atmosphere of emotional torment that suffuses the theater and engulfs the audience. Each of the characters has one or more huge arcs in which he or she narrates the events of the past, relives lost feelings, and traces the course of his or her personal history. To perform these speeches, a production needs the equivalent of great opera singers. The San Diego Rep's cast is, of course, not of this quality. The actors who are also in *Ar, Wilderness!* are also in *Long Day's Journey into Night*. This is not to say that they—Edward Knoblock, Set in ancient Baghdad, the musical traces the adventures of a poet and his daughter. Bravely, spirited melodies and booming basses. Popular songs include "Singing in Paradise," "Roulette," "Angels and Beads," and "And This My Beloved." *Kismet* is directed by the production. Members of the cast include Peter Quaresima, Cole Turner, Richard Baker, Lynn Jones, Dale Tuck, Mark Badgley, Lee Waddell, James Randall, Tracey O'Connell, Margaret Swaine, Lisa Hill, Fritsch, Eric Lewicki, Michael Malone, David Hubbard, Bill Cartmel, and Kevin Wiley. Jay Brodie is the musical director. Denise Dales the choreographer, and Richard Hill the

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READER'S GUIDE TO THE THEATER

November 18, Friday, October 19, Thursday, October 25, Saturday, October 27, Sunday, October 28, and Wednesday, October 31 at 8:00 p.m. Matinee Sunday, October 31 at 2:00 p.m.

THE LONG WHITE DRESS OF LOVE

The Sushi Gallery presents a solo show, written and performed by Rob Sullivan. Based on Sullivan's poetry, *The Long White Dress of Love* explores love from several angles, ranging from the therapeutic musings of the obsessed lover to the petty bickering of a couple in the final breath of a relationship. The performance also features original music by John DeRemore, the former drummer of the Doors, and a mannequin, dressed in a wedding gown, that moves. (Sm.)
The Sushi Gallery, Thursday, October 18 through Sunday, October 19 through Sunday, October 21 at 2:00 p.m.

MODERN TIMES

The improvisational comedy group, which bases its entire performance on

October 21 at 8:00 p.m. For information call 235-1466.

THE MATCHMAKER

The University of San Diego Theatre Arts Program opens its new season with the farce by Thornton Wilder, about a wealthy merchant from New York who decides to get married. To this end, he employs a matchmaker, Dolly Levi, who accomplishes her task—albeit in a roundabout way. *The Matchmaker*, which inspired the Broadway musical *Hairs*, is directed by Pamela S. Connolly. (Sm.)
Carmelo Theatre, University of San Diego, Thursday, October 18 through Saturday, October 20 at 8:00 p.m. Matinee Sunday, October 21 at 2:00 p.m.

ONCE UPON A MATTRESS

The San Diego Junior Theatre presents the musical adaptation—music by Mary Rodgers, book and lyrics by Marshall Barer, Jay Thompson, and Dean Fuller—based on the classic fairy tale by Hans Christian Andersen. "The Princess and

suggestions from the audience, will perform for two evenings only in Point Loma. The group's regular performers—Bryan Scott, Chris Wright, Laura Platter, and Kim Brandy—have been joined by Bang Bang Incorporated's Sharron, Luis Rodriguez of the Denver group, Temporary Insanity, and writer Fran Conner, formerly of Cincinnati's Kamikaze Players.

The Point Loma Assembly, 3530 Faber Street, Point Loma, Friday, October 19 and Saturday, October 20 at 8:00 p.m. For information call 222-4150.

THE PRINCE OF MISS JEAN BRODIE

The Seaside Community Theatre opens its new season with Jay Allen's dramatic adaptation of the novel by Marshall Barer, a "theatrical" schoolmaster in the 1930s whose motto is "Give me a girl at an impressionable age and she is mine for life." Miss Jean Brodie recruits students with her ideas about art and politics, until one of her favorite pupils

sees that Brodie's political ideas aren't based at all. Martin Gertzel directs the production. (Sm.)
Seaside Community Theatre, 10025 Seaside Community Road, La Jolla, Friday, October 19 through November 11; Friday and Saturday at 8:00 p.m. Matinee Sunday, October 21, Sunday, October 28, and Sunday, November 11 at 2:00 p.m.

THE TAWNING OF THE SHREW

The Laramie Players Theatre concludes its 1984 season with the Shakespearean comedy about the tempestuous Kate and the fiery Petruchio and their epic battle of wits. The production is directed by David McAdams, who has added several new twists to the traditional staging of the comedy. Cast members include Deborah Gilmore, Robert Smith, David Heath, Carolyn Schade, Paul Card, David Camarato, Robert Duckett, Don Lombrough, Karl

sees that Brodie's political ideas aren't based at all. Martin Gertzel directs the production. (Sm.)
Seaside Community Theatre, 10025 Seaside Community Road, La Jolla, Friday, October 19 through November 11; Friday and Saturday at 8:00 p.m. Matinee Sunday, October 21, Sunday, October 28, and Sunday, November 11 at 2:00 p.m.

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E. Fridays.....Oct. 19	Feb. 22	May 3
F. Saturdays.....Oct. 20	Feb. 23	May 4
G. Sunday.....Oct. 21	Feb. 24	May 5
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J. Sunday Mat.....Oct. 28	March 3	May 12

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READER'S GUIDE TO THE THEATER

Martins, Richard Parker, and Vanda Thompson. Scenic and lighting designs are by David Thayer, and the costumes are by Teran Medall. (S-1)

THE THIRD PARTY
Janet Schechter's new play — based on *The Girl Who Ran for President* by Laura Hawkins Perry — gives us an intriguing look at the Pope, Joan of American politics, Beva Ann Bennett Lockwood ran for president of the United States a hundred years ago. A teacher, lawyer, suffragist, Lockwood had a knack for making history. So why haven't we heard of her?



The Timing of the Show

Schechter's script builds logically toward this climactic moment. The play is well researched and well written — especially the dialogue. It has a good feel for the period and some interesting (though undeveloped) characters. Above all else, *The Third Party* knows exactly where it's going. Its dramatic arc, leading to the

confrontation scene, is clearly evident and its conclusion has a rich symbolic resonance that makes Lockwood's decision to continue running for president all the more touching. The play knows where it's going, but the production of *The Third Party* at the Gaslamp Quarter Theatre does not. Directed by Jean Heiser, the show is

strangely quiet, sweet, and hollow. The pacing is sluggish, and the production demonstrates no awareness of the script's dramatic moments — or of their historical momentousness. We see a surprising placidity as if Lockwood and everyone around her has a severe aversion to conflict. There is strong-willed anger in Schechter's own play, and to her credit, she has called inner feelings in a nonverbal, dramatic manner. The Gaslamp's mild production is oblivious to them, however.

Schechter's play wants to open a door and reveal an important gap in our nation's history. The Gaslamp's production banks on its own screen door. As a result, we see the vices but not the virtues of this promising script. It deserves better. (S-1)

TOP GIRLS
Reviewed this issue: South Coast Repertory Theatre. Second Stage, through October 28. Running through Sunday at 8:30 p.m. Mature-Saturday and Sunday at 3:00 p.m.

Sunday at 3:00 p.m.

TWO FOR THE SEESAW

The Marquis Public Theatre is staging William Gibson's two-character comedy-drama about a plain young woman from the Bronx who falls in love with a Midwestern lawyer with a cultured background and a beautiful socialite wife. *Myra Andros* directs the production. Margo Esman is the girl and Michael Portnoy is Jerry. The set design is by Joseph Dana. (S-1) Marquis Public Theatre, through October 27. Friday and Saturday at 8:00 p.m.

WAIT UNTIL DARK

The Ballard Street Players are staging the mystery thriller by Fredrick Knott about a blind woman who is tortured by two men, one a convict and a pay-to-kill. Trapped in her apartment, the woman's weakness — in the eyes of her attackers — becomes her only strength. 509 Ballard Street (corner of Redwood) El Cajon, through October 21. Friday through Sunday at 8:00 p.m. For information call 560-1600.



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SAN DIEGO'S PREMIER THEATRE FOR THE PERFORMING ARTS

PERFORMING ARTS

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

At the risk of sounding like a name-dropper, I happened to be at Studio 55 in L.A. on the day a few years ago when producer Richard Perry was discussing an album project with Diana Ross. Ross, as is her style, had swept into the nondescript recording complex decked out in a fur boa, veiled pillow hat, slinky dress, and high heels (this was at midday), and when her hush-toned talk with Perry was concluded, she left in that same Joan Crawford manner. Perry, excited at the prospect of turning the knobs for the ex-Supreme, later admitted over a cup of coffee that he loved working with female vocalists, and that someday he hoped to produce a major, international hit album for one of them. The Perry-Ross collaboration didn't work out that way, but several years later Perry finds himself experiencing what must for him seem nirvana. Not only is he working with three female vocalists simultaneously — the Pointer Sisters — but the album he recently produced for them, *Break Out*, is one of the biggest-selling records in the world right now.

The success of *Break Out* couldn't have come at a better time for either Perry or the Pointers. Although the trio has



THE POINTER SISTERS

in the last few years made the charts with such Perry-produced songs as "Fire," "Happiness," "It's So Shy," "Slow Hand," and "American Music." Those hits were for some reason not the kind that sustain careers. Perry, too, has had relatively limited success with the artist on his own Planet

their pop pre-eminence with a vengeance. In what is a departure both for the producer and the singers, the album relies heavily on synthesizers and computerized drums to achieve a techno-funk elasticity that serves as a perfect aural prop for the Pointers' syncretist harmonizing. Combining danceability, energized vocals, and simple but catchy hooks is not an original idea in pop music, but in the *Break Out* sessions Perry and the Pointers (who select much of their own material) struck a vein of gold that they've thus far managed to mine for three huge singles — "Jump (for My Love)," "Automatic," and "I'm So Excited" (the last initially released in 1982 but rereleased for this album).

The Pointers have also altered their approach to group singing, with the husky voiced June Pointer taking many of the lead vocals that ordinarily would have gone to sister Anita. The results of this reshuffling have been to inject some variety into the Pointers' performances and to pave the way for the inclusion in their repertoire of a tougher breed of song for which June's mammoth voice is better suited (when I first heard "Automatic" I thought it was a new Steve Wonder record). In what is probably a corollary, the Pointers are now poised for a bid at the super-lambent that has eluded them since their first major chart hit, the 1976 "Sweetest Thing." —W. W. Carr

Can't). There's no way to predict if the team of Perry and Pointers can produce an equally impressive follow-up to *Break Out*, but for the present the trio is about as hot as a pop act can get as they prepare to invade San Diego for a concert at SIDS's Open-Air Theater Friday night.

Somewhat, if I were given a choice of instruments on which to become an adept jazz soloist, I don't think that the steel drum would instantly leap to mind. Yet that is the instrument Andy Narell has chosen, and that choice and Narell's subsequent mastery of the steel drum have made him a most idiosyncratic and appealing musician. Steel drums, in case the name doesn't bring an "oh, yeah" to your lips, are those metal percussion instruments that look like inverted tortoise shells and are heard most often in music of the Caribbean. They originated during World War II in Trinidad when workers found that the closed end of a steel shipping drum produced a resonant, metallic tone when struck with a rubber-tipped hammer. The men banged the end surfaces until they were concave, then chiseled grooves in the side of the surface to produce pitched notes or chords. The steel drum became a cheap, portable instrument, and has long encountered its way into music as diverse as reggae, calypso, and jazz. —W. W. Carr

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SOUTHLAND CONCERTS

(continued from preceding page)

Narell's instrument is a bit modernized in that it was fashioned from newer materials and produces truer pitches, but the idea and the sound are the same. Narell utilizes the steel drum as a lead instrument in his band, the **Andy Narell Jazz Group**, in which he also plays acoustic and electric piano. On their latest album, *Light in Your Eyes*, the band plays a fusion of jazz, light funk, Latin, Caribbean, and Brazilian music that is inescapably bubbly and festive due to the excellent

sound and xylophone-like lines Narell coaxes from the steel drum. If there are different kinds of music to fit different moods, then the music of the Andy Narell Jazz Group is most appropriate for those occasions when you've heard nothing but good news all day and feel like walking down the street putting everyone on the back. And like those days, Narell's group doesn't come around too often, so you'll have a rare opportunity to hear them when they perform Saturday night in SDSU's Smith Recital Hall in

the Music Building on the San Diego State University campus. Whoever first legitimized the use of the term "fusion" to describe the bringing together of jazz and rock components unwittingly created a problem for many musicians, one of whom is guitarist **Wayne Johnson**. Johnson is one of those rare musicians who are blessed with marvelous technical skills, but who also care enough about the quality of their music to defer to taste and restraint when they could raise a few eyebrows by showing off

Yet because Johnson plays electric guitar in a trio whose members are as familiar with rock as with jazz, and because his tone is similar to the bright, liquid tone one associates with Pat Metheny, Johnson is frequently referred to as a fusion artist, a label that in this case is too limiting to be applicable. The unfortunate aspect of that mislabeling is that presumably a number of people who are turned off by the heavy-metalish bray, amp-tremolo riffing, and thoughtlessly conceived multiple time signatures found

in much fusion might write off Johnson's band sound unheard. If so, they would be missing out on the opportunity to hear one of the brightest new lights in electric instrumental music. Johnson calls his trio's music "improvisational chamber music," and although variations of that description have been claimed by other artists, it is especially suitable to describe this band's playing. In keeping with a traditional definition of chamber music, the **Wayne Johnson Trio**'s specialty is the strictly demarcated composition

in which each of the players' parts is of equal importance. In departing from a piece's prescribed format, then, Johnson, bassist Jimmy "Flim" Johnson (no relation), and drummer Bill Berg retain a cohesion achieved only after years of playing together, and their ensemble interplay during improvisational passages is at once tight and fluid. Just as the trio's music pays equal obedience to both form and spontaneity, it also balances the beautiful with the brutish. Most of the group's compositions

(almost all of which are written by Johnson) are characterized by graceful melodies that float and spin through waves of chiming, imaginative chord progressions, the overall effect of which is very uplifting. But when the trio picks up steam and the musicians begin playing off one another, the Johnsons and Berg prove time and again that they are capable of kicking some serious butt, rhythmically speaking. Both of the Wayne Johnson Trio's previous albums, *Armourhead* and *Grasshopper*,

have received a decent amount of airplay on jazz and jazz-pop radio stations, and their brand-new release, *Everybody's Painting Pictures*, should fare even better. It's one of those albums that seem to be over too soon, and it whets the appetite for the sort of extended performance that the Wayne Johnson Trio will offer Wednesday night when they make an appearance at the Rodco.

This promises to be one of the most interesting concert weeks in some time, as an unusually high number of new and old artists will appear here in the next few days. Tonight, Thursday, the Belly Up Tavern will host **Jack Lee**, who wrote the song "Come Back and Stay," which British singer Paul Young converted into a recent hit, as well as Blondie's "Hanging on the Telephone" and "Will Anything Happen." Lee replaces zydeco master Clifton Chenier, who was originally scheduled for this slot but who had to cancel his engagement because of serious health problems. Also on Thursday night, Latino

crooner **Rocio Durcal** will hold sway at the Fox Theatre downtown. You'll have plenty to choose from on Friday night, when in addition to the Pointer Sisters, **Kilimanjaro** will perform two shows at Humphrey's, **Wall of Voodoo** and **American Girls** will play the Rodco, and the **Hoodoo Gurus**, **Limbo Slam**, **Women on Top**, and the **Tell-Tale Hearts** are at the Spirit. Saturday begins with an afternoon show by **Hank Williams Jr.** and **Jim Claser** at

(continued on next page)

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Bar-X Ranch House, 119 East Broadway, Vista, 724-6510: Twice a week, country, contemporary, and rock, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Jack Lee, rock, Thursday; the Rebel Rockers, rock and reggae, and Fishbone, ska and reggae, Friday; the James Harmon Band, rock and rhythm and blues, and the Wild Cards, rock, Saturday; the Mar Dels, vintage rock, Sunday; Dirk DeBontate, rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Steve Lines LP, rock, and the Bites, rock.

Wednesday: Afternoon Concerts: the Chicago Six, Doudland jazz, Friday; the Five Careless Lovers and the Bad Habit Horns with Rod Piazza, jazz, swing, and rock, Wednesday.

Bobby G's, 485 First Street, Encinitas, 436-7397: Part, rock, Thursday through Saturday; the Effect, rock, Wednesday.

Bookworks/Panini Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 735-3725: Poetry and jazz jam session, Friday.
Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight

Delight, contemporary, Tuesday through Saturday; Jam session, Sunday.

The Bridge, 1803 North Hill Street, Oceanside, 722-1901: Denny Tymmer, country and contemporary, Tuesday through Saturday; Don Tennison, country and contemporary, Sunday and Monday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4039: Jeff Kalcara, classical guitar, Friday and Saturday.

The Chopping Block, 1740 East Vista Way, Vista, 726-8720: The

Symptoms, rock, Thursday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, "country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Del Mar Cattle Company, 12702 Via Conna, Del Mar, 259-8833: Alaska, country, Tuesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-8733: Notice to Appear, rock, Thursday through Saturday; the

Reflectors, rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Don Tennison, country and contemporary, Wednesday through Saturday.

The Fallbrook Inn, 127 West Elder Street, Fallbrook, 728-9595: David Lee Reynolds and Calcutta, rock, Friday, Saturday, and Sunday, brunch.

Firestone Lounge, 439 West Washington, Escondido, 745-1011: The Effect, rock, Thursday through Saturday; Robyn Burns, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Jason Chase, contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Tuesday through Saturday; Gil and Linda, contemporary, Friday through Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Steve Morris, comedy and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; live music, Saturday; Robyn Burns, rock, Sunday and Monday, call club for information.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Arnie and Lou Anne, contemporary, Tuesday through Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1931: Night Manager, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Con Cobb, contemporary, Wednesday through Saturday.

Kirby's, 215 Fifteenth Street, Del Mar, 481-1001: Jeff Proctor, soft rock, Friday and Saturday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Stampede,

country, Wednesday through Sunday.

Lu's, 1963 East Valley Parkway, Escondido, 746-7038: Dakota, country rock, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Mile Flours, 6009 Paseo Delicias, Rancho Santa Fe, 756-3045: Philip Beeber, classical and variety guitar, Tuesday and Wednesday, and Sunday brunch.

Monterey Bay Cannery, 1225 Harbor Drive, Oceanside, 722-3474: Russ Kirkpatrick and Dan Lehner, contemporary and country,

country, Wednesday through Sunday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Tuesday through Saturday; 12108, rock, Sunday and Monday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614: The Heaters, rock, Thursday through

Wednesday through Saturday.

Mukany's, 340 East Grand Avenue, Escondido, 741-0905: Circles, rock, Thursday through Saturday; live music, Sunday and Monday, call club for information.

Rich Hunt, contemporary, Tuesday, Kracker, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Tuesday through Saturday; 12108, rock, Sunday and Monday.

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Friday & Saturday, October 19 & 20



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Tuesday is
SUPER FASHION AUCTION NIGHT
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TUESDAYS: 10:00-11:00
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FRIDAYS: 10:00-11:00
SATURDAYS: 10:00-11:00

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Sunday: Ella Ruth Piggie, jazz and
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compositions, ragtime tunes, and
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Thursday: Bill Staines, New
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Friday: early evening and evening:
Carla Scake, folk instrumentalist
and songwriter, Saturday: early
evening and evening: Johnnie
Walker, English folk singer, early
evening Sunday: Old Time Hoot
Night, Tuesday: Rosalie Sorrels,
singer-songwriter and storyteller,
Wednesday: Sunday Brunch
Concert: Catherine Espinosa, Irish
harp.

**Pacific Express, 235 North El
Camino Real, Encinitas, 436-1248:**
Open audition night, Thursday: the
Brian Jackson Group, jazz, Friday
and Saturday: Steve Strauss, jazz
piano, Saturday.

**Pancho's, 1309 Camino Del Mar,
481-0414:** P.J. Fog, contemporary,
Friday and Saturday: Carlos
Munillas, Peruvian harp, Saturday.

**Paradise Gardens Natural Food
Restaurant, 260 West Cecil Street,
Escondido, 489-1217:** Paul and
Carla Roberts, folk, Thursday.

**Pea Soup Anderson's, 890 Palomar
Airport Road, Carlsbad, 438-0800:**
Barbar and Smith, Top 40 dance
music, Friday and Saturday.

**P.J.'s Cocktail's, 1078 East Vista
Way, Vista, 941-8443:** Slim Penn and
the Wandering Boys, blues and
rhythm and blues, Friday and
Saturday.

**Pomerado Club, 12237 Pomerado
Road, Poway, 748-1135:** High
Steppin', country, Wednesday
through Saturday, country dance
lessons, Wednesday.

**Ralph and Eddie's, 390 Grand
Avenue, Carlsbad, 729-2989:** The
Incognito Wakers, rock, Friday
through Sunday.

**Rancho Bernardo Inn, 17350
Bernardo Oaks Drive, Rancho
Bernardo, 487-1611 or 277-2146:**
One Plus the Plus Karen
Cavanaugh, contemporary, Tuesday
through Saturday; the Gathering,
Top 40 dance music, Sunday and
Monday; Dring Roache, Peter
Robbrecht, pianist, Thursday
through Saturday.

**The Red Coach Inn, 135 North
Pine, Escondido, 743-9796:** Dick
Danner and the Slidder Lickers,
country and rock, Tuesday through
Saturday; Wild Fire, country,
Sunday and Monday.

**The Red Snapper Saloon, Bismarck
and Highway 101, Carlsbad,
729-3170:** Robin Henkel, blues and
jazz, Wednesday through Saturday.

**Reuben's, 2515 El Camino Real,
Carlsbad, 434-1796:** Norman,
Miller, and Price, Top 40 dance
music, Tuesday through Saturday.

**Rogue Stills, 9850 Carmel Mt.
Road, Petasquitos, 578-2144:**
Jeopardy, Top 40 dance music,
Thursday through Saturday; Peter
Jay, contemporary, Monday
through Wednesday.

**Roxy, 317 East First Street,
Encinitas, 436-5801:** The Peter
Sprague trio, jazz, Friday through
Sunday.

**Rudi's Hidden Acres, 3700 Carmel
Valley Road, Del Mar, 481-9636:** Live
music, Friday and Saturday, call
club for information.

**Stage Coach Inn, 1865 Vista Way,
Vista, 724-9090:** Coyote, country,
Thursday through Saturday.

**Tepee Room, 1270 Main Street,
Ramona, 789-3755:** Live music,
Friday and Saturday, call club for
information.

**Tequila Flats, 3296 Mission Avenue,
Oceanside, 737-7737:** The Echoes,
60s rock, Thursday through
Saturday; Nitewing, rock, Sunday

through Tuesday; Fastlane, rock,
Wednesday.

**Thal Pizza Place, 2622 El Camino
Real, Carlsbad, 434-3171:** Brass Tax,
jazz, Friday; Bluegrass Etc.,
bluegrass, Saturday.

**Valley Center Inn Saloon, 27555
Valley Center Road, Valley Center,
749-1466:** Steppin' Out, country,
Friday and Saturday.

**Valley Fort Restaurant, Red Dog
Saloon, 3757 South Mission Road,
Fallbrook, 941-1032:** The Road
Ramblers, Top 40 variety, Friday and
Saturday.

**Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032:**
Jockey Club: Robyn Barns, rock,
Thursday through Saturday; Planet,
rock, Tuesday and Wednesday; Tuff
Room: Sam Aguilar, contemporary,
Friday and Saturday; Derby Room:
recorded dance music, Friday
through Saturday.

**Whiskey Creek, 14240 Poway Road,
Poway, 748-7331:** The Gravel
Canyon Band with Linda Rae,
country, seven nights.

**Whiskey Flats, 1260 West Valley
Parkway, Escondido, 745-8640:**
Main Room: Planet, rock, Thursday
through Saturday; France, rock,
Sunday and Monday; Crystal, rock,
Tuesday and Wednesday; Dining
Room: France, rock, Friday and
Saturday.

**Wooden Nickel, 12303 Poway Road,
Poway, 748-6364:** Ron Morris,
country, Thursday and Wednesday;
live country music, Friday and
Saturday; call club for information.

Beaches
Almeida's, Hotel La Jolla, 7766 Fay
Avenue, La Jolla, 454-3001: Jimmy
Fontaine, contemporary, Tuesday
through Saturday.



Entertainment by the Sea
**DANCING
LIVE ENTERTAINMENT
7 NIGHTS A WEEK**

**HAPPY HOUR
MONDAY-SATURDAY 5-7 PM**
\$1.35 well doubles \$1.00 domestic beer
Watch major league sports with satellite dish
No black-outs!

101
Rock 'n' Roll
No cover
Thursday, Friday & Saturday
October 18, 19 & 20

**SLIM PERU
and the
WANDERING BOYS**
Rock 'n' Roll
Sunday & Monday, October 21 & 22

**SERIOUS
GUIDE**
Rock 'n' Roll
Tuesday & Wednesday, October 23 & 24

**Spaghetti Feast
Monday Night Football**
7-foot wide-screen T.V.
All major league sports on new satellite dish
CHARGERS vs. LA RAIDERS
Sunday, October 21, 1:00 pm
Sunday Brunch 10:00 am-1:00 pm

5046 Newport Ave. • Ocean Beach • 222-5300

Live local talent,
Friday night, October 19, at 7:30 PM.
KCOX-TV, Cable Channel 33,
and Fantasy Technologies present:



a weekly show devoted entirely to local bands.
Join your host Bill "Hergon" Hergonson as he presents San Diego's
best local bands, in a one-hour live free concert in your home.
Friday you'll meet one of San Diego's fastest rising
young bands—LAWS of MOTION.
Club 33 is produced by Jim Lees Fantasy Technologies



Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434: Paul and Kathy, contemporary, Thursday through Saturday; Southwest, contemporary, Tuesday and Wednesday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0531: The Choice Revue, contemporary, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0531: Forward Motion, Top 40 dance music, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz.

Sunday: Piano Bar, Buddy Reed, Tuesday through Saturday; Bob MacLeod, rock, Tuesday and Wednesday.

Beach Club, 1821 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock, Thursday through Saturday.

Carlos Murphy's, 4301 La Jolla Village Drive, La Jolla, 437-4170: Streetcar Excess, rock, Thursday through Saturday; Expresso, contemporary, Sunday and Monday; Streetcar Excess, rock, Tuesday; Forecast, contemporary, jazz, and rhythm and blues, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwest, contemporary, Thursday through Saturday; Don Herley's 1984 Friendly Follies variety stage show with music, early evening Sunday; rock, Tuesday and Wednesday; call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-5325: The Aubrey Face Quintet, jazz, Wednesday through Saturday.

The Comedy Store, 986 Pearl Street, La Jolla, 434-9178: Comedy shows, Wednesday through Sunday.

call club for information; comedy amateur night, Monday.

Elario's, 7905 La Jolla Shores Drive, La Jolla, 439-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

Haleon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Heroes with Johnny Almond, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; Friday Happy Hour Concert: Select Image, rock.

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: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission

Boulevard, Pacific Beach, 270-3220: The Risk (formerly Ron Bolton Band), rock, Thursday through Saturday; The Effect, rock, Sunday and Monday; The Serious Guys, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Black Market, contemporary, Thursday; In the Groove, contemporary, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 434-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

La Chait, 5046 Newport Avenue, Ocean Beach, 222-5300: 101, rock, Thursday through Saturday; Slim

Peru and the Wandering Boys, blues and rhythm and blues, Sunday and Monday; The Serious Guys, rock, Tuesday and Wednesday.

Money Money's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: In Colour, rock, Tuesday through Saturday.

Muhancy's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, Top 40, Thursday through Saturday.

Muhancy's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Tony Tarvin, contemporary, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322: The Bruce Cameron and

Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; The Echoes, 60s rock, Monday and Tuesday; The Five Careless Lovers, blues, Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 437-5590: Girl Talk, rock, and See Lines Up, rock, Thursday; Wall of Voodoo, rock, Friday; See Lines Up, rock, Saturday; Bang Bang, rock, and Laws of Motion, rock, Tuesday; The Wayne Johnson Trio, jazz, Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Andy and Donna, contemporary, Thursday through Saturday; and Sunday early evening.

Texas Teahouse, 1970 Voltaire

Boulevard, Loma Portal, 224-3655: Edison Riggs, rock, Tuesday through Thursday; the Rockaways, contemporary, Friday and Saturday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Jeff Brown, guitar and vocals, Friday, happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Andy and Donna, contemporary, Thursday through Saturday; and Sunday early evening.

Texas Teahouse, 1970 Voltaire

FORWARD MOTION



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am

Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm

Happy Hours Monday-Saturday, 4:00-8:00 pm

Sunday 4:00-6:00 pm Hot & cold hors d'oeuvres

Monday Night Football - 2 wide screen TVs

Free hot dogs, chili and popcorn

Draft beer 75¢ glass, \$2.50 pitcher

Bahia
Hotel & Restaurant
998 West Mission Bay Drive, 488-0551

LIVE ENTERTAINMENT AT TIO LEO'S IN MIRA MESA

Wednesday & Thursday
FRANK DEXTER

Friday & Saturday
EXPRESSO
For a different musical experience

Sunday, Monday & Tuesday
TONY IRVINE



10787 CAMINO RUIZ, MIRA MESA 695-1461

THE ORIGINAL Spud Brothers MICHAEL, DANA & JEROME



Tuesday-Saturday evenings

Also featuring
BILL BRACKETT
Sunday & Monday nights

JOIN US FOR WEEKDAY HAPPY HOUR SNACKS

Monday Night Football—Hot Dogs
Tuesday—Six-foot long Hoagy
Wednesday—Italian sausage casserole
Thursday—BBQ chicken wings
Friday—Deep fried shrimp and catfish



"Doc" MASTERS
in the Shelter Island Marina Inn
223-2572

MONK'S

10475 San Diego Mission Rd. 563-0060
(3 blocks east of the stadium)

Thursday-Sunday



FEELIN'

MONDAY NIGHT FOOTBALL

50¢ Hot Dogs • 75¢ Well Drinks • 50¢ Drafts
Drawing every Monday night for a portable AM/FM stereo
cassette and a chance on a 19" color TV, with VCR, to be given
away the last Monday night game of the season.

MONK'S ANNUAL HALLOWEEN PARTY

Wednesday, October 31
\$1500 in cash prizes for the best creations
1 Drink specials and prizes
Entertainment by "FORWARD MOTION"

Party with us after the
Charger game on Sunday
FEELIN' will play immediately following the game

the =OLD= pacific beach =CAFE=

Thursday-Saturday
9:30 pm-1:30 am

Sunday
9:00 pm-1:00 am

Monday & Tuesday
9:30 pm-1:30 am

Wednesday 9:30 pm-1:30 am

Tuesday is

**Bruce Cameron/
Hollis Gentry
Ensemble**

**Ella Ruth
Piggee**

Wheels

5 Careless Lovers

Restaurant Employee Night

Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522

GRAND OPENING

Good Food. Good People. Good Times. There is no other place like this, so this must be the place, and the fun's really started. The best of good food at oh, so low prices. The best of good times (we're talking too much fun) and good people. The good times don't start until you get here! But we help make it happen. Come help celebrate our grand opening. Try our famous Fried Balloons, Cheries, Chokes and Petzcas; we've even got the Lost-Of-The-Town! If you make it to dessert, see why you can't go it alone—they're superb! Our staff is ready to show you why there's no other place like this one.

Complimentary
Hors d'oeuvres during
Happy Hour

The All New
Donnegal's

BODIES

Thursday, October 18—North County's hottest

FAST LANE

Special appearance by **THIN LINE**

8:10 pm—well drinks & bottle beer \$1.00

Friday & Saturday, October 19 & 20

RHINO RECORDS RECORDING ARTISTS

THE BEAT FARMERS

8:10 pm—well drinks & bottle beer \$1.00

Sunday, October 21

A DAY OF FUN

Football on GAST SCREEN T.V. and free buffet

R.P. WEST BAND from 5:00 pm

Plus **JESSE & THE FLAMES**—Come dance the night away

7:00 pm—well drinks & bottle beer \$1.00, pitchers \$2.00

Monday, October 22

FOOTBALL, FOOTBALL, FOOTBALL

and much more

Pitches of beer \$2.00, well drinks & bottle beer \$1.00 during the game

Tuesday, October 23—Dillon's favorite

JESSE & THE FLAMES—Texas No. 1

8:10 pm—well drinks & bottle beer \$1.00

Wednesday, October 24—Top 40 dance band

WINDOW ROCK

8:10 pm—well drinks & bottle beer \$1.00

Special HALLOWEEN PARTY October 31 with THE PALADINS and THE SHARDS

6149 University Avenue • 583-5700

The image is a vertical collage of four different advertisements for Roxy West nightclub. At the top is a large graphic logo for "ROXY WEST" featuring the word "ROXY" in a stylized font with horizontal stripes, and "WEST" below it, all enclosed in a double-lined border. Below this is a black banner with white text announcing "SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB". The next section has a black background with white text for a Saturday event, mentioning college students and a \$10 cover charge. This is followed by a large, bold advertisement for "PAM WOLF" with a handwritten "9/1X" and details about giveaways and drink prices. Below that is another black banner for "WEDNESDAY SPECIAL" with DJ Blackstone and a happy hour. The bottom half features two side-by-side ads: one for "THURSDAY LADIES' NIGHT" with a pink background and one for "SUNDAY SPECIAL" with a blue background, both listing music genres and drink specials.

SAN DIEGO'S MOST

PROGRESSIVE DANCE CLUB

Saturday

College students with ID get in the Roxy free

9/1X NIGHT
WITH

PAM WOLF

Be a winner of giveaway prizes & trips

9-10 pm 25¢ drafts and 50¢ wells

WEDNESDAY SPECIAL with DJ Blackstone
CLUB CULT — Happy Hour —
UNDERGROUND—DANCE MUSIC 25¢ draft, 50¢ wells
from 8-10 pm
MADHOUSE PRODUCTION

Thursday
**LADIES'
NIGHT**

75¢ Kamikazes.
9 pm-12 am

SUNDAY SPECIAL
October 21 • 7 pm-1:30 am

**HEC OR
VALLE**

Salsa band, music from the
tropics and the Caribbean

FREE BEER
\$1.00 FRUIT SMOOTHIE
\$1.00 MARGARITA
LATELY 100% JUICE

2201 El Cajon Blvd. • 798-1722

San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown.
232-6358: The California Theater.
Top 40 dance music, Tuesday through Saturday.

Antec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park.

283-3135: Fandi and Good
Compass: contemporary, Thursday through Saturday. In the Groove, contemporary, Wednesday.

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

The Boat House, 2040 Harbor Island Drive, Harbor Island.
291-8011: OBI Ridge, comedy and

music, Tuesday through Saturday.
Steve Morris, comedy and music, Sunday and Monday.

Bodles, 6149 University Avenue, East San Diego, 583-5706: Thin Line, rock, and Fastlane, rock, Thursday; the Beat Farmers, rock, country rock, and rockabilly, Friday and Saturday; R.F. West, rock, and Window Rock, contemporary and rock, Sunday; Jesse and the Flames, rock, Tuesday; live rock, Wednesday, call club for information.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8531: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

The Chocolate Affair Gourmet Coffeehouse, 806 West Washington, Mission Hills, 296-1111: Minette, Celtic harpist, folk singer, guitarist, Friday and Saturday; Lynn Hall, Irish harp, Sunday.

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jim Evans, country and contemporary, Sunday.

Doc Nations, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, comedy and rock, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowny Maggie's, 31st and University, North Park, 296-8544: Kevin Kelly, jazz piano, and Rhonda Bruce, blues on acoustic and slide guitar, Thursday; Peggy Watson, folk, and Cathy Curtis, traditional blues, Friday; Backstreet, 50s folk, novelty, and popular music, Saturday; Zimros, Klemer dance music, Sunday; Old Time Hot Night, Monday; the Siamia Gael Cella Band, Irish music, Tuesday; Bluegrass Jamboree, Wednesday; Early Evening Shows: Tom Cahoon, folk, Saturday; Rick Saxton, popular music and originals, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Walker After Midnight Trio, jazz and music of the 40s and 50s, Thursday and Friday, and Sunday brunch; live music, Saturday and Sunday, call club for information; Barbara Casler, piano, organ, and vocals, Monday through Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: The Most Valuable Players, jazz, Friday and Saturday.

Holly's Inn, 4246 University Avenue, 290-5834: Jim Evans, country and contemporary, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar, Richard James, piano

and vocals, Thursday and Friday; live music, Saturday, call club for information; Joe Kazello and Poems, jazz, Sunday; Jose Caraba, contemporary, Monday through Wednesday; Joe Kazello, jazz, Monday through Friday happy hours, Continental Room: live music, Sunday, call club for information. Afternoon Tea Dance with Al Gabbs, big band dance music, Friday.

Imperial House, 505 Kalmia Street, Hillcrest, 234-3322: Wayne Juri, jazz, Tuesday through Saturday; Wayne Juri and Hank Young, jazz, Friday and Saturday.

"The Invader", at the dock at 1066 North Harbor Drive, downtown, 298-4866: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Chuck Showalter, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: The Beat Farmers, rock, rockabilly, and country, Thursday; the Chetstones, blues and rhythm and blues, Friday and Saturday; blues jam session, Monday; Dago from Diego, blues and rhythm and blues and Top 40 dance music, Tuesday; Everett King with Modern Rhythm Revue, blues and rhythm and blues, Wednesday.

Discover The Power Of Southern California's Newest Station...

Noventa FM 90

CALIFORNIA'S FAVORITE MUSIC

From San Diego To Santa Barbara

XH **Z90.3** FM

Distillery East

Mission & Melcalf, Escondido • 741-9393



Thursday, October 18
**Club Avant
Garde Night**

Where fashion & art meet
Admission \$4.00—Bat Cave videos
With DJ Paul A.

Every Friday & Saturday
Video Madness

New music dancing to the hottest
party sounds in Southern California
Dance with DJ Hollywood Hubba
and VJ Tim Taylor

Sunday
New Music

Wednesday
Ladies' Night

All ladies admitted free
Ages 17 & up. All concerts, minimum age 16.
8:30 pm-1:30 am, Thursday-Sunday
All events subject to cancellation

DISTILLERY NIGHTCLUB

140 S. Sierra Ave. • Solana Beach • 755-6733
Thursday-Saturday, Oct. 18-20

Notice to Appear



Thursday is dollar night—\$1.00 draft, wine, & wells 7-9 pm
Friday & Saturday 7-9 pm 50¢ beer, wine, & wells

Sunday, Oct. 21

Noventa FM 90 and **Electric Blue**
present

STUDIO 90
Dance • Dance • Dance
\$1.50 Iced Teas all night

Monday, Oct. 22

Monday Night Football
Los Angeles Rams at Atlanta Falcons
Draft and a dog for a buck

Tuesday, Oct. 23

Dance the night away
Club Progressive with D.J. Hollywood Hubba
75¢ Kicks all night!

Wednesday, Oct. 24



REFLECTORS
7-9 pm 25¢ draft • \$1.00 wells
FREE TACO SALAD

NO COVER TIL 9 P.M.

ABILENE
Join us for a dance don't miss it!
We'll have you all dance to Country Music, we'll teach you
DANCE. There's more to it than you
THINK! 7:00-10:00 pm
HAPPY HOUR: 7:00-9:00 pm
4 to 8 with drinks served until
7:00 pm. **LADIES NIGHT** with
ST. MARGARET. Try our
SUNDAY BRUNCH. 10
to 2 pm. **JESSIE DANIELS and BANDERA**
Live through Sat.
beginning at 9:00 p.m.

Town & Country
500 Hotel Circle North
Mission Valley
291-7131

SOUND INVESTMENT
Live. Fri. & Sat. 8:30 p.m.
Sat. at 9:00 p.m.
Champagne Happy Hour
beginning at 5:30 p.m.
Located atop the
East Hyattsville
Pavillon Lounge

PACIFIC ESPRESSO
Bryan Jackson Group
on key, telephone, bass,
guitar, drums & saxophone.
Friday, Oct. 19
Jazz pianist
Steve Strauss
Contemporary & nostalgic jazz
Saturday, Oct. 20
Open Auction Night
every Thursday, 8 pm
Open Mon-Thurs. Sun.
8:00-10:00 pm.
Fri. & Sat.
8:00 am-midnight

STONE'S THROW
Wednesday through Saturday 9 pm-1 am
Clario's
RESTAURANT
Summer House Inn
7955 La Jolla Shores Drive • 459-0541

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4863. Guy and Jackie with Gil Warner and guests. Italian songs, pop standards, and opera. Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133. Mary Adams, harp music, early evening. Sunday and Sunday.

Old Town Galleria, 2459 Juan Street, Old Town, 692-3240. Jack and Diane, contemporary, early evening. Friday and Sunday.

Our Place, 2421 Fifth Avenue, Hillcrest, 232-1773. The Birds. Carter Quartet, jazz, Friday and Saturday. Dale Pearson, jazz piano, Tuesday through Thursday. Happy hours.

Pacific Wine Bar and Bistro, 180 Market Street, downtown, 238-8838. Mel Gove, jazz piano, early evening. Wednesday through Saturday.

Patrick's II, 428 F Street,

downtown, 233-3077. Pro Brigham's Preservation Band, jazz, early evening. Thursday. Rock Beat, oldies and dance tunes, Friday and Saturday. The Boxxe Brothers, rock, comedy, and rhythm and blues, Tuesday. The St. Raney Trio, jazz, Wednesday. Happy hour, entertainment, Mel Gove, jazz piano, Wednesday through Friday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-2448. Lori Bell and Friends, jazz, early evening. Thursday. Fred Rensdelt, classical guitar, early evening. Wednesday and Friday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1888. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2800. The Trilogy Five, contemporary, Tuesday through Saturday. The Cocktail Revue,

vintage rock, Thursday and Friday. Happy hours.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9108. Peter Bobberecht, piano, Sunday through Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9108. Dusty and Melissa, contemporary, Wednesday through Sunday. Denny Cafe, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-4240. Elli Ruth Piggie, jazz and blues, Thursday through Saturday.

Trojan Horse, 6129 University Avenue, East San Diego, 582-1626. Viscuit, rock, Thursday through Saturday. Live rock, Sunday and Tuesday. Call club for information; the Ex Band, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Live music, Friday through Sunday; call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego,

698-6042. The Standards, rock, Thursday; Ole Train, bluegrass, Friday; Ira Cobb's Jazzbo, Tuesday jazz, Saturday; The Rogues, rock, Wednesday.

Upstart Crow and Company, 835 C West Harbor Drive, Newport Village, 232-4855. Tom Calson, folk, early evening. Friday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700. Deline, contemporary, Tuesday through Saturday.

Words and Music Bookstore, 11th and Robinson, Hillcrest, 298-4011. Scott Ruben, classical guitar, Thursday evening.

Yukon, 4278 University Avenue, East San Diego, 284-9108. Park Star, rock, Thursday; the Lone Riders, country rock and rock, Friday and Saturday.

East County

Alto II Restaurant, 6360 El Cajon Boulevard, 265-0060. Arabic music

and belly dancing, Wednesday through Saturday.

Antonie's Hacienda, 700 North Johnson, El Cajon, 442-9827. Hutton and Best, contemporary and variety, Friday and Saturday.

Baxter's, 8025 Fletcher Parkway, El Cajon, 442-9271. Rocks, rock, Tuesday through Saturday.

Blurry Stone Two, 7059 El Cajon Boulevard, La Mesa, 463-2263. Brian Connolly, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Boomlocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Randy Reicher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Hull and Bear, 600 North Second Street, El Cajon, 440-5757. Cham Reacher, contemporary, Tuesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Ron

"THE BOSS"

October 25-31
November 2 & 4

ROD
STEWART

November 4

CHARGERS/
RAIDERS

October 21

World's largest
ticket agency **Murray's** tickets

PACIFIC BEACH
across from McDonald's
11464 Kanel Ave.
483-0800

SAN DIEGO
Glasshouse Square, corner of
Sports Arena Blvd. & Broadway
224-3747

DEL MAR
Flower Hill Mall
2670 W. La Jolla Village
481-0522

BEGIN WITH THE BEST

When you're ready for a sound system that is truly musical, you should start with Harman/Kardon equipment. More than 30 years of audio innovations stand behind their highly praised products. In 1958 they produced the first stereo receiver; in 1963 Harman/Kardon introduced the Ultramadeband Frequency Response; in 1971 they were first to use Dolby and Dolby II in cassette decks. Today Harman/Kardon continues to set the pace in home entertainment, introducing the VCD 1000, a stereo ready, VHS II Hi-Fi video cassette recorder of exceptional quality. Available in December of 1984 (price accepting orders). Consider these investment opportunities, systems that deliver excellent sonic and convenient features at reasonable prices. That's what we call real home entertainment value.



Harman/Kardon Basics		Harman/Kardon Value		Harman/Kardon Top Line	
725 Turntable	\$185	735 Turntable	\$245	7650 Turntable	\$550
3300 Receiver	250	480 Receiver	425	7191T Tuner	365
C200 Cassette Deck	280	C209T Cassette Deck	450	825 Preamp/Filter	425
Mirage 200 Speakers	200	Spica 1-50 Speakers	520	870 Amplifier	525
	\$615		\$1445	Vandersteen 18 Speakers	680
System Price	\$628	System Price	\$1386	System Price	\$2218

SERVICES AVAILABLE
In-home auditions and consultations • Home entertainment capability and interior design
Custom component cases • Custom installations • Custom modifications • Professional wiring plan
Record care and renewal • Worldwide shipping

TUBAMANS GRANDSLAM SALOON

Tonight, 8:00 pm
Live rock n' roll
with The Standards

Bluegrass with 'Ottawa'
Fri. 8:00 pm

Ira Cobb-Jazzbo
Sat. 8:00 pm, no cover

Monday Night Football
7-11:25 Hawaiian photo
9:30 well drinks

Cocktails, Beer and Fine Food
719 E. El Cajon Blvd. (just east of 70th St.)
608-6842

Only performance
in October
Don't miss it!

ROXY

Peter Sprague Trio

Peter Sprague
Tupper Sprague
and Rick Magnusson

Friday night
\$1.00 Gold shrimps
Saturday night
\$1.25 Ramakoz

Next
week
Slim Peru & Pantera

1021 Boring Street (Newport and Boring)
Ocean Beach 222-5822

BEACH CLUB
Ocean Beach, California

Thursday-Saturday, Oct. 18-20
3 great rockin' nights with

Thursday night
\$1.25 Schnapps shooters

Friday night
\$1.00 Gold shrimps

Saturday night
\$1.25 Ramakoz

Next
week
Slim Peru & Pantera

1021 Boring Street (Newport and Boring)
Ocean Beach 222-5822

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Wednesday, October 31st • Prizes for best costumes

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7 Nights A Week...

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at their
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Party & Costume
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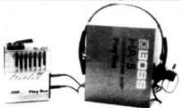
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Circle D Corral, 1013 Broadway, El
Cajon, 441-7443; Country
Casanova, country, Tuesday
through Saturday; live country
music, Sunday and Monday, call
club for information.

Dock's Landing, 1185 East Main
Street, El Cajon, 442-0258; Jerry
Burchard, piano variety, Wednesday
through Saturday; Carol Crawford,
contemporary, Sunday through
Tuesday.

Don's, 13321 Business Highway
Eight at Los Coches, El Cajon,
443-2444; Danny Michaels and Big
Sky, country, Friday and Saturday;
jam session, Sunday afternoon.

Don's West, 5286 Baltimore Drive,
La Mesa, 462-0633; The Smith
Brothers, country, Tuesday through
Saturday; jam session, Sunday
afternoon.

Finn Springs Inn, 15305 Highway
80, El Cajon, 443-5560; Fice Rem,
country, Wednesday through
Sunday.

Four Seasons Restaurant, 8888 La
Mesa Boulevard, La Mesa,
462-2332; Susie Talos, marimba,
lunch time, Monday.

George Joe's Restaurant, 9596
Murray Drive, La Mesa, 469-6158;
Live contemporary entertainment,
Thursday through Saturday, call
club for information.

Horseshoe Tavern, 7960 Broadway,
Lemon Grove, 469-6344; Live
music, Friday and Saturday, call
club for information.

Kentucky Stud, 13177 Woodside
Avenue, Santee, 446-3492;
Crosstire (from Riverside), country,
Friday through Sunday.

Lakeside Hotel, 9940 River Street,
Lakeside, 443-9591; The Shadow
Riders, country, Friday and
Saturday.

L'Chaim, 134 West Douglas, El
Cajon, 442-1331; Mike Zoumaras,
classical guitar, Friday and
Saturday.

Lorenzo's, 596 Broadway, El Cajon,
442-9686; Pitch 'N' Woo with Gerrie
Woo, contemporary, Tuesday
through Saturday; Pro Brighton's
Preservation Band, Dixieland jazz,
Sunday and Monday.

Magnolia Muhaney's, 8861
Magnolia Avenue, Santee,
448-8550; Prophet, rock, Friday and
Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-5573; Mark
Lashlee and the Pony Express,
country rock, Wednesday through
Saturday and early evening Sunday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon,
447-4500; Window Rock,
contemporary and rock, Thursday
through Saturday.

Nite Owl East, 667 North Mollison
Avenue, El Cajon, 447-3854; Saff,
Top 40 dance music, Tuesday
through Saturday.

Our Favorite Place, 8646 Mission
Gorge Road, Santee, 445-6240; Bob
Sortillon and Key Largo,
contemporary and oldies, Thursday
through Saturday evening, and
early evening Sunday.

The Outpost, 652 Grand Avenue,
Spring Valley, 464-9007; Country
Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo
Road, Spring Valley, 469-9016;
Center Stage, country and music of
the '40s and '50s, Tuesday through
Thursday, Allen and the Ox Bow
Country Lads, country, Friday and
Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111; Igo Facts,
rock, Thursday through Saturday;
New Rock, Sunday and Monday, call

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QUINTET
JAZZ**

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8:30 pm-12:00 am

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BROTHER YOUNG BAND

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LADIES' NIGHT
FREE for the ladies: San Diego's Biggest Happening

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**HALLOWEEN
HAPPENING!!!**
Over \$150 CASH PRIZE

Plus other prizes for best costume
Corner Midway & E Valley Pkwy, Escondido (3 miles east of I-15)
OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 741-4055

club for information; Prophet, rock,
Tuesday and Wednesday.

Silver Spur, 7941 Mission Gorge
Road, Santee, 448-4882; Jerry Baze
and a Touch of Country, country,
Wednesday through Sunday.

Turquoise Lounge, 5975 Severin
Drive, La Mesa, 465-1525; Handley
Page, rock, Tuesday through
Saturday.

Van Winkle's, 10655 Mission Gorge
Road, Santee, 449-0000; Crossfire,
contemporary and country rock,
Friday and Saturday.

South Bay

Ravarian Inn, 1410 Broadway,
Chula Vista, 425-4000; The Gene
Dewer Polka Band, polka music,
Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula
Vista, 426-9200; Ana,
contemporary, Tuesday through
Saturday.

Ball N' Stick, 608 Palm Avenue,
Imperial Beach, 429-5300; Live
rock, Wednesday through Saturday,
call club for information.

China Five Restaurant, 569 H
Street, Chula Vista, 426-9561; Juan
Robles, contemporary, Thursday
through Saturday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach, 429-1161;
Gail Lee and Firecracker, country,
Tuesday through Saturday; The
Shadow Riders, country, Sunday
and Monday.

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

Dock's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566; Tito
and Augustine, contemporary,
Wednesday through Saturday.

Hungry Hunter/Imperial Beach,
1344 Palm Avenue, Imperial Beach,
423-0953; Ed Cunningham,
contemporary, Thursday through
Saturday.

Hutch's, 1463 Palm Avenue,
Imperial Beach, 423-3479; Grand
Central Station, country, Friday and
Saturday.

Joy's, 415 Broadway, Chula Vista,
429-4828; Louie and Loose Change,
contemporary and oldies,
Wednesday through Sunday; J.C.
and Company, contemporary and
oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue,
National City, 474-3222; Bruce
& Robbins, contemporary, Tuesday
through Thursday; East Coast,
contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511
Sweetwater Road, National City,
475-7313; Four Star Country,
country, Friday and Saturday.

The Lantern, 1322 Third Avenue,
Chula Vista, 427-4200; The Serious
Guise, rock, Thursday through
Saturday.

Marisol, 1680 Broadway (at Main
Street), Chula Vista, 428-8045;
Colour Latino, Thursday through
Saturday, with Los Lapes, Mexican
cowboy music (moreno), Thursday;
Mascara, Latin and Top 40 dance
music, Sunday, with Los Lapes,
early evening Sunday.

The New Trophy Lounge, 999
National City Boulevard, National
City, 477-5533; Neutral Grounds,
Top 40 dance music, Tuesday
through Saturday.

Oasis Bar, 1121 Third Street,
Chula Vista, 426-2977; Cottonwood,
country, Friday and Saturday and
hosting a Sunday early evening jam
session.

Old Bonita Store Restaurant, 4014
Bonita Road, Bonita, 478-3537;
Wayne Gire and Tony Irmie,
comedy, country, and oldies, Friday
and Saturday.



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Sunday, October 21
Drink specials for restaurant employees



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DEVOCEAN
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Saturday, October 20
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Sunday, October 21
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Come see our great alternative to Monday night football!

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TUESDAY BLUES CIRCUS
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THE NEW NOVENTA FM 90 PRESENTS
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OCTOBER 18, 1984 33

Palomino Star, 3008 Main Street, Chula Vista, 627-5888. Bon Taboo, country, Wednesday, Thursday, and Sunday; the Goodall Boys, country, Friday and Saturday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-8382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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WE ALWAYS HAVE THE BEST SEATS

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Oct. 19 S.D. State

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OCT. 21 OCT. 29

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JOSE CARABA
Thursday-Saturday 7:30-12:30
RICHARD JAMES
Sunday, 8:00-11:30
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339 W. Broadway
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Army of Love: *Spirit*
Bang Bang: *Rockin'*
The Beat Farmers: *Badies*
Mandolin Island
The Biza Brothers: *Narquo Inn*
Beach Club
The Bon Bolon Band (The Risk): *Levi's Greenhouse*
Joe Murphy's
The Boon Brothers: *Patrick's II*
The Blue Boogie Lounge
Born Crossed: *Spirit*
Brother Young Band: *Bacchanal*

The Bytes: *Belly Up Tavern*
Cathedral of Tears: *Spirit*
Circles: *Mulhenny's Esccondido*
Halcyon
Ray and Laine Correa with Bert Miller: *The Wellhouse*
Crystal: *Dance Machine*
Dahda: *Levi's*
Dark Star: *Yukon*
Dirk Debonaire: *Belly Up Tavern*
Levi's Greenhouse
The Drive-In: *Spirit*
The Ducktail Revue: *Sherraton Harbor Island*
The Echoes: *Regatta Flats*
The Pacific Beach Cafe: *Old Del Mar Cafe*

The Effect: *Fireside Lounge*
Bobby G's: *Joe Murphy's*
Exhibit A: *Spirit*
Fastlane: *Regatta Flats*
Save Lines Up: *Belly Up Tavern*
Woods
Flywell: *Mama*
Francis: *Whiskey Flats*
Freewill: *Norwood Cocktail Lounge*
Girl Talk: *Rockin'*
The Goodall Boys: *Harborside*
Handley Page: *Loungeway Lounge*
The James Harmon Band: *Belly Up Tavern*
The Heaters: *Old Del Mar Cafe*
The Heroes: *Halcyon*
The Hoodoo Gurus: *Spirit*
Incognito Rockers: *Ralph and Eddie's*
In Colour: *Mom's*
Ipo Pacto: *Park Place*

Jesse and the Flames: *Rockin'*
Kicks: *Rockin'*
Kracker: *Mulhenny's Esccondido*
L.A.: *Mulhenny's Esccondido*
Laws of Motion: *Rockin'*
Jack Lee: *Belly Up Tavern*
Limbo Slam: *Spirit*
The London Brothers: *Levi's Greenhouse*
The Lone Riders: *Yukon*
The Mar Dels: *Belly Up Tavern*
Niteingale: *Regatta Flats*
Notice to Appear: *Rockin'*
Nightside: *Joe Murphy's*
101: *Levi's*
1208: *Norwood Cocktail Lounge*
Opal: *Spirit*
Planet: *Whiskey Flats*
Vista Entertainment Center
Prophet: *Mulhenny's Esccondido*

Park Place
Punk: *Rockin'*
Quest: *Narquo Inn*
Rebel Rockers: *Belly Up Tavern*
The Reflections: *Rockin'*
Nightside: *Joe Murphy's*
David Lee Reynolds and Calcutta: *Halcyon*
Edison Riggs: *Norwood*
The Risk (Formerly Ron Bolton): *Handley Page*
Randy: *Levi's Greenhouse*
Robyn Banks: *Vista Entertainment Center*
Rock Back: *Patrick's II*
The Rogues: *Tuba Man's No. 2*
The Roosters: *Old Del Mar Cafe*
R.P. West: *Rockin'*
Leon Russell: *Bacchanal*
Select Issues: *Halcyon*
The Serious Guise: *The Lantern, Le Chaser*

The Siers Brothers: *Whidrow*
The Spa: *Spirit*
The Splinters: *Spirit*
The Spud Brothers: *Joe Murphy's*
The Standards: *Tuba Man's No. 2*
Streetcar Eyes: *Carlin's Murphy's*
The Symptoms: *Cherry Block*
Dick Tanner and the Skillet Lickers: *Red Coast*
Tom's: *Esccondido*
The Tell-Tale Hearts: *Spirit*
Three Simple Words: *Spirit*
Tops: *Whidrow*
The V's Band: *Truman Horse*
Vowee: *Truman Horse*
Wall of Voodoo: *Rockin'*
Wild Cards: *Belly Up Tavern*
Window Rock: *Rockin', Mr. Hills*
Backroom Saloon
Women on Top: *Spirit*

Contemporary/Top 40

Sam Aguilera: *Vista Entertainment Center*
Judy Ames: *Halcyon*
Andy and Donna: *Norwood Lounge*
Aria: *Rockin', Chula Vista*
Arnie and Lou Ames: *Hotel Esccondido*
Back Beat: *Patrick's II*
The Baja Struggle: *Monk's*
Barbar and Smalls: *Pou Soup*
Anderson's: *Rockin'*
John Barker: *Halcyon*
Randy Beecher: *Rockin', Rockin'*
Restaurant

Black Market: McP's

Jerry Burchard: *Dock's Landing*
The California Transfer: *Anthony's Harborside*
Jose Caraba: *Hotel San Diego*
Jason Chase: *Fish House*
Choice Review: *Bahia Hotel*
Norman Clifford: *Victor's*
Cort Cobb: *Jelly Roger/Solana Beach*
The Cool Jets: *Baxter's II*
Ray and Laine Correa with Bert Miller: *The Wellhouse*
Costa V: *Tio Levi's/Mesa*
Donna Cote: *Tom Harris*
Lighthouse
Carol Crawford: *Dock's Landing*
Eddie Cunningham: *Halcyon*
Hunter Imperial Beach
Cycles: *Bacchanal*
Dago from Diego: *Mandarin Wind*
Jesse Davis: *La Hacienda Cantina*
Delene: *Vicount Hotel*
Devocion: *Bacchanal*
Frank Dexter: *Tio Levi's/Mesa*
and Mission Garage
East Coast: *La Mesa*
Express: *Tio Levi's/Mesa*
Carlin's Murphy's
Fantasm: *Black Angus/Mission*



THE WAYNE JOHNSON TRIO, Wednesday, Rockin'

Valley
Feelin': *Monk's*
P.J. Fog: *Pancho's*
Jimmy Fontaine: *Arnie's*

Forecast: *Carlin's Murphy's*
Fortune: *Holiday Inn/Mission*
Valley
Forward Motion: *Bahia Hotel*

Friendship: *Gilbey's Cocktail Lounge*
Fund and Good Company: *Active*
Duel

Ship Garcia: Holiday Inn/Mission

Valley, Smuggler's Inn
The Gathering: *Rancho Hernandez Inn*
Gil and Linda: *Gilbey's Cocktail Lounge*
Rich Hunt: *Mulhenny's Esccondido*
Hudson and Best: *Antonio's Hacienda*
In the Groove: *Active Bowl*
The Invaders: *"The Invader"*
Tony Irvine: *Tio Levi's/Mesa*
Jack and Diane: *Old Town Galleria*
Richard James: *Hotel San Diego*
Peter Jay: *Rockin' Nite*
J.C. and Company: *Sty's*
Jeopardy: *Rockin' Nite*
Justice: *Mandarin*
Russ Kirkpatrick and Dan Lehner: *Monterey Bay Carriers*
Louie and Louise Change: *Joe's*
Tanya Mantooth: *Gold Coast Lounge*
Lisa McDowell: *Parillon Lounge*
Gloria Michaels: *Reuben's*
Midnight Delight: *Borrelli's Back Room*
Jim Moore: *Rockin' Restaurant, Smuggler's Inn*
Larry Moore: *Hamphrey's*
Musica: *Musica*
Night Manager: *Jelly Roger/Esccondido*

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Starts Thursday, October 25
Beginning Jitterbug - 7:30-8:30 pm
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More details in October 25 issue


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VIVA OH!
Break dance, mainline,
and modern dance.
October 21 Bullied Mergers
Spectacular jazz
Sunday
experience a TOTAL CLUB EXPERIENCE

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12 oz. Margaritas \$1.75
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Patrick and Lisa: Victoria's
Paul and Kathy: Atlantis
People Movers: Hilton Hotel
Pill and N'W with Gerrie West:
Lorenzo's
Eddie Preston: Hacienda Bill's
Jeff Proctor: Kirby's
The Road Runners: Valley Fort Restaurant
Peter Robrecht: Rancho Bernardo Inn, Sheraton Harbor Island West
Bruce Robbins: Bookends Restaurant, La Maza
Juan Robles: China Five Restaurant
The Rockaways: Rockaway Inn
The Rosie Trio: Peter D's
Saffi: Vite Out East
Shine It On: Vacation Village Hotel
Chuck Showalter: Jolly Roger, Seagov Village
Signed, Sealed, and Delivered: Islands Lounge
Tony Soraci and Key Largo: Our Favorite Place
Bob Sordillon and Roy Lingo: Our Favorite Place
Southwind: Catamaran Hotel, Atlantis
Spotlight: Pavilion Lounge
Spring Fever: Reuben E. Lee's
Steven and Tanya: Acapulco Restaurant
Brian Stevens: Mulvaney's/Conrado
Tony Tavin: Mulvaney's/Pacific Beach
Don Temmison: El Comal, The Bridge
Tito and Augustine: Jack's Cocktails
Trilogy Five: Sheraton Harbor Island
Triple Play: Hilton Hotel
Denny Tymmer: The Bridge
Ken Williams: Mexican Village
Jeff Williams: Monterey Whaling Company, Hungry Hunter/Rancho Bernardo

Jannah Williams: Vacation Village
Window Rock: Bodies, Mr. Bill's Backroom Saloon

Jazz

Joe Azarelli: Hotel San Diego
Lori Bell: Prophet Restaurant
Pill and N'W with Gerrie West:
Prophet Restaurant
Brass Taxi: That Pizza Place
Pro Brigham's Preservation Band:
Pal Joey's, Patrick's II, Lorenzo's
Ensemble: Old Pacific Beach Cafe
The Birdy Carter Quartet: Our Place
The Chicago Six: Billy Up Tavern
Ira Cobb's Jazzbo: Tuba Man's No. 2
The Jimmy Conners Trio: The Spunkies
Aubrey Fay Quintet: Chuck's Stock House
The Fine Line: Cafe in the Valley Restaurant
Forecast: Carlos Murphy's
Met Court: Pacific View Bar and Bistro, Patrick's II
Brian Jackson Trio: Pacific Express
The Jazzatics: Cafe in the Valley Restaurant
The Wayne Johnson Trio: Bodies
Kevin Kelley: Drowsy Maggie's
Mark Meadows: Rusty Encinitas, Bodies
Ken Meredith and Friends: Top of the Cave
Most Valuable Players: Fat City China Cafe
Dale Pierson: Our Place
Ella Ruth Piggee: Triton, Old Del Mar Cafe, Old Pacific Beach Cafe
The Sly Rainey Trio: Patrick's II
The Bill Shreve Quartet: Cafe in the Valley Restaurant
The Peter Sprague Trio: Rusty Encinitas
Stone's Throw: Elan's, Billy Up Tavern
Steve Strauss: Pacific Express

The Walkin' After Midnight Trio:
Escape Lounge

Folk/Ethnic

Bluegrass Etc.: That Pizza Place
Tom Cahoone: Drowsy Maggie's
Upstart Crow and Company/
Scotty Village
Sienna Gail Cell Band: Drowsy Maggie's
Brian Connolly: Harmony Stone Two
Cathy Curtis: Drowsy Maggie's
Deborah Liv Johnson: Old Time Cafe
Los Lopezes: Marisol
Louise and Loose Change: Joey's
Sean McVicker: Harmony Stone Two
Mimette: The Chocolate Affair
Gourmet Restaurant
Ole Train: Tuba Man's No. 2
Paradise Street Band: Harmony Stone Two
Paul and Carla Roberts: Paradise Gardens Natural Food Restaurant
Rick Saxton: Drowsy Maggie's
Carla Sealey: Old Time Cafe
Johnnie Walker: Old Time Cafe
Peggy Watson: Drowsy Maggie's
Lakeside Hotel

Country/Rock

Alaska: Del Mar Cattle Company
Alton and the Ox Bow Country
Lads: Ox Bow Inn
Jerry Baze and a Touch of Country: Silver Spur
The Red Farmers: Bodies, Mandolin Wind
Center Stage: Ox Bow Inn
Cimmaron: Wrangler's Road
Dan Conner: Carriage House
Cottonwood: Oasis Bar
Country Casanova: Circle D Corral
County Line: The Outpost
Coyote: Stage Coach Inn
Crossfire: Van Winkle's
Crossfire (from Riverside): Kentucky Stud
Dakota: Lu's

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New Star Country: Landmark
Cocktail Lounge
New Stars: Palm Springs Inn
Paul and Kathy: Atlantis
The Gravel Canyon Band with
Linda Rose: Whiskey Creek
Sh-Shuppa's Panacea Club
Tina's: The Leo's/Mira Mesa
Lashlee and the Pony
Express: Mama's Mink
Bill Lee and Pierce: Country
Bumpkins
The Riders: Lukan
New Star Country: The Country
Side Restaurant and Lounge
Tony Michaels and Big Sky: Dan's
Marlin: Colligan Lounge
Wooden Nickel
Don Russell: Hacienda
New Riders: Country Bumpkins
Lakeside Hotel
Ragtime: Trojan Horse
Ragtime: Valley Center Inn
Solomon, Poney Wine Company
Don Cray: Wrangler's Road
Lakeside Hotel

Ron Taber: Palomero Star
Dick Tanner and the Skillet
Lickers: Red Coach Inn/
Encinitas
Twice as Nice: Barr-X Ranch
House
Wild Fire: Red Coach
Inn/Encinitas

Blues/R&B/Reggae

The Boone Brothers: Patrick's II,
the Blue Bayou Lounge
Blonde Bruce: Drowsy Maggie's
The Cherokees: Mandolin Wind
Tom "Cat" Courtney: Texas
Foothouse
Fishbone: Billy Up Tavern
The Five Careless Lovers: Old
Pacific Beach Cafe
Fo Ma: Billy Up Tavern
Rick Garay and His Blue Zoo
Reverend: Hacienda
The James Harmon Band: Billy Up
Tavern
Robin Henkel: Red Snapper Saloon
The International Reggae

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Mojo Nixons: Spirit
Red Pillars: Billy Up Tavern
Ella Ruth Piggee: Triton, Old Del
Mar Cafe, Old Pacific Beach
Cafe
Slim Pers and the Wandering
Boys: P.J.'s Cocktails, Le Chateau
The Rebel Rockers: Billy Up
Tavern

Everything Else

Mary Adams: harp music.
O'Hanry's
Backstreets: folk ball, novelty, and
popular music, Drowsy Maggie's
Philip Barber: classical guitar,
Mile Fleur
Scott Baldwin: classical guitar,
Words and Music Bookstore
Fred Benedetti: classical guitar,
Prophet Restaurant
Chuck Bells: blues, ballads, and
rock, Texas Teahouse
The Boone Brothers: comedy,
rock, and rhythm and blues,
Patrick's II, the Blue Bayou
Lounge
Bill Brackett: comedy and music.
Doc Masters
Jeff Bryan: guitar and vocals,
Salmon House
Jeff Calcare: classical guitar,
Chelsea Garden Restaurant
Walter Clark: classical guitar, Cafe
in the Valley Restaurant
Ray and Laine Correa with Bert
Miller: swing, pop, nostalgia,
and contemporary dance music,
the Wellhouse
Gene Deven: polka music,
Kavanaugh Inn
Gary Duncan: banjo and guitar,
Plaza Restaurant/Old Town
Rick Erlens: medley
compositions, reggae tunes,
and upbeat melodies for the
piano, Old Time Cafe
Catherine Espinoza: Irish harp
music, Old Time Cafe
Forecast: contemporary jazz, and
rhythm and blues, Carlos
Murphy's
Eric Foster: classical guitar, Cafe
in the Valley Restaurant
The Al Gable Band: Big Band
dance music, Hotel San Diego
Wayne Giv and Tony Irwin:
comedy, country, and oldies,
Old Bonita Store Restaurant
Patti Glenn: piano bar, Dookie's
Paul Gregg: piano bar, Dookie's
Guy and Jackie with Gil Warner:
variety, pop to opera, Mona Lisa
Restaurant
Lynn Hall: Irish harp, Chocolate
Affair Gourmet Coffeehouse,
Pacific Express
Don Hertel's 1984 Friendly Follies:
variety show with music,
Catamaran Hotel
Steve Hudson: comedy and music,
Monterey Whaling Company
Bob MacLeod: piano and vocal
variety, Bahia Hotel, La
Valencia Hotel
Tanya Mantooth: piano variety,
Gold Coast Lounge
Kevan Nelson: variety piano, Gold
Coast Lounge
Steve Marks: comedy and music,
Hungry Hunter/Oceanside
Boat House
Carlos Morillas: Peruvian harp,
Punch's
Michael Murphy: comedy and
music, La Hacienda Cantina
Oh! Ridge: comedy and music,
Boat House
The Pacific Ensemble: light
classical music, Upstart Crow
and Company
Daryl Ray: piano variety, Carlton
Gale Country Club
Sander and the Ram Band: variety
stage show, Anthony's
Herbicide, Islanda Hotel
Saadai Tatsu: marmite music,
Four Seasons Restaurant
Jo Treanor: piano bar, Springfield
Wagon Works
Dale Vernon: piano and guitar
variety, Cafe del Rio Mar
Jeff Williams: rock 'n' soul and
contemporary Monterey
Whaling Company, Hungry
Hunter/Rancho Bernardo
Ziminos: Klezmer dance music,
Drowsy Maggie's
Mike Zoumaras: classical guitar,
L.Cham, Cafe in the Valley
Restaurant

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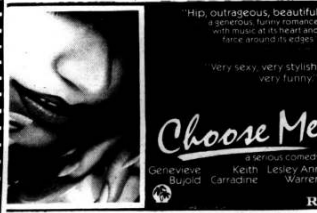
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movies. From his not too bad word (THE LATE SHOW OR STILL OF THE NIGHT) to his not very much better ones (KRAMER VS. KRAMER). The answer, in a few short words, is: a new one. The setting and period — Wayne Nachre, Texas in the mid-1970s — take Benton back to his roots, but the lack of deviation from or embellishment of the commonplace (the Klu Klux Klan, but not so soon as to spoil the race) would tend to argue against the personal intimacy which is supposed to be Benton's trump card or, in other words, is supposed to justify the HEART in the title. And in an odd way, this intensely modest and small-scale movie has as bad a case of monumentalism (the worse for its indiscreetness) as any movie of its time. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the film is summed up in the drift from a to the, Win. Sully Field, Lindsay Drew-Allen, and John Malkovich. 1984. (Carousel Cinema 6, Cinema 21, Occidental 8)

Purple Rain — Even though this is only his first movie, rock star Prince is more than equipped to play the upstart man who is Barbra Streisand in a STAR IS BORN. He shows no fear of the camera, but rather surprises us by a sudden change of heart (him, that is, and his Peppé Le Pew, the mythical, satirical, sexy). He is not even afraid to let one of the characters call him a "long-haired faggot." And he always moves on stage, with his masochistic pantomime being a highlight of some sort. But the dramatic content often takes much of the latter of the cut-throat class. For example, must be awarded the dubious distinction of Best Vocal Performer of the Day. He is the star. Has lost himself in the Head (Especially When One Hears) and One Hears (What One Plans Are and One Hears) and the Chance to Release. The movie is really little more than a series of music videos connected together with dialogue that would hardly be a postcard. The director, from normal verbal plot exposition — might seem more interesting, might almost seem a revelation to the narrative technique of the silent cinema. The individual margins are not so numbingly clichéd, fog-shrouded stage numbers, candlelit evening, motorcycle ride, and the countryside (the boot on the kick-starter, the sunlight streaming through freeways, the autumn leaves whirled up on the pavement). The message that only comes through all this, to be with building a bridge across the generation gap, is surprisingly and commendably decent-minded. Written and directed by Albert Magnoli. 1984. (Claremont, La Paloma, from 10:19 Plaza Bonita, Spring Valley, from 10:19 Star, from 10:19 Studio 3 Cinemas, UA Glasshouse 6)

The Razor's Edge — Bill Murray in a straight dramatic role as the spiritualistic hero of Somerset Maugham's novel, directed by John Byrum. (Center 3 Cinemas, Flower Hill Cinemas, Grosvenor Mall Occidental 8, Rancho Bernardo 6, Santee Drive In, Santee Bonita 6, Sports Arena 6, Sweetwater 6, University Towne Centre, from 10:19)

Red Dawn — John Milius's envisionment of a Colorado small town occupied by Allied Communist Revolutionary Forces starts out in a genuine nightmare vein, but it soon seems to wake up and to enter a contrived daydream vein, a conscious corruption of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage teenagers descend from their mountain hideout to make guerrilla strikes against the oppressors and to save their school nickname. Well-meaning, spray-painted on the battle site like Zorro's carved initials. No doubt the most common remark among reviewers about the nation has been that the movie seems a made-to-order promotional tool for the NRA and the anti-gun control lobby. One could go further in that strain and remark that the national industry might feel a certain vindication after so many image blackening Vietnam movies, at seeing their product demonstrated in such a context that the audience can nod assent as one of the characters mutters through his teeth: "Fly em."

And the nuclear anti-freeze people, or be able to find assistance in the notion that nuclear missiles can prepare the way for an eventually peaceful up again and go on much as before (minus, to be sure, a few major metaphors). If the stupidity here eclipses the sincerity, it is perhaps because Milius, with that mixture of combativeness and defensiveness so typical of the right-wing mind, insists on putting his worst foot forward. Where liberals tend to talk among themselves, conservatives go out of their way to be overheard by the enemy. Patrick Swayze, C. Thomas Howell, Lisa Thompson, Ron O'Neal, and William Smith. 1984. (Cinema Plaza 5, Strand, from 10:19, Sweetwater 6, UA Cinema 3)

Sheena — The names of David Newman and Lorenzo Semple, Jr., as screenwriters, to say nothing of that of the star, tell us not to expect too much. And not too much is what we get. In the roles handled by Trevor Thomas and John Forganheim we get a couple of respectable veterans, a "cool" but power-hungry African prince (and former National Football League placekicker) and a blond, sad-faced soldier of fortune. And in Richard Hartley's music we get a stomachable blend of Vangelis and Monicome. But, too often, the movie (or Newman and Semple, whose collective credits include SUPERMAN, BATMAN, and the KING KONG remake) is willing to play the fool for the giddy giggles in the audience. And the action scenes, with the jungle drums pressing fingers to forehead as if to relieve sinus pressure, but actually giving telegraphic orders to obedient elephants, rhinos, zebras, monkeys, etc. are oddly sugary. With Ted Wass, directed by John Gullerme. 1984. (Village, from 10:19)

Smithereens — Unflinching depiction (unflinching even for most sensibilities, anyway) of the alley cat existence of a rock-and-roll low-lifer in Lower Manhattan, where is the next meal coming from? The next best? Is next pipe dream? It's not too hard to take, there is an appealing sense of humor beneath it all, and there is a displaced Monty Python, a subscriber to the Code of the West. It gives us some moral bearings. But the story does seem to drag on — like the heroine

Susan Berner's demagogically driven performance (we hope she is only acting) in a help, there. With Richard Hell, John Williams, Judith Hirsch, Allen Garfield, Eugene Levy, directed by Ron Howard. 1984. (Cinema Plaza 5, Strand, from 10:19, Sweetwater 6, UA Cinema 3)

A Soldier's Story — Problem picture, concerned less with interracial discord than with interracial, though some of both. The setting up of the problem is intriguing. For Neal, Louisiana 1944. The black coach of a segregated army platoon, the black officer to be seen in those parts is set down from Washington D.C. (or in other words, from the more advanced civilization) to investigate, and is received with an enigmatic collection of gapes and glares and double-takes. The working out of the problem, however, becomes a bit of a grind. The action, if that's the word, soon settles down to a series of O and A interviews, the script by Charles Fuller gets, but not much, but modestly may have prevented director Nimroy from granting actor Nimroy quite as grand a re-introduction as Robert Weir gave him in the first THREE MOVIE. The climactic argumentation of what we've heard, alluded to as "Vulcan mysticism" and its incanted goodness and its pangs and its character in white negligees, may have been modest to say the least. (Loma, Occidental 8, Occidental 8, from 10:19)

Splash — Romance between man and mermaid — and the tail of the latter, which gives way to a serviceable pair of legs when dry will do quite nicely as a symbol for all the unnamed something which one partner in a relationship worries that the other won't tolerate. It's a Thomme Smith-up premise, but without any real feel for fantasy (as the casting of a Miss California Bland — Darryl Hamilton — would indicate). The basic untruth is representative here. But all this is in place is a pleasant enough substitute (the essaying of Tom Hanks is representative here). But all this is in place is a pleasant enough substitute (the essaying of Tom Hanks is representative here). But all this is in place is a pleasant enough substitute (the essaying of Tom Hanks is representative here).

Spies — Time is divided between hard satire, or outright farce, and earnest preaching of the type in made-for-TV "asset" movies. It's a patch of promise, however, brought by an illiterate high school senior, the one who would not HOSPITAL, seems to want to do something of the kind for high school, but with a script by W. R. McKinney. However, many of the faults were prone to write broader dialogue than this. "You know, Lisa, there's nothing worse than

more examples of the kind of English language an incontinent immigrant might learn from television? With John Garfield, Eugene Levy, directed by Ron Howard. 1984. (Cinema Plaza 5, Strand, from 10:19, Sweetwater 6, UA Cinema 3)

Star Trek III: The Search for Spock — As sequel, this puts much more distance between itself and its predecessor than most. But what is there that, or prudently, can be said about it? The expected resurrection of Spock is ingenious in conception and suspensefully prolonged, with a brand-new baby Spock hatched out of his coffin cocoon and aging at an alarmingly accelerated rate, and it even, with the established postulates about Project (and Planet) Genesis, makes a kind of sense. In technique, it is well handled, with the junior Spock, or Spockettes, being very reasonable. The return of the elder. The eventual reappearance of Leonard Nimoy, himself is somewhat muffled, but modestly may have prevented director Nimoy from granting actor Nimoy quite as grand a re-introduction as Robert Weir gave him in the first THREE MOVIE. The climactic argumentation of what we've heard, alluded to as "Vulcan mysticism" and its incanted goodness and its pangs and its character in white negligees, may have been modest to say the least. (Loma, Occidental 8, Occidental 8, from 10:19)

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a female lawyer with a cause." Except as a teacher with one. "Nick Nola, John Williams, Judith Hirsch, Allen Garfield, Eugene Levy, directed by Ron Howard. 1984. (Cinema Plaza 5, Strand, from 10:19, Sweetwater 6, UA Cinema 3)

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Star Trek III: The Search for Spock — As sequel, this puts much more distance between itself and its predecessor than most. But what is there that, or prudently, can be said about it? The expected resurrection of Spock is ingenious in conception and suspensefully prolonged, with a brand-new baby Spock hatched out of his coffin cocoon and aging at an alarmingly accelerated rate, and it even, with the established postulates about Project (and Planet) Genesis, makes a kind of sense. In technique, it is well handled, with the junior Spock, or Spockettes, being very reasonable. The return of the elder. The eventual reappearance of Leonard Nimoy, himself is somewhat muffled, but modestly may have prevented director Nimoy from granting actor Nimoy quite as grand a re-introduction as Robert Weir gave him in the first THREE MOVIE. The climactic argumentation of what we've heard, alluded to as "Vulcan mysticism" and its incanted goodness and its pangs and its character in white negligees, may have been modest to say the least. (Loma, Occidental 8, Occidental 8, from 10:19)

Splash — Romance between man and mermaid — and the tail of the latter, which gives way to a serviceable pair of legs when dry will do quite nicely as a symbol for all the unnamed something which one partner in a relationship worries that the other won't tolerate. It's a Thomme Smith-up premise, but without any real feel for fantasy (as the casting of a Miss California Bland — Darryl Hamilton — would indicate). The basic untruth is representative here. But all this is in place is a pleasant enough substitute (the essaying of Tom Hanks is representative here). But all this is in place is a pleasant enough substitute (the essaying of Tom Hanks is representative here).

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CURRENT MOVIES

still left over. And, in any event, the performances of Michael McKean and Christopher Guest as the co-founders of the band — David St. Hubbins and Nigel Tufnel respectively — function almost gyroscopically to compensate for any deviation. They, and to a lesser extent Harry Shearer as the lower-profile Derek Smalls, never drop their masks long enough even to wink at the viewer, if, despite all that, there is any damaging complaint to be raised. It would just be that the filmmakers have made things too easy on themselves (and on the heavy-metal fans in the audience) by focusing on a group so preciously and pitifully in decline. Heavy-metal fans will be able to re-assure themselves that the egregious badness of the music, and the broadness of much of the humor, are necessary to the parody. Heavy metal fans on the other hand, or fans of parody in general, will feel quite justified that no such precautions were needed. It is easy enough for the latter of course, to laugh whenever they want to at the bona fide "heavy" on MTV. But that's a colder and lonelier experience than this. 1984. (Ken, 10:20)

Tightrope — One of Clint Eastwood's most "serious" efforts, with the action submerged in an artificial darkness — perhaps more dark than artificial — and backed by a Lennie Nimoy jazz score. The conception of the hero — a police detective, drier, in a sense, than Dirty Harry — is of a man who must daily go down what Raymond Chandler christened Mean Streets, but who, in violation of Chandler's definition of a hero, is in imminent danger of himself becoming mean. Except that by his account his elbow rubbing with the denizens of Mean Streets has only inspired him to treat his wife with more tenderness. Except his wife wasn't interested in that and it wasn't until she walked out on him that he began rubbing more than just elbows with what we might term Mean

Streets. The character's fatherlines — the two pre-teen daughters is established early and wily, before his predilection for kinky sex. But neither quality ever comes fully into play. And if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him, then it's up to the case itself. Jack the Ripper in New Orleans — to hold our interest. It holds it fairly well, fairly far, but the case begins to break down irreparably with a very un-suspicious, dream scene that writer-director Richard Tuggle seems to have trouble distinguishing from reality. And from that point onward, it would appear to be the filmmaker, much more than the central character, on whom some of the meanness of those Mean Streets has started to rub off. With Genevieve Bujard and Alison Eastwood. 1984. (Claremont, from 10:19, Mira Mesa Cinemas, UA Cinema 6, UA Glasshouse 6, Varsity Drive In, UA Cinema 6)

Troop Secret — What starts out as a spoof of the Cold War spy adventure ends up, as a spoof of the Second World War underground adventure, with side trips into other genres along the way. The directorial camaraderie of Jim Abrahams, David Zucker, and Jerry Zucker (AIRPLANE!, AIRPLANE!, AIRPLANE!) has come up with enough decent gags to jam-pack a decent Attractions trailer. Which would have been better left as is. The decenting of the gags are in the tongue (and category), but the filmmakers can't be credited with much visual acuity when the basic and constant image of their film is, dull as ditchwater. With Val Kilmer and Lucy Gubler. 1984. (Ken, 10:20)

An Uncommon Thief — Contemporary Russian social satire, directed by Eldar Ryazanov, about a benevolent car thief. (Ken, 10:21, 11 a.m.)

Streetwalkers. The character's fatherlines — the two pre-teen daughters is established early and wily, before his predilection for kinky sex. But neither quality ever comes fully into play. And if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him, then it's up to the case itself. Jack the Ripper in New Orleans — to hold our interest. It holds it fairly well, fairly far, but the case begins to break down irreparably with a very un-suspicious, dream scene that writer-director Richard Tuggle seems to have trouble distinguishing from reality. And from that point onward, it would appear to be the filmmaker, much more than the central character, on whom some of the meanness of those Mean Streets has started to rub off. With Genevieve Bujard and Alison Eastwood. 1984. (Claremont, from 10:19, Mira Mesa Cinemas, UA Cinema 6, UA Glasshouse 6, Varsity Drive In, UA Cinema 6)

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2 FOR 1 SANDWICH SPECIAL

Purchase one sandwich at the regular price and receive a second sandwich of equal or lesser value for free.

Choice of: The Lunch Affair (assorted finger sandwiches)
 - Shred Turkey Breast - Crab Seafood Melt - Turkey Breast Melt
 - Tuna Appetizer - Chicken Curry Salad - Roast Beef



The Lunch Affair
 951 Turquoise St., Pacific Beach, CA 92119 • (619) 274-3000
 You never know who you'll run into at The Lunch Affair.
 Expires October 26, 1984.

25% Off Dinners

Receive 25% off our dinner menu (excludes family-style dinners).
 Items range from steak & chops to seafood.
 Offer valid with this coupon through October 31.



Surfer Restaurant
 In the Surfer Hotel... On the Boardwalk
 711 Pacific Beach Drive • 274-3200
 Serving continuously every day.
 7:00 am-midnight

The Pasta Affair

EVERY MONDAY & TUESDAY
 ALL YOU CAN EAT
 SPAGHETTI NIGHTS
 \$245 (includes garlic bread too)
 ON EVERY SUNDAY EVENING
 KIDS EAT FREE!
 (With this ad)

Children 12 and under are welcome to eat spaghetti for free when accompanied by paying adults' dinner. 1 child/adult.
 On Friday and Saturday we tune down the restaurant with candles and a relaxing atmosphere while offering unique pasta dishes and meat entrees for your pleasure.
 * Recently we've added a new pasta salad bar—Come try it!
 Weekdays 11-9 • Weekends 4-9
 7947 BALBOA AVE. • 569-0211

Mikisan

Traditional Japanese Restaurant

SUSHI BAR

Tuesday-Friday
NEW LUNCH SPECIALS
FRIDAY LUNCH BUFFET \$4.45
 11:30 am-2:00 pm
 2424 FIFTH AVENUE, HILLCREST
 South of La Jolla • 235-6144 • Valet parking

EXPERIENCE THE PLEASURE

Bay view dining, singing servers and delicious seafood specials

King Prawns with Lime Sauce	\$14.95
Swordfish with Pecan Hollandaise	\$12.95
Vermicelli Tutta Mare	\$13.95



"Doc" MASTERS
 in the Shelter Island Marina Inn
 235-2572

ALL YOU CAN EAT PRIME RIB ONLY \$9.95

Every Monday, Tuesday, Wednesday, Thursday and Sunday.
 Reservations are suggested. Dinner served 5:10 pm.



Legends
 2754 Alpine Blvd. 445-5345
 We're nestled in Alpine, only 12 minutes from El Cajon.
 Take Hwy 8 east until you reach the Tavern Rd. exit.
 Proceed to Alpine Blvd.

Padres Celebration

National League Champions
 Wear your Padres t-shirt or hat and get both



Free nachos & 50¢ Michelob draft
 From 1 pm until closing, plus

20% off
 any Mexican combination plate, after 5 pm

2830 Canon St., on the balcony in Point Loma
 Lunch & dinner Monday-Friday 11 am-10 pm
 Dinner Sat. 5-10. Closed Sunday. 224-2777
 Offer good through 10/27/84

1st ANNIVERSARY CELEBRATION AT CHINESE GARDEN RESTAURANT

At Chinese Garden Restaurant we feature the finest Mandarin, Szechuan & Cantonese cuisine. And at reasonable prices too. Most menu items are below \$3.95! A bargain for families!

The Chinese Garden Restaurant invites you to delight in a **FREE DINNER ENTREE** when a second entree is purchased at equal or greater value up to \$4.00. Must present this ad—offer good through November 7, 3:00-10:00 pm daily. Friday & Saturday seating before 6:00 pm.

TRY OUR ALL-YOU-CAN-EAT \$2.95 DAILY LUNCH BUFFET

CHINESE GARDEN RESTAURANT
 3057 Claremont Drive
 Claremont Village Shopping Center
 Open daily • Food to go • 275-2888

Chinese Garden Restaurant

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CHINESE GARDEN RESTAURANT
 3057 Claremont Drive
 Claremont Village Shopping Center
 Open daily • Food to go • 275-2888

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• At your home or office mobile trucks servicing San Diego county for your convenience.

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