

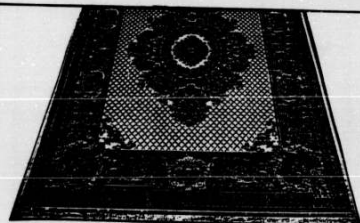
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3' x 6'	\$10.50	6.50
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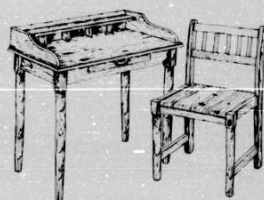
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ORIENTAL AREA RUG

THE CURTAIN CLOSSES ON HALLOWEEN

OCT. 31st

TWO WEEK CLEARANCE SALE-OCT. 17-31!



31" LONG
20" WIDE
29" TALL
RICH, DEEP
BROWN STAIN
PINE WOOD
Reg. \$94.50
NOW \$47.50

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3' TALL
Reg. \$28.00
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CORN PLANT



4-5' TALL - INDOOR GROWN
Reg. \$25.50
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FINAL SALE DAY OCT. 31st - 7 P.M.



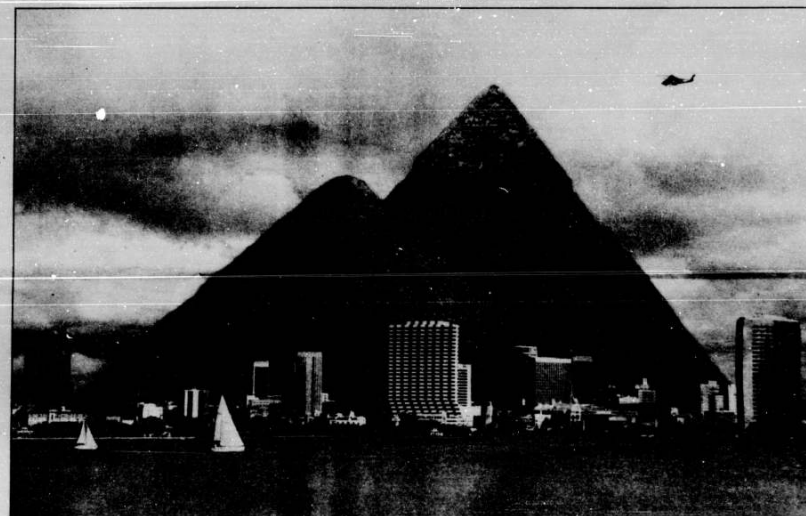
OPEN 9 AM - 7 PM
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READER

VOLUME 14, NO. 42 OCT. 24, 1985 **SAN DIEGO'S WEEKLY**

The Seven Wonders of San Diego

BY NEAL MATTHEWS



One hundred and fifty years before the birth of Christ, a Byzantine mathematician and traveler assembled a list of the Seven Wonders of the World. His name was Philon and he journeyed to the far edges of the known globe to see for himself the most spectacular manmade objects then in existence. Why he included only seven wonders is unclear. Perhaps it came down to his personal tastes, or maybe he ran out of traveling money. Whatever the reason, this is his immortal list:

1. The Colossus of Rhodes
2. The Lighthouse of Alexandria
3. The Temple of Diana at Ephesus
4. The Tomb of King Mausolus at Halicarnassus
5. The Statue of Zeus at Olympia

6. The Hanging Gardens of Babylon
7. The Great Pyramid of Cheops

Of course Philon could not have known that his list would establish a trend that has lasted more than 2000 years. Historians labeled his list the Seven Wonders of the *Ancient* World and went on to compile the Seven Wonders of the Middle Ages, which were:

1. The Colosseum of Rome
2. The Catacombs of Alexandria
3. The Great Wall of China
4. Stonehenge
5. The Leaning Tower of Pisa
6. The Porcelain Tower of Nanking
7. The Mosque of St. Sophia in Constantinople

Wonder-list mania went into full

swing. Not to be outdone by a bunch of eggheads in togas, encyclopedia editors put together a list of the Seven Wonders of the Modern World, which is periodically updated but at last count included:

1. The Panama Canal
2. The Golden Gate Bridge
3. The Empire State Building
4. The Jostell Bank Radio Telescope in England
5. Sputnik
6. Hoover Dam
7. The Atomic Submarine Nautilus.

Proving the arbitrariness of such lists, this one has included at various times, and according to various sources, the Suez Canal, the Alaskan Highway, and the Eiffel Tower.

Wonders never cease, though. It

(continued on page 10)



We invite you to stop by these selected KMS salons so they may recommend the KMS products that are just right for you.

City Lights



Darlene Shanker, Dean Shanker, and Debra Fire Department

And No More Red Suspenders

Chief Tim Laff of the eighteen-member Descanso Fire Department recalls that when the County of San Diego first sought to create an umbrella agency for the thirteen volunteer fire departments in the unincorporated areas in the south and east portions of the county, he and most of his fellow chiefs were gung ho on the idea. "We were really looking forward to the

consolidation," Laff recalls. "The idea was that while the thirteen departments would all retain their local identities, we could share various administrative and financial duties, such as operating expenses, overhead, training, and purchases of uniforms and equipment." Laff says he and his fellow volunteer chiefs and firefighters even passed around petitions, on their own time, urging formation of such an agency. And their efforts were rewarded in June of 1983, he says, when the Rural Fire Protection District (RFPD)

was officially chartered by the state of California. Today, however, Laff and many of the other volunteers — they currently number about 200 — are a lot less enchanted with the results than they had been with the initial idea. As Laff says, "It now seems that we've got a monster on our hands."

The object of the volunteers' ire is the proposal contained in a recent letter to the county's chief administrative officer, Clifford Graves, which asks for more power at the expense of

(continued on page 34)

With A Capital T

The San Diego City Council's recent decision to allow all-night dancing has been a financial boon for discos such as City Lites (formerly Trax), the popular after-hours dance hall downtown on Fifth and Market. But the owners of small beer- and wine bars that don't feature dancing now claim they're being victimized by the police department's enforcement of a little-known — and they claim previously unenforced — city ordinance that prohibits pool playing between 2:00 a.m. and 6:00 a.m.

Richard Strobel has owned the Eagle bar on El Cajon Boulevard at Alabama since June, 1983. Strobel says his primary gay clientele regularly played pool well into the early-morning hours, and citations were never issued. "I always allowed it. In fact, it was played even when the vice [squad officers] were in here, and then all of a sudden, they've started to enforce the law," Strobel explains.

On June 22 police officers cited Strobel under a 1941 ordinance that mandates "for the protection of the public, especially the youth of the city, and the preservation of the peace of the community," pool tables "must be covered, and no play thereon permitted" between 2:00 and 6:00 a.m. Strobel paid the forty-six-dollar misdemeanor violation and the next day purchased pool table covers. He says he hasn't allowed his patrons to play an after-hours match since. Several other gay bars, including the Griffin in North Park, were cited this summer a total of three times by vice officers and now strictly abide by the restrictions. A few other taverns that weren't cited have

also halted the early-morning sport rather than risk a citation.

Strobel says he's losing hundreds of dollars weekly from the sale of coffee and soft drinks that were consumed by the forty pool players and spectators who regularly gathered at the Eagle for Friday- and Saturday-night pool games. He's most concerned about the financial losses, but the very existence of the law upsets him, too. "I'm forty-nine years old," says Strobel. "If I want to play pool at two or three in the morning, why can't I? The law has to be changed." And he's fuming mad at the fact that though he's abiding by the law, the management of other gay bars continue to allow after-hours pool matches without being cited for violating the ordinance.

Strobel has written letters to the owners of 150 bars and other gay businesses seeking their support in overturning the ordinance. Joining him in the lobbying effort is Mike Passante, president of the San Diego Pool Association, which numbers 150 dues-paying pool players, most of them gay.

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(continued on page 34)



Meryl Faulkner and scrub jay

It's A Bird

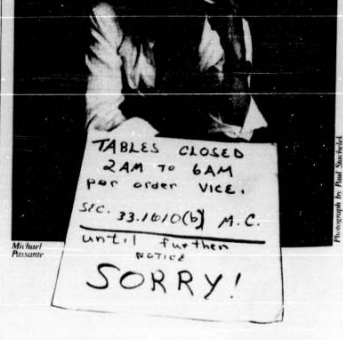
How the bird wound up next to the potted plant outside the laundry room of Ernie Rose's Pacific Beach apartment complex is still a mystery. Local wildlife experts later theorized it had somehow made its way to the complex on Riviera Drive from the University of California's Kendall/Frost Wildlife Reserve, a small marshy area some ten blocks away on Crown Point in Mission Bay. At any rate, Rose noticed the bird while he was taking out the trash in midafternoon. "I saw this brown thing out of the

corner of my eye and thought, 'Whoa, that's not supposed to be there,'" Rose recalled. "When I reached for it, it sort of hobbled away — you could tell it was wounded."

With the help of a neighbor Rose caught the bird and put it in a cardboard box. Then he called Meryl Faulkner, a nonprofit Project Wildlife, a nonprofit group whose members care for injured birds and other animals. Faulkner took the bird — a duck-sized thing with long legs and a long, thin, orange bill — to her home on Desert View Drive on Mount Soledad and, with the help of pictorial guides, identified it as a clapper rail, one of the most critically endangered of San Diego's endangered species. A survey conducted by the U.S. Fish and Wildlife Service last spring revealed that the clapper rail population in San Diego County has dwindled from 218 in 1984 to only 56 there are

only about 284 of the birds left in all of Southern California). "It's more nerve-racking taking care of endangered species, because you know they're so important," said Faulkner, who has been nursing injured birds back to health here since 1976. Even Faulkner didn't realize how nerve-racking this bird would prove to be, however. First the rail had to be taken to the veterinarian, where a metal pin was inserted in its badly fractured right leg (Faulkner thinks it may have been hit by a car). Then she had to force-feed the bird for two days; the rail wouldn't eat the chopped smelt she offered it "because it didn't recognize the smelt as food." Thinking that the bird might provide clues as to why the population of clapper rails is declining, Faulkner also contacted wildlife biologist Dick Zembal of the U.S. Fish and Wildlife Service. But Zembal, although interested in learning about the rail's feeding habits, declined to examine it. In the meantime, Project Wildlife volunteer Dorothy Weston checked the bird's droppings under a microscope for evidence of

(continued on page 34)



Michael Passante

City Lights

Where We Used To Raise A Glass Or Two

The eternal moment at Tug's Tavern in Pacific Beach: The Grateful Dead are plinking loudly from corner speakers, but the ball game on the television sets behind the bar is even louder. A group of young hoadies divide their attention between the game, their beer glasses, and the blonde sauntering down Emerald Street, whom they can see through the open windows back of the bar. Two biker chicks are playing pool, their faded back pockets providing points of interest to three scraggly-bearded dudes sharing a pitcher and swapping rumble stories. A table of drunk fraternity men abut a table of married couples in their forties. The regulars, Stan the Man, Race-track Paul, Polack Ed, Kenny I-am-a-lineman-for-the-county Oliver, and one or two others are on their customary stools around the "horseshoe" at the west end of the bar. Hungry-eyed women paw lipstick-stained sunglasses and glance toward the door. The bartender isn't



Tom Warren

wearing shoes. A bumper sticker reading simply "Indulge" provides the equivalent of a beach anthem as it moves in and out on the end of the cash drawer. Indulge, Indulge, Indulge. These days it is an urgent command. In a month, when Tug's closes after seventeen years, everybody's favorite neighborhood, biker, cowboy,

jack, family, and singles bar will be just another fallen icon. One group of patrons has donned beach hats and shirts and has gone into mourning. Other regulars, many of whom grew up on the bar's Thursday and Sunday Mexican food specials, have expressed their righteous anger to owner Tom Warren. "This is our bar, how could he sell it?" is a common

lament. Tug's was established in 1969; it has outlived Maynard's, the Monkey Inn, and other beach beer bars and now is the last of its kind. Its passing is an ominous

milestone on Pacific Beach's headlong rush toward the making of another Laguna Beach.

Why oh why did it have to go? It's complicated but simple, like dead love. "It's a change in Pacific Beach," explains forty-one-year-old Tom Warren, triathlete extraordinaire (winner of the 1979 Ironman competition and the man given most of the credit for making San Diego the triathlon capital of the world), who sold his lease to Hennessy's, a bar chain with saloons in Hermosa and Redondo Beach. "I don't drink martinis, I'm not gonna put on a suit and tie and go play golf with politicians to get something done, and I don't want a Diego's," says Warren. "I want a Tug's. But unless guys wearing running shoes get elected to office, there'll be high-rises all the way down the boardwalk."

When it comes right down to it, Warren refuses to lease to

(continued on page 34)



Chuck Green

Away All Boats?

It looked good on paper. But according to Mission Bay Harbor Patrol officer Francisco Briseno, that's about all you can say regarding a new city ordinance that prohibits overnight parking of boats Sunday through Thursday, on a two-mile strip of Mission Bay shoreline between Santa Clara Point on the south and the Casamar Hotel on the north.

Over the summer bysides residents became alarmed by the growing number of small sloops, catamarans, and

powerboats that fairly covered the sand before their homes. Some of them were so concerned they lobbied Councilman Mike Gotch and the Mission Beach Town Harbor Patrol officer. "It got so bad that there was no longer any room for people to play softball or volleyball, give parties, or do any of the other things for which the beach was intended," says Chuck Green, who lives on Venice Court. "And with boats stored two and three deep all the way to the side of the [Santa Clara Point] Recreation Center, it became impossible for the rec center to carry out many of its programs."

But the new law, which went into effect October 9, has resulted in no change at all. Not a single beached vessel has been impounded or even ticketed, and the reason,

according to the Harbor Patrol's Briseno, is a lack of manpower. "We're not enforcing it at all at this point, and I'm not certain if we ever will," Briseno says. He adds that the Harbor Patrol currently consists of only eleven full-time officers and another nine part-timers who work no more than nineteen and one-half hours a week, "and that leaves us short handed to even maintain our regular duties, such as doing buoy and navigational inspections, much less take on a new one." Even if the manpower were not a problem, Briseno says, there would still be a hitch. The Harbor Patrol's dock on El Carmel Point, south of Santa Clara Point, only has room to store between ten and fifteen boats.

—T.K.A.

In The No Zone Again

The Copley Press's seven-month experiment with zoned advertising hasn't worked. Last March the papers initiated the new policy, in which advertising in each of the four zoned editions — North County, South Bay, East County, and Central City — was sold at a reduced rate. But starting October 28, the morning *San Diego Union* and afternoon *Tribune* will be cutting back on the sales of zoned advertising from the current six days a week down to two, Thursday and Friday for the *Tribune*, Thursday and Saturday for the *Union*. Union-Tribune general manager Gary Goss says the move "is merely an adjustment we are making to our program; from now on we'll go on a growth basis rather than just bouncing up to six days." But another executive in the Union-Tribune's advertising department says the cutback is "a practical admission that zoning has failed — the ad dollars aren't there to do it every day." The ad exec, who asked not to be identified by name or title, adds that when zoning first began last March 4, the underlying motive was to boost ad sales — something which has not materialized. "This was a poorly conceived plan of attack from the start," he says, "and now we're paying the price for it."

Originally the zoning policy resulted in the publication of not only the Monday-through-

Saturday regular city editions of both the *Union* and the *Tribune*, but four other editions for other parts of the county as well (each paper publishes two North County editions, one with the editorial content geared toward inland readers and another for coastal, but ad sales for each paper's two North County editions have always been combined). Thus the average weekday circulation of the *Union*, 368,000, was broken down into 60,717 North County editions, 43,683 South Bay, 73,463 East County, and 170,487 Central City. Accordingly, a full-page ad run in all editions of the *Union* costs \$2666.37, while full-page ads in the zoned editions cost \$1795.68 for North County placement only, \$1331.28 for South Bay, \$2229.12 for East County, and \$5139.36 for Central City. But zoned ad sales were sluggish from the start, and the ad executive says, and when they didn't pick up over the summer — he has no exact figure, nor does general manager Goss — it was eventually decided to cut back substantially on the effort.

—T.K.A.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Who was it that originated putting candles on a birthday cake? And what about attaching all kinds of rituals to them, such as the number of candles being the age of the person, blowing them all out with one breath, and, last but not least, the wish that must be kept a secret or it'll never come true?
Heidi Brennehan
Cardiff

All this folderol about candles and wishes and cakes is strictly minor league. Let's talk about some *real* birthday celebrations. As you'd expect of the old coot, the Roman emperor Caligula knew how to throw a party. On his daughter's first birthday, this emperor-cum-god staged two solid days of horse racing, followed by a ritual slaughter of 300 bears and 500 other assorted animals, imported from Libya expressly for the happy occasion. For the less bloodthirsty among us, we have the Aga Khan's example to drool over. On his twenty-fifth birthday, his subjects gave the potentate his weight in silver; on his fiftieth anniversary, they presented him with his weight in gold. But on his sixtieth birthday, in 1946, the loyal followers of A.K. outdid themselves. As His Royal Massiveness ascended the scales and sent the needle to 246 pounds, heaps and heaps of diamonds were loaded on the other side. But the aga was a generous chap, and as a token of his munificence he matched the value of the diamonds (several million dollars at the time) and donated the bundle to various charities.

For those of us who have to content ourselves with mere wax candles and overly sweet confections, we can at least derive some comfort in knowing that customs long ago were usually similar to our modest ones of today. Well, not quite similar. The Emperor Hadrian did celebrate



his birthday with cakes, but in a neat twist he sent the festive goodies to his friends, so they could honor the day in proper style. Even further back in history, the Egyptians gave away "happy" cakes as prizes at all-night parties held in honor of ten-day-old babies.

What could be the source of our modern custom, though, is found in ancient Greece. The goddess of the hunt and of the moon, Artemis, had a birthday each month (convenient if you like presents, but it sure can make you feel old quickly). On the sixth day of the month her worshippers would place round, moon-shaped cakes on her altar and then decorate them with burning tapers — fire having a magical, godlike power back in those pre-atomic days. I couldn't find any record of who actually ate these cakes, however, or if the candles were left to burn until Artemis sent her delicate breath earthward to extinguish them. Somehow I don't think she had to make any wishes.

There's a long gap between the Greeks and the Germans of the Middle Ages, during which nobody seems to have cele-

brated birthdays, at least with cakes and candles. The German *kinderfeste* is the first instance of a specific connection between happy birthdays and cakes and candles. This peasant custom began early in the morning, when the birthday child awoke. At that moment the candles on a fancy cake were set ablaze, and all during the day the candles would be replaced with new ones as they melted down, until the cake was finally consumed at the evening meal. Candles were used to signify the child's age — one for each year — plus one for "the light of life."

Even back then, hundreds of years ago, the reason for making a wish and blowing out the candles was hidden in ancient superstitions. It had to do with fire's magic power — a constant in all human cultures, from Prometheus in the Greek isles to the outback of aboriginal Australia. These candles are powerful engines of fate, believe me. Did you know that a sparking candle means a gift is coming? A variation on the birthday boy/girl making a wish is that each guest can make a private wish and blow out a single candle, thereby guaranteeing that particular

wish. Are you standing on uncertain romantic ground? You can find out if your lover is true by inserting a pin horizontally through the candle. If the pin pierces the wick and stays in place when the candle burns down, your love is true; if it drops out of the candle as the flames reach it, you'd better start looking around for a new soul mate.

Something of a correction, or rather an emendation: A question from Frank Arnold on August 15 asked about the connection between little round iron pellets on Point Loma and an iron-smelting plant the Theosophical Society supposedly built. I replied that the society never had such a plant and that the iron pellets were there naturally. Subsequently I received a letter from John Fletcher informing me that there actually was an ironworks on Point Loma, in 1889. He's absolutely right (and so was I — but this is John's moment of glory, so on with the tale). Dr. Charles Eames, an Englishman, spent some time on the East Coast learning about steel mills. He came out west, to San Diego, in the late 1880s with the intention of turning our town into the Pittsburgh of the West. Fortunately, he failed. A mill was built and did turn out its product — kegs of nails — but fate stepped in to save us when the East Coast sponsor died suddenly. His cronies visited the mill out here and told Eames to abandon it, which he did. All that's left to remind us of our brush with disaster is Point Loma's Bessmer Street, which Eames named himself.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80003, San Diego, California 92138.

GO!

for our early bird

30%

discount on all pre-Christmas custom framing.*

Now is the time to have all your Christmas framing done at super savings.

You'll love our selection and our prices.

Offer expires November 30, 1985.

*Sale is for custom framing & labor only. Does not include ready-made frames.

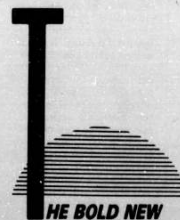
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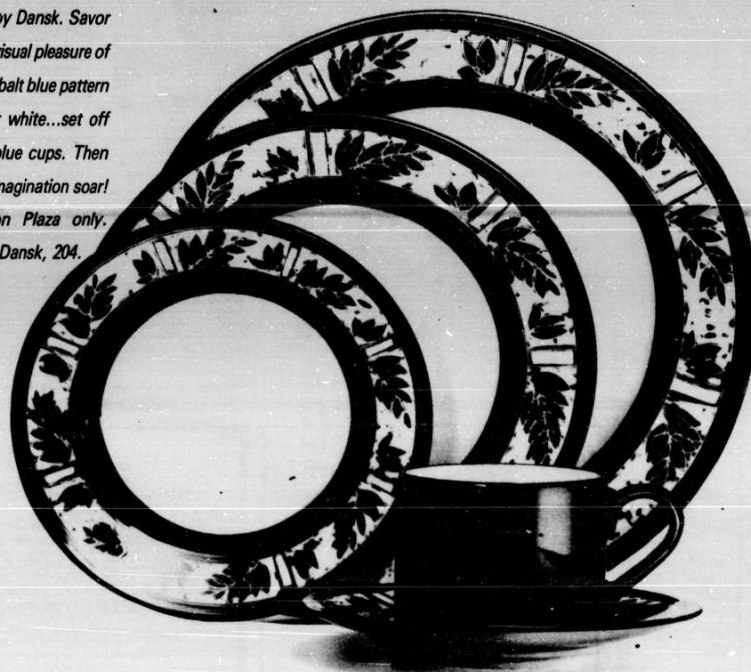
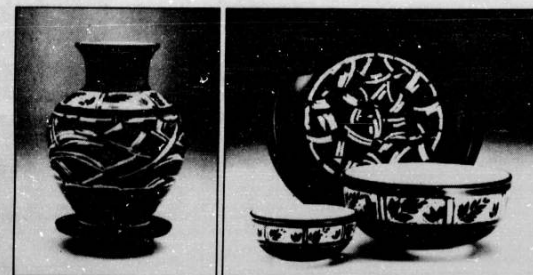
MC/VISA Hours: Monday through Friday 10:00 am-9:00 pm
Saturday & Sunday 10:00 am to 6:00 pm

WHERE IT'S AT NOW



THE BOLD NEW DRAMA OF DANK

One exciting design idea begets another. Case in point: Ceylon, the dazzling new Orient-inspired dinnerware by Dansk. Savor the pure visual pleasure of its rich cobalt blue pattern on winter white...set off by solid blue cups. Then let your imagination soar! At Horton Plaza only. Found in Dansk, 204.



Shown: 5 pc. place setting, \$4.00. Vegetable bowl, \$5.00. Platter, \$7.50. Soup bowl, \$10.50. Limited edition collector's vase with rosewood pedestal, \$75.00.

DISCOVER THE BROADWAY AT HORTON PLAZA

THE BROADWAY HORTON PLAZA SHOPPING HOURS ARE MONDAY THROUGH FRIDAY, 10 A.M. TO 9 P.M. SATURDAY, 10 A.M. TO 7 P.M. SUNDAY, 11:30 A.M. TO 7 P.M.

THE INSIDE STORY

BY PAUL KRUEGER

ONE OF THE FRINGE BENEFITS ENJOYED by San Diego's police and fire chiefs, the city manager, the mayor, and council members is a city car or a \$427-per-month "car allowance," should these officials choose instead to drive their own vehicles. Council members and the mayor traditionally choose the \$427 monthly allowance, and police chief Bill Kolender, fire chief Roger Phillips, and city manager Sy Murray drive city-owned cars (Kolender a 1983 Ford LTD, Phillips a 1984 Olds Delta, and Murray a 1983 Buick Le Sabre) and pay for gasoline with city credit cards. It's an expensive perk, but the heads of several city agencies do even better.

Ben Montijo, head of the taxpayer-funded San Diego Housing Commission, gets a \$500 monthly car allowance in addition to his \$79,500 annual salary. Gerald Trimble, who earns \$99,300 per year as executive vice president of the Centre City Development Corporation, drives a 1983 Datsun Maxima that costs \$800 annually to lease and maintain. CCDC, a city-funded agency that oversees downtown redevelopment, pays \$247 per month on a three-year lease for Trimble's top-of-the-line car. Another \$800 per year is spent for repairs and maintenance. \$200 for insurance (the high cost is attributed to a commercial policy that allows other CCDC employees to drive the car), \$200 for gas and oil, and \$200 for vehicle registration.

Reese Jarrett, executive vice president of the Southeast Economic Development Corporation (SEDC), has a more complicated and intriguing arrangement. For three years SEDC leased a 1981 Oldsmobile Cutlass Supreme Brougham for monthly

payments of \$263.53 and paid an additional \$3200 annually for gas, insurance, registration, and parking. When the lease contract expired in June, 1984, Jarrett went shopping for another leased car. He says the monthly cost of a comparable car was about \$425. Rather than commit to such a contract, Jarrett paid \$4950.57 from his own pocket to buy the used Oldsmobile.

While SEDC is free of the lease obligation, the publicly-funded agency is still paying about \$3000 in annual auto expenses for Jarrett's personal business car, including \$1000 for gas, \$900 in parking, and \$1000 for insurance. Jarrett, who makes \$65,434 yearly, receives an additional \$425 monthly "auto allowance," which is automatically added to his salary.

Executives in the city's purchasing department say the city doesn't lease cars for the city manager and the police and fire chiefs, since it's cheaper to buy the vehicles outright. The leases and allowances granted Montijo, Trimble, and Jarrett are not examined by the city council, which approves each agency's total budget but doesn't review individual budget items.

The best part of running for office against an underfunded opponent is knowing if you're politically embarrassing mistakes won't be the subjects of any last-minute "hit pieces." For that, city councilman Ed Struiksma should be grateful. Struiksma, whose November 5 re-election over rival candidate Bob Switzer to a second four-year term is virtually guaranteed, hasn't attended a single meeting of the council's Transportation and Land Use Committee since last December.



Reese Jarrett



Ben Montijo



Gerald Trimble

Struiksma is a senior member of the group and served as its chairman in 1984. He was scheduled to serve as chairman again this year but made the mistake of abandoning Mayor Roger Hedgecock during Hedgecock's 1984 re-election campaign. When Hedgecock won the election, he punished Struiksma by maneuvering Uvaldo Martinez into the chairmanship of the Transportation and Land Use Committee. Struiksma lost more than his place at the head of that important panel, which rules on important issues that include taxi and cable television regulations, the trolley extension, freeway

construction, and zoning disputes. He was also dinged from the prestigious rules committee, whose membership is limited to the mayor, the deputy mayor, and the chairmen of the three other council committees. Struiksma's aides say he's simply been too busy with his work on other boards and commissions to attend the committee meetings; his colleagues, though, say the councilman was so angry at being snubbed by Hedgecock that he pledged never again to attend a Transportation and Land Use Committee meeting. As angry as he was, Struiksma realized that his playing hooky could someday backfire, since

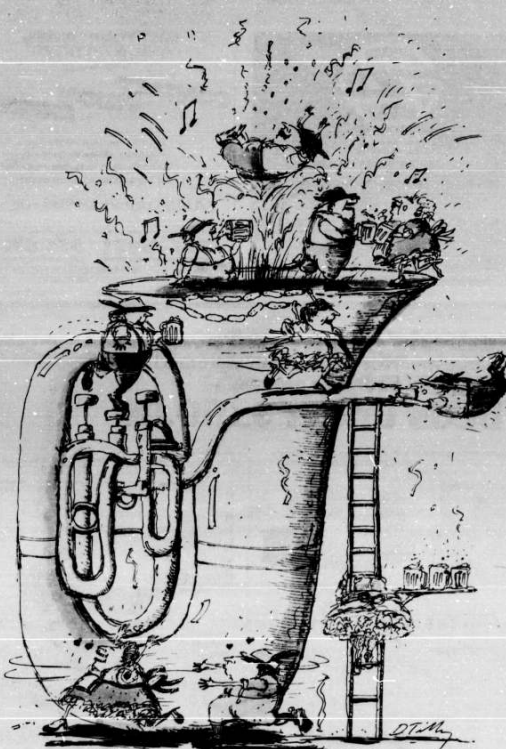
detailed attendance records are compiled by the committee staff. So last December he began asking committee chairman Martinez to accept his resignation. Martinez ignored Struiksma's repeated written and oral requests, so early this year Struiksma asked chief deputy city attorney Jack Katz for help. Katz advised Martinez that Struiksma can't be compelled to serve on the committee and recommended that he accept the resignation. But Martinez, as chairman, is the only member who can order Struiksma's name removed from the committee list, and he refuses to do so, despite Katz's request.

(Martinez, no friend of Struiksma's, insists the committee must have five members.) Katz pledged this month that he will "get this problem rectified," despite Martinez's lack of cooperation. Struiksma is finding it more difficult to justify his reimbursement by the city for \$550 in hotel and meal charges associated with an October, 1984 trip to the Urban Land Institute convention in Boston. Two days before the convention, the councilman flew to New York and spent two nights at the New York Sheraton, billing the cost of the hotel (\$381.13) and meals (\$173.45) there to taxpayers.

Last month city auditor Ed Ryan asked Struiksma to justify those expenses since Struiksma's side trip to the Big Apple had no apparent connection to the Boston convention. The councilman on October 7 wrote Ryan a letter explaining that "in planning that trip, I decided, as chairman of the council's Transportation and Land Use committee, it would be of benefit to me to have the perspective of having viewed the most urbanized area of our country, New York City."

"While in New York, I viewed as much as practical in a day, looking at City Hall, Central Park, the World Trade Center, the new Trump Tower, and redevelopment areas I felt would aid in my decision making here in San Diego."

A full-blown celebration.



In Germany, Oktoberfest is more than just a party. It's a blow out. And you can experience all the fun right here in San Diego. By coming to the Symphony's own Oktoberfest, October 25, 26, 27 in Balboa Park's Organ Pavilion.

- Gigantic tented Bavarian beer garden!
- Authentic German food and drink!
- 3,000-square foot dance floor!
- Continuous entertainment by the famous 42-piece Blaskapelle Bergholz Show Band!

• Friday, October 25, 5 pm to midnight
Symphony Oktoberfest starts off on a high note with a "Thank God It's Friday" bash. There will be plenty of authentic German food and drink. Along with live music and folk dancing.

• Saturday, October 26, 10 am to midnight;
Sunday, October 27, 10 am to 9 pm
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Seven Wonders

(Continued from page 1)
It was inevitable that wonder experts would name a *Seven Natural Wonders of the World*:

1. Mount Everest
2. Victoria Falls on the Zimbabwe-Zambia border
3. The Grand Canyon of the Colorado
4. Australia's Great Barrier Reef
5. Caves in France and Spain containing prehistoric wall paintings
6. Parícutin, a volcano in Mexico
7. The harbor at Rio de Janeiro

Alternates to this list have included Rainbow Bridge in Utah, California's giant sequoias, Crater Lake, and Carlsbad Caverns. Many, many more wonders could be added to that list (why not the Northern Lights? the Amazon River?), but people soon be-

came bored fiddling with it. Still, wonder listing never ends. With all these lists noting the world's past, present, and natural greatnesses, a list of local San Diego wonders seems to be in order. A macro-view of the world is fine and fulfilling, but a micro-view is more important and useful. We can travel to distant wonders, but we live among quite a few that are commonly taken for granted or forgotten. The obvious local wonders would of course include the San Diego Zoo, the Mt. Palomar telescope, the Hotel Del Coronado, and such like, but those should be summarily eliminated from the list. They belong more to the world at large than the local populace. A local list should include coordinates of our real identity — significant objects and events from the past and present that are less well known but just as enriching to the life of the community. These seven wonders belong to us, as neighbors, and help to pinpoint San Diego's place in the world:

1. LILAC ROAD BRIDGE

Freeway designers and engineers judge their work by way of a maxim: If you don't hear anything about a completed project, then you've done a good job — because when you do hear something, it's usually a complaint. But the Lilac Road Bridge, ten miles north of Escondido on Interstate 15, broke all the rules. Caltrans workers have heard a lot about it, and what they've heard has been all good.

Spanning a road cut 675 feet wide and supported by an arch that sweeps elegantly to a height of 150 feet, the Lilac Road Bridge provides a grand entrance to the lower left-hand corner of the United States. Travelers who approach it from the north first see it with nothing but blue sky under the arch, framed by steep, rocky hills dotted with avocado trees. Caltrans

engineers often receive letters from drivers who have been struck by the span's beauty. Begun in July of 1976 and completed in May of 1978, the bridge has won national design awards from the Portland Cement Association and the Prestressed Concrete Institute, and to a bridge builder, these mean a lot.

Bridge architect William Wells, who came up with the initial design concept, is still with Caltrans in Sacramento. Via telephone recently he was asked why the state made such an aesthetically pleasing bridge when something more drab surely could have done the job for less money. "Bridge design over the years has gone through several cycles," Wells explained. "Safety, economy, aesthetics. At the time we did that one, the pendulum was on aesthetics." (The bridge is obviously safe, and at a cost of \$1.5 million, a bargain.) But the design of the Lilac Road Bridge couldn't have been ugly, anyway: "We rejected tall columns right away,"



Lilac Road Bridge

Wells said. "It's such a big road cut, vertical columns would have been ungainly. The arch was the only solution."

How rare it is when beauty and balance also make good sense. As you approach the bridge heading north, it slides into view from the left and immediately arrests your attention like a revelation. The overall effect is one of "Yes, of course!" Its height is stunning. Before I-15 was built, old Highway 395 through here was known as "Blood Alley" because of the frequency of accidents in a high volume of traffic that had to negotiate steep hills, blind curves, and narrow lanes. The old road had been built in the 1940s by convict labor, and it followed

the contour of the rough country. The new road was blasted through some of the steepest hills, but it wound lazily up through most of the others to the north. The Lilac Road Bridge is at the top of a crest just this side of the San Luis Rey River valley, a crest the road had to go through, not over. The rock that was ripped out to form the roadbed was moved to the south slope of the hill to smooth out the grade.

A close-up view of the bridge from underneath reveals several nice touches in the small details. The bend of the arch is quite pronounced and integrates perfectly with the surrounding hills. The arch footings, set into solid rock, hit the hillsides at different elevations on either side, and

the road above crosses the ravine at a slight angle to the highway. The arch itself varies in width as it rises, merges with the road above, and falls. The lower edges of the arch angle out slightly beneath the road and then flatten into smooth lines as they drop toward the footings. Small concrete triangles fit perfectly into the confluence of the road and the hilltop. A series of wishbone-shaped fence supports runs across the top of the bridge. From up close you can marvel at how well the simple design fits this exact place, in a manner that joins humanity and nature harmoniously, but it's truly uplifting to know that it was built by a government agency. There is hope in government after all.

2. THE BALANCING BOULDERS OF BOULEVARD

While a manmade bridge of concrete and steel bids a majestic welcome at San Diego's northern frontier, the eastern approach to the county is guarded by ancient, brooding monoliths of granite. Stabbing into the relentless wind of the Carrizo Grade, the boulders line Interstate 8 like a petrified army, inert and mysterious. What crazed general could have placed each enormous stone in its improbable position, balancing precariously on a narrow ridge top, jutting

(Continued on page 12)

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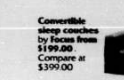
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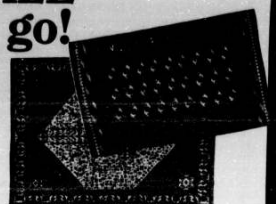
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Seven Wonders

(Continued from page 10)

horizontally from a cliff face? Many of the rocks seem to mock natural laws, their huge mass held aloft by the tiniest thread of stone. Others have lost out to time and gravity and have tumbled into grotesque heaps. It is a renegade army of glittering granite, locked in glacial combat with superior natural forces.

At the top of the grade, in the high country of the In-Ko-Pah Mountains, this quiet battle proceeds in the picturesque McCain Valley. Seventy miles east of San Diego and a short buggy ride north of Boulevard on the unpaved McCain Valley Road, the domed hills and rocky flats of the long valley are strewn with granite boulders that have been weathered into unique shapes. No single pattern of erosion is apparent in the buff-colored rocks; some are smooth and rounded, others jagged and flat, while a few have taken on the top-heavy shape of toadstools. It is a crazed landscape of stone, cactus, chamise, and rattlesnakes. Wandering lost in this land by moonlight, one could easily imagine oneself going slowly, exquisitely insane.

Geologists have named the granite bedrock La Posta quartz diorite. This specific combination of seventy percent feldspar, twenty percent quartz, and ten percent mica occurs all over the world, and it weathers everywhere into distinctive shapes. The rock was formed about 100 million years ago, and slow cooling allowed its various minerals to form large crystals. These crystals give the rock a crumbly, granular composition that yields reluctantly to the cone.

Much of the erosion, according to

geologists who have studied the McCain Valley formations, took place while the rock was still underground, covered by the sediments of an ancient sea. As the In-Ko-Pahs and other coastal ranges were uplifted, the underlying granite came closer to the surface. Water began trickling down into surface fractures, eventually reaching the granite. These surface fractures tended to break at right angles to each other, allowing water to seep down in cubelike patterns. After millions of years, the water broke down the rock around these cubes and also rounded off the cube edges, forming gigantic spheres of underground rock. When the surrounding eroded material was washed away, these stones, called corestones by geologists, were exposed to the sun, wind, and rain.

When these corestones are stacked concentrically to form a hill, the formation is called a "tor," which is an Old English word meaning "tower." There are several such tors in and around the McCain Valley, some of them visible from the freeway. But the most spectacular tor, topped by a hundred-foot-tall boulder, is located about seven miles north of Interstate 8



on McCain Valley Road. Viewed from the road, the boulder is enormous. But it requires a close-up encounter to comprehend its enormity. Walk the quarter-mile trail up to the boulder, and see for yourself how tiny you are.

This trail also provides a good overview of the different weathering patterns in the granite. Some rocks have been hollowed out on the side, and only thick spires remain, giving a cathedral effect. Some gigantic boulders have been split right down the middle and have spread far enough for a man to squeeze through. Huge overhangs of incalculable weight provide shelter for lunch, if you're feeling lucky. Follow the coyote and deer tracks to the many *tijuanas*, or water holes, carved by wind, water, and chemicals in flat-top boulders. Beside some of these rest the incongruous toadstool rocks whose tops, rather than weathering into depressions, have become weatherproofed by chemicals. Metal oxides and silica brought up to the surface of the rocks form a kind of protective crust, while the boulder's sides continue to erode beneath it.

What it comes down to is this: these rocks are disturbing. While most boulders show an impenetrable countenance that demonstrates the battle with nature can be fought well, if not won, the McCain Valley boulders tell a less heartening parable. Not even rocks can last forever.

3. DIRIGIBLE SAN DIEGO

What would San Diego be without its spectacular boondoggles? And what would a spectacular boondoggle be without elements of high humor and dead tragedy? If you thought the J. David Dominielli story could not be matched in terms of human gullibility and folly, you haven't heard the wondrous story of C.H. Tolver and the airship *San Diego*.

On June 26, 1910 an advertisement appeared in the *San Diego Union* announcing the impending construction of the most advanced dirigible ever conceived, one that would surpass the German Count Zeppelin's new airship. Inventor Tolver, who owned the Tolver Aerial Navigation Company, had set up his shipyard in a canyon at Thirty-first and B streets in Golden Hill and, according to the ad, was building a cigar-shaped blimp 250 feet long and forty-three feet in diameter, nearly twice as big as the first German zeppelins. It was to be filled with "pure hydrogen and was advertised as just the first of an entire fleet of such dirigibles, all to be built in San Diego, which would carry passengers to principal cities throughout the nation.

For months, as work progressed on

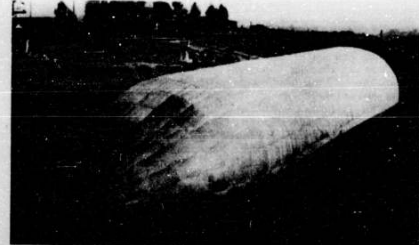
the airship, Tolver placed ads offering stock in his company. This apparently was his only source of money, and he was a visionary master at selling his idea. The headline for one of his advertisements read, "The Wonders of this Ship Are Almost Beyond Description." But the ad went on to describe them fully anyway. They included a new type of lightweight, thirty-two-horsepower engine, patented by Tolver, four of which would power the dirigible; "special methods of construction," which gave the airship twice the strength and half the weight of any dirigible yet built; special propeller controls that would allow the airship to move in any direction; and location of all passenger cabins inside, rather than under, the gasbag. "The stock will make you a joint owner of the wonderful inventions of Mr. Tolver, and share in the tremendous profits that will follow the completion of this ship," the ad trumpeted. "If you would have a share in the wonderful future of this company, and a part of the riches that will follow its first success, then ACT AT ONCE." Sound familiar?

There followed an eighteen-month publicity barrage, the stuff of which makes up every publicist's spinning headline dream: "Material Is Here for Huge Airship"; "Work Rushed on Monster Airship; Inventor Claims Dirigible Will Be Best Flying Machine Yet Invented"; "3000 Pay Visit To Big Airship"; "Dirigible Will Soon Be Prepared To Fly."

The scale of the project seemed to warrant all the ink. Tolver's work force of forty men built a huge wooden hangar over the Golden Hill canyon, and they dunned the canyon's lower J at C Street so the aluminum-coated silk gasbag could be inflated while submerged in water (which was piped in when the blimp was ready to receive the gas). East of the canyon the men built a hydrogen gas manufacturing plant. In June of 1911 Tolver sent an employee, Bert G. Lewis, to San Francisco to secure some of the raw materials, such as steel shavings and sulphuric acid, required to create hydrogen. Eventually fifty tons of steel shavings were dissolved by seventy-five drums of acid, and the giant gasbag began to inflate with the hydrogen byproduct of the reaction. "I am proud to say that we have the most perfect hydrogen gas-making plant in the United States," Tolver told a reporter from the *Union*.

Thousands of people from throughout Southern California gathered in Golden Hill at daybreak on November 4, 1911, to see the *San Diego* make its maiden test flight. The spectators lined both B and C streets and waited for the historic moment that had been hyped for so long. But although Tolver's airship may have been lighter than any ever built before, and his gas plant was the most perfect, the dirigible wouldn't budge from the canyon. The crowds left at midmorning, having seen nothing but a giant cigar resting comfortably in a ravine. And then Tolver's visionary zeal suddenly began to deflate.

In an effort to determine why his ship wouldn't float skyward, Tolver had asked city gas inspector Edward Jewell to analyze the gas inside the balloon. Fearing, correctly, that the hydrogen was highly explosive, Jewell and some employees of the San Diego Consolidated Gas and Electric Company attached a five-foot length of rubber hose to a jar containing one and one-half cubic feet of the gas. They ignited a pinpoint jet of the gas coming out of the hose end, but the



flame instantly climbed the hose and caused the jar to explode. Two men were injured by flying glass, and Jewell went straight to the city attorney's office. "It's a wonder I have my eyes left," Jewell told reporters. "A cigar I was smoking was cut off as though with a knife, a quarter of an inch from my lips. An explosion [of the dirigible] would raze buildings for hundreds of yards and destroy life within them. It would shake the whole town."

Headlines roared. "AIRSHIP GAS EXPLODES" and announced that the city had declared the dirigible a public menace to life and limb. It was ordered out of town immediately.

The city attorney told the city health inspector to tell Tolver to remove his dirigible from the city limits. The district attorney notified Tolver that he would be prosecuted if the airship weren't moved. Responsibility for exiting the dangerous gasbag was eventually kicked back and forth between the city attorney, the district attorney, and the grand jury. Reports that Tolver had had similar dirigible debacles in northern California and St. Louis began to circulate. All the while, residents of Golden Hill tried to get by without open flames in their homes, and Tolver continued to downplay any danger from the hydrogen.

The whole affair quickly turned into the kind of marvelous fiasco for which San Diego is known and loved. Gas experts convinced the city that

the newspapers, and Tolver was finally arrested on charges of maintaining a nuisance. He posted bail and vowed to build another hydrogen balloon himself that would remove the airship.

Finally, on December 20, 1911, a vicious storm tore holes in the gasbag and all the hydrogen leaked out. Golden Hill did not explode. Within days Tolver had worked out an agreement with local businessman Ed Fletcher to move the airship plant to Grossmont, at the foot of Mt. Helix. And the inventor took the opportunity to shake his fist at the city. "The treatment that has been accorded me in San Diego has been unjust and cruel," he told the *Union*. "This may not be the end of the destruction of that airship. Certainly the city officials have been responsible for it, and certainly there should be some redress."

But Tolver's plans to set up his dirigible terminal in Grossmont were never realized. On May 25, 1912, when he and his wife returned from the moving picture show to their small house at Thirty-first and B, they were both brutally murdered by Bert G. Lewis, the man Tolver had sent to San Francisco for hydrogen-making material. One-time secretary and chauffeur for Tolver, Lewis had lain in wait and then emptied two pistols into Mr. and Mrs. Tolver. To stop Mr. Tolver's agonized wails, Lewis had also thrust a knife into his former boss's abdomen. When he was arrested, Lewis was asked if he had killed the Tolvors. "No, I did not kill any people," the newspapers reported Lewis as replying. "I just killed a couple of skunks, that's all."

Lewis was eventually acquitted of all charges, after pleading temporary insanity. The testimony of his wife saved him. In a dramatic courtroom confession, she said that when Tolver sent Lewis to San Francisco to buy the material for manufacturing hydrogen, she was ravished by Tolver and his wife. Tolver's wife was his procuress, Mrs. Lewis testified. "Mrs. Tolver told me that when she agreed to marry Tolver she also

agreed to allow him to have as many women as he desired and also to help him obtain them." Mrs. Lewis said on the witness stand. "He was of a very fiery nature." Mrs. Lewis testified that the Tolvors had brought in a trance medium who held a seance at the Tolver home, during which the medium told how unfaithful Mr. Lewis was. Mrs. Lewis soon filed for divorce and took refuge in the Tolver home and indicated that the Tolvors repeatedly had their evil ways with her. The Lewises were reunited later, and Bert Lewis filed suit against Tolver for "alienation of affections." He didn't wait for justice to be administered by the court. Lewis's growing rage ultimately extinguished the dreams of one of San Diego's long and continuing line of visionaries.



Today the canyon at Thirty-first and B offers no sign of past feverish enterprise. It is thick with eucalyptus and palm trees, and its rim is lined with modest homes and apartments. A visitor to the site recently encountered a neighbor boy playing at the canyon's lush edge. The boy was asked if he ever played down in the canyon.

"Yes," he replied.

"Do you ever find old parts from blimps?"

The boy looked at the visitor with a quizzical expression and asked,

"What's a blimp?"

4. SEALAB II

When was the last time you heard the term "aquanaut"? Since the late 1960s, when the word was used to describe deep ocean divers living in underwater habitats, "aquanauts" has been banished to the realm occupied by "frontiersmen." The aquanauts signify the high aspirations and boundless optimism of their time even more so than the early astronauts, because in the 1960s we hadn't yet learned that the sea was just as hostile as outer space. But in the summer of 1965, with *Sealab II* resting at a depth of 205 feet a half mile off the end of Scripps Pier in La Jolla, all things seemed possible. As astronaut-turned-aquanaut Scott Carpenter, who spent thirty days living in *Sealab II*, was fond of professing, "I know, I am absolutely positive, that anything man can imagine, he can accomplish." That man might not want to accomplish all he could imagine was a lesson eventually provided by *Sealab II*.

Sealab II accomplished quite a lot, including the proof of the practicality of saturation diving that today allows

divers to work for long periods of time at depths down to 1000 feet. But in retrospect, *Sealab II*'s greatest accomplishment may have been its inadvertent discovery that there really are places on the planet best left to the crushing cold, the eternal blackness, and the octopi. The navy came out of the *Sealab* experiments with a deep-diving capability based on transporting divers from their underwater work to a deck decompression chamber, rather than living under the surface for great lengths of time. Underwater habitats are now relics of the past. *Sealab* was also a turning point at which the navy began intensive research into unmanned submersibles. Today these "remote operated vehicles" are common and effective and risk no diver's life.



The idea that the ocean bottom was no place for habitation wasn't fully accepted until a veteran diver from *Sealab II* was killed in a deep during *Sealab III* off San Clemente Island, which brought the *Sealab* projects to an ignominious and tragic end. La Jolla's *Sealab II* was the pinnacle of the nation's impossible dream of living and working in permanent underwater habitats on the ocean floor.

Even before Jacques Cousteau perfected the Self-Contained Underwater Breathing Apparatus (SCUBA) in the early 1940s, it was known that normal air breathed under the pressure of depth could be fatal. Nitrogen, air's main component, has a narcotic effect that, combined with oxygen's poisonous properties when breathed at pressure, make normal air unusable to people wanting to live under the sea. Captain George F. Bond of the Naval Medical Research Lab in New London, Connecticut, began animal experiments in 1957 in an effort to study how a different breathing mixture, helium and a small amount of oxygen, could help people to live safely at great depths. The theory, which Bond and *Sealab* eventually made practicable for the U.S. (Jacques Cousteau proved the theory first with his *Conshelf I* and II sea colonization experiments in 1963), was that the helium would "saturate" the body's tissues and would replace the nitrogen. Once saturated, a diver could stay at depth almost indefinitely and still require only about thirty-five hours of gradual decompression. When Bond first began his work, navy brass regarded him as something of a dreamer, but then came the implosion of the submarine *Thresher* on April 10, 1963, in which 129 men were lost, and the navy suddenly realized that it needed the ability to descend to

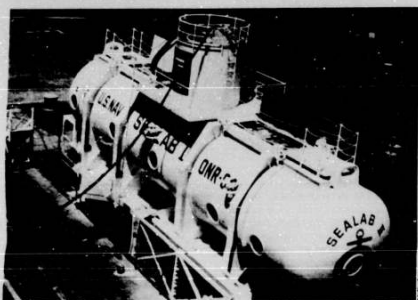
(Continued on page 14)

Seven Wonders

(continued from page 18)

depths approaching 1000 feet for salvage and rescue purposes. Soon the "Man in the Sea" program was born.

The program's ultimate goal was to unleash divers to be free-ranging, independent of the surface, and capable of living at a depth of 800 feet for ninety days. Just what people were supposed to do down there remained sketchy, but there was a lot of talk of "exploiting" the "tremendous" natural resources of the continental shelves, conducting scientific research, and of course using the new-found capability for military purposes. Much of the talk had a dreamlike quality to it. People envisioned "floatels" where the general public would live in underwater paradise, and Capt. Bond, a charismatic figure who became known as Papa Topside during *Scalab II*, predicted that an entire corps of navy aquanauts would dot the sea floor before 1970.



living and working on a rotational basis in permanent underwater habitats. Bond's 1964 *Scalab I* project, in which divers lived for a week in a relatively crude chamber placed at a depth of 193 feet in warm and gentle waters off Bermuda, whetted the navy's appetite for a deeper saturation diving experiment in a harsher underwater environment. The site next to La Jolla Canyon, at a depth of 205 feet, was selected for several reasons: local water conditions (forty-eight-degree temperatures, poor visibility) were more usual for navy operations; local sea life was very interesting and abundant and would be the subject of

extended underwater studies, and the site was close to both Scripps Institution of Oceanography, where the navy had already funneled a lot of research money, and the navy's research lab on Point Loma.

From a publicity standpoint, which was important to the navy at the time, *Scalab II* was a spectacular success. Three teams of ten aquanauts spent about fifteen days each living underwater, and reporters were brought to the mother ship, perched above the site, by the boatload. Scott Carpenter, one of the original seven astronauts and the second American to orbit the Earth, was the chief aquanaut. He was a natural lightning rod for publicity. "I felt so sorry for Scott sometimes," says Art Flechsig, a retired Scripps scientist who was on the second crew of *Scalab* inhabitants. "He was always the center of attention, no matter what. But he handled it real well. He was a very personable guy." All twenty-eight of the aquanauts became world famous. Flechsig was asked for his autograph on the streets of La Jolla.

Scalab II consisted of a cylinder fifty-seven feet long and twelve feet in

open-water dive every day. "Some of us felt we could have accomplished more if we'd been able to make more dives," says Art Flechsig. "But for safety reasons only two divers could be out at any one time."

In the murky bottom conditions, none of the divers could venture very far from the habitat. And since hot water suits, which today provide a comforting flow of hot water through a diver's wetsuit, weren't perfected yet, the aquanauts were limited to thirty- or forty-minute excursions be-

been avoided if the project had been done in a more measured way. "It was determined that aquanaut Cannon died due to carbon monoxide poisoning, probably attributable to human error in the preparation of his breathing gear. He went into convulsions beside *Scalab III* at a depth of 600 feet off San Clemente Island, before the structure was even inhabited. *Scalab III* was raised and the project, five years in the making, was scuttled. Talk of colonizing the sea floor has not been heard since.



Kathleen Canterino

cause of the intense cold. In between dives—which was most of the time—they ate, slept, and worked in the cramped quarters and provided valuable data on the ability of men to work in confined spaces under stressful conditions for long periods of time. The project was hailed as the most complex and difficult oceanographic research effort ever attempted, and many navy commands and private corporations elbowed their way into the next project, *Scalab III*.

"The program had progressed to the point where there were a lot of high-level people who wanted to get a piece of it," explains Flechsig.

Scalab II had been a class operation, with only a fringe of people in it for the glory. But *Scalab III* cost tens of millions of dollars, and it was taken out of the hands of the enlisted men. The opportunists saw it as a way to make a name for themselves.

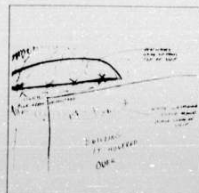
... Berry Cannon's death may have

5. THE NIGHT LA MESA STOOD STILL

La Mesa, California, September 7, 1977, 3:57 a.m. Temperature, 65 degrees Fahrenheit. Wind out of the west-southwest at twelve to fifteen miles per hour. Ceiling unlimited. Thirty-year-old Kathleen Canterino, just home from her job as a waitress at the Cotton Patch restaurant, opens her bedroom curtains to look at the stars, as she does every night before going to sleep. But this night, as she gazes out over Grossmont Hospital and the nearby Grossmont shopping center, she sees something that has yet to be explained. A white, oblong blur of light is hovering about seventy feet off the ground, within a quarter mile of her apartment on Buckland Street. At the time she is sure it is a flying saucer. Today, after having

been "born again" into Christianity, she doesn't believe in extraterrestrial life. "We're the only people here, created by God," Canterino says with certainty. "But I still can't explain what I saw."

In the late 1970s San Diego experienced what UFO researchers term a "flap" or wave of mysterious sightings.



Drawing by Kathleen Canterino

ings. These clustered sightings tend to occur globally on a five-year cycle. Between 1976 and 1978 witnesses reported strange objects over Fortuna Mountain near Miramar, above the college area in eastern San Diego, and in the skies over Mt. Helix, Jamul, and La Mesa. In August of 1978, after the La Mesa police department received more than one hundred calls from witnesses, a La Mesa police officer attempted to follow a fast-moving object that glowed red and yellow, but he lost sight of it near the Grossmont shopping center. Three sheriff's deputies watched mysterious red lights cavorting over the East County for two hours in November of 1979. But the most extensively investigated local UFO sighting was that of Kathleen Canterino and five other witnesses in September, 1977. At the time, Robert Garis, field investigator for the Illinois-based Center for UFO Studies (CUFOS), told reporters, "This is the best case we've ever had in San Diego."

The *National Enquirer* eventually offered Canterino several hundred dollars for her story, but she refused it. "They wanted to change it, put something more dramatic into it," Canterino explains. "But I turned it down. I know what I saw, and it was strange enough."

Canterino described her experience in a CUFOS questionnaire. "I heard a humming sound first and saw a searchlight going over the whole width of the Grossmont shopping center," she wrote. "I got up and went to the window to see what was making the lights. I first saw one blinking on and off in four colors. It was hovering just to the right of Mt. Helix lighted cross. Then I noticed

the large pulsating light hovering just above the roof of Grossmont Hospital. It looked like a white oblong blur. It was very still, and it was in a white cloud that surrounded the whole thing. It was stationary for about thirty-five minutes and then green, blue, and red lights started blinking at the right of it. Two smaller lights that seemed like stars were almost blinking their lights together. [These were later determined to be Mars and Jupiter.] It started to hum louder and then it had a high pitch peeping sound.

It seemed that the thing was trying to get the energy from the lights. It was almost like on a dimmer. When it was getting ready to leave it started glowing in the same colors as the two other lights and it grew faster and almost like they were blinking together and it was in all the colors. It shot straight up and was gone."

Dogs were howling outside when Canterino first saw the object, and she immediately began calling police and friends. "It was so overwhelming, people thought we were nuts," says Canterino. "I had to wake everybody up so there were a lot of nuts with me." One neighbor, Marna Azar, became frightened after seeing the object; she knew before parting her curtains that it was probably the same thing she had seen above her apartment building at 2:30 a.m. one week

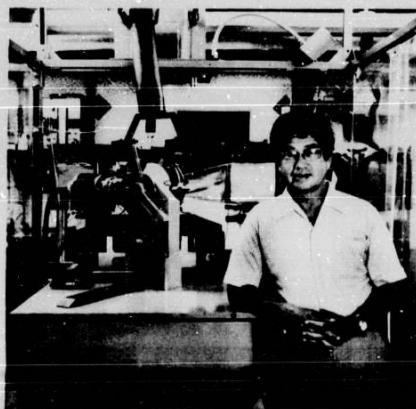


Drawing by anonymous witness

before. Another friend, Doris Lloyd, also saw the object. But when Canterino called the La Mesa police department, she was laughed at by a dispatcher, who gave her the number for the San Diego UFO Research Organization. The UFO researcher told her wearily that she was probably seeing Venus and Jupiter, and signed off. Frustrated, Canterino rushed outside with an Instamatic camera. "What about your children if they take you?" asked Marna Azar as Canterino hustled past her neighbor's locked screen door. "Take care of them," Canterino called back.

She shot almost two rolls of pictures, which were later developed in the Union-Tribune photo lab. They were inconclusive. After the object ascended and disappeared, Canterino

said she felt drained but was warmed by an inner calm. Later that morning she called Robert Garis of CUFOS, who immediately began an investigation. He checked with Miramar Naval Air Station's approach control and found no unusual radar blips reported. The La Mesa police department received at least two calls about the object but couldn't dispatch an officer because all street units were involved in a high-speed chase at the time; the nearby Gillespie Field airport and its tower were closed at the time of the sighting; the San Diego County sheriff's helicopters were all on the ground that night; a local car dealership was not flying its advertising balloon. Nobody at the hospital reported seeing anything, but a security guard at Grossmont shopping center named Ira Klarr said he saw a



Robert Garis

red light and heard a humming noise at the time of the sighting. He thought it was coming from a sheriff's helicopter and paid it no mind.

Canterino says the air force also sent out an investigator, "but nobody was ever able to explain what it was." As the years passed and her friends drifted to other cities, Canterino got married, found God, and moved to Claremont. She says her memory of the event is still vivid, and time hasn't shaded the experience with doubt. But she's even less sure now of just what exactly she saw so clearly that night. "I don't believe in UFOs any more," she proclaims.

6. THE XUONG MACHINE

Nguyen Huu Xuong, a professor of physics, chemistry, and biology at UCSD, heads a group of scientists who created a machine that has been declared a national resource by the National Institutes of Health (NIH). Each year since 1983, about a dozen researchers from around the nation have each spent two weeks using what's known as the "Xuong machine" (pronounced *xung*) to unlock the structure of the protein molecules that govern all life. It is no longer the only such device available for that kind of research, but scientists say it was the first and is still the most effective. "What we were able to do in ten days at UCSD would have taken a



year before," says Marvin Hackert, a chemistry professor at the University of Texas. "They deserve all the credit in the world for making this process a reality. They really are the trailblazers in this kind of work."

Understanding the structure of proteins is an essential part of many current scientific endeavors, such as the new technology of bio-engineering—altering the structure of DNA to create new organic compounds. The Xuong machine has also been used to examine the way cancer drugs interact with protein molecules, and this particular application has led drug

(continued on page 16)

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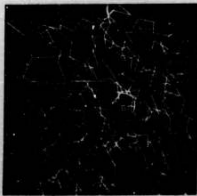
(continued from page 15)

companies, such as Monsanto, to be in development of a similar device. The end product of the machine is a three-dimensional image of what a particular molecule looks like. Cancer researchers can see for themselves exactly how molecules of cancer drugs combine with the protein molecules. "The Japanese tried to copy the device, but they didn't succeed," Xiong declares with one of his frequent bursts of laughter. "I'm very proud of that."

Though it took many people to perfect the apparatus, including physicists Ronald Hamlin and Wayne Vernon, as well as computer specialist Chris Nielsen and engineer Donald Sullivan, the project couldn't have succeeded without the broad expertise of Xiong. A Vietnamese educated in Paris, Xiong did graduate work in high-energy physics at UC Berkeley before coming to UCSD in 1963. Two years later he became fascinated with molecular biology. "It was like physics in the 1950s," Xiong explains, sitting in his cluttered office in Meyer Hall. "Molecular biology was going to revolutionize the way we lived."

Xiong's experience as one of the first scientists to use a computer to analyze photographic film served him well when he became a biologist. In 1970 he and his group of researchers began making grant requests to try to use a computer to reconstruct from x-rays the image of a single protein molecule. The two-million-dollar de-

vice, completed in 1976, consists of a computer, an x-ray generator, a complicated apparatus for holding and moving a protein crystal on any axis, a xenon tube, and a multiwire x-ray area detector. This last piece of equipment picks up x-ray beams as they are diffracted through the protein crystal in a series of pulses. The computer receives and analyzes these hundreds of thousands of scattered x-ray beams and is now able to present a three-dimensional image of the protein on a computer display screen.



For the first time, researchers have been able to see what certain proteins look like, how they are assembled, and how their various components interact. Although methods for attaining a three-dimensional image of a protein molecule did exist before, they took months and even years and required many protein crystals (which are extremely difficult to grow) to produce an image whose resolution was weak. The Xiong machine is said to be one hundred times faster than the previous method, and it has allowed scientists from all over the country to unravel the structure of certain proteins that just three years ago were impossible to analyze fully.

7. THE GREAT GUNFIGHT

The biggest shootout in the history of the San Diego Police Department took place on April 8, 1965 at the Hub pawnshop downtown. And although two men died and it took almost four hours, sixty-five police officers, and 800 rounds of ammunition to subdue a lone gunman holed up in the pawnshop, the gun battle is more than just an extraordinary local legend. The Hub shootout is the case the California Supreme Court used in abolishing the state's death penalty in 1972. That decision was overwhelmingly condemned by voters, who moved to reinstate the death penalty by qualifying and passing an initiative on the following year's ballot. But repercussions from the high court's action are still being felt; no one has been put to death in San Quentin's gas chamber since 1967.

The Hub gunman, Robert Page Anderson, was exactly the kind of killer the voters had in mind when they passed the initiative. He served eleven years and four months in prison for first-degree murder and is now a free man.

Twenty years ago Anderson walked into the pawnshop at the southeast corner of Fifth Avenue and F Street (where Mr. O's Liquor is now situated on the bottom floor of the William Penn Hotel) at about ten o'clock on a Thursday morning and asked to see a .30-.30 rifle. Clerk Ted Sweinty instead handed the man a .30.06 with a telescopic sight, and after examining it Anderson said, "I'll take it." Sweinty had no hint of Anderson's true intent, which was robbery. Anderson asked for some shells,

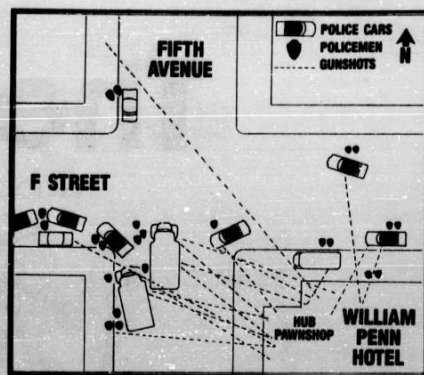
loaded the gun, then told Sweinty and another clerk, Louis Richards, "I'm going to blow you guys' brains out." Richards bolted for the door as Sweinty dropped behind the counter. Anderson pumped a bullet into Richards' chest, killing him almost instantly. Sweinty ran upstairs as Anderson fired another shot, and the terrified clerk yelled for help through a second-story window before hiding under a bed. There he remained for the next four hours, eluding ricocheting bullets and Anderson himself, who searched the room for Sweinty several times.

A plainclothes police officer was driving by the Hub on Fifth when he heard the shots. He immediately opened fire on Anderson, who returned fire and retreated to the back of the shop. Within minutes, dozens of police officers arrived and began exchanging fire with Anderson, who had access to hundreds of guns and an unlimited supply of ammunition within the pawnshop. "It became kind of a fiasco, but at that time it was the best we could do," explains deputy police chief Ken O'Brien, who was involved in the shootout. Today the situation would be handled in a way that a shootout would be a last resort. O'Brien says the Special Weapons and Tactics (SWAT) team would be called in (the team didn't exist in 1965), and it would be better equipped to ascertain how many gunmen there were. For the entire duration of the shootout, the police were never sure of the number of gunmen. "Today we have much better visual capabilities, such as scopes, and the SWAT team would first gather information on the building structure, to determine entry routes," O'Brien says. "Then they'd develop an entry

team to go in. There wouldn't be a shootout."

It's a miracle only two people died that day in 1965. Anderson murdered one, Louis Richards, and the other one, Robert Crandall, editor of the *San Diego Independent*, died of a heart attack while covering the event. But the shooting broke out in one of downtown's busiest districts, at a time when people were still arriving for work, and it was raining almost the entire time. Crowds of rubberneckers were within a block of the battle, and they often cheered when Anderson returned fire. Newsmen were also extremely close to the action. "It was demeaning that the crowds were cheering for the villain," says O'Brien. "and the press were a pain in the ass, too. Everyone was much closer than they should have been. But then, it was one of the most significant events we'd experienced in the city, and it happened at the worst place, at the worst time."

Eventually sixty-five cops took position along Fifth and F. They were armed with shotguns, rifles, and pistols. Each time a police whistle blew, the officers would change position and would pump lead into the building as they ran for new cover. The objective was to neutralize the gunman or gunmen, and get to Richards, lying in the doorway. Tear gas grenades were tossed through the shop's broken windows. Wearing a gas mask whose goggles fogged up because of the rain, Sgt. Allen Brown attempted to reach Richards' body. After Brown was driven back by gunfire he removed the mask and waited for some of the tear gas to clear before making another attempt. As the police provided cover by blasting away at the shop, Brown pulled the body clear



and signaled that Richards was dead.

The police tried several ploys to force Anderson to surrender. They commandeered a soft drink delivery truck to use as a barricade from which to launch a withering fusillade. They got a Thompson submachine gun and proceeded to blow everything in the shop to bits. That didn't work. They tried more tear gas, which also failed to bring Anderson out. One cop on the scene told a newspaper reporter that the gunman must have eyes made of stone. Next the police brought in an armored car, from whose gunports they sent more bullets into the shop. Finally, Sgt. Brown suggested that concussion grenades might incapacitate

the gunman, and six of these antishmarine-warfare practice grenades were obtained from the ship *Tioga County*, docked at the Naval Station.

Third Class Gunner's Mate Frank Morales was on shore patrol duty when he heard over his short-wave radio that the police were looking for a gunman's mate who knew how to use the grenades. He volunteered and was instructed to drive directly to Fifth and F and report to the police. At about 1:35 in the afternoon Morales threw the first concussion grenade through the shop's broken window. Sgt. Brown and officer Bob Augustine were the first ones inside, and

they fired their weapons all over two dark rooms in the back. They were surprised to find an unlighted staircase. Brown reloaded and got a flashlight, then headed up the stairs. The gunman Anderson fired from the top of the steps but missed, and Brown retreated. Morales was called in to throw another concussion grenade, which apparently had no effect on Anderson. When Brown and Augustine tried to advance up the stairs, Anderson fired at them again, and the two cops fired back. Anderson retreated down a hallway, and when Brown reached the top of the stairs he fired his shotgun and wounded the gunman. Brown ran down the hallway, turned a corner, and came face to face with Anderson. "He had no place to go this time," Brown told the newspaper reporters just after the incident. "He was standing on a shelf about a foot above the floor. He had a gun in his left hand and one in a holster at his belt. I emptied the shotgun. I don't know how many times I fired. Someone said four. He fell over to his right, bleeding profusely. I could see he was hit in the stomach. His left arm looked shattered."

Anderson survived five hours of surgery. He was tried twice and sentenced to die both times (the first conviction was thrown out on technicalities), but on his last appeal the state Supreme Court ruled that the death penalty was "cruel or unusual punishment" that violated the state constitution. Deputy chief O'Brien says the last he heard of Anderson was that he'd returned to San Diego and was living comfortably, although wheelchair-bound because of injuries he received in the shootout. The state was providing him with free nursing care.

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The Fraud Squad

Nabbing welfare cheats is no job for the naive



By Jeanette DeWyze
Illustration by Rick Geary

To catch a welfare cheater, one can use many techniques, and Mike Hill knows all of them. Still, one of Hill's favorite cases depended less on spade work than on the ingenuity of a little boy. This case involved a North County woman who was getting public funds because her husband had supposedly abandoned her and her two children, but Hill, who works as a welfare fraud investigator for the county, had a tip that the husband, a house painter, was in fact living with the family. So one Sunday morning Hill went out about 7:00 a.m. to the family's apartment on Fredricks Avenue in Oceanside. He could hear the sound of television cartoons from within, and after a moment a boy about four years old

came to the door. When Hill asked if his parents were still in bed, the boy said they were still in bed. "Well, could you get your mommy for me?" Hill requested. The child bounded down a hallway, opened a bedroom door, and a moment later a woman emerged, shutting the bedroom door behind her. Hill identified himself and asked to come in and talk. He then disclosed his suspicions, to which the woman flatly asserted that the husband was not home.

"Mommy, Daddy's in the bedroom," the little boy piped up. "No, no. He was here last night visiting, but he's gone," the mother replied. At this, Hill suggested that one way to clear things up would be to let him walk through the apartment, starting with the bedroom.

Barely skipping a beat, the woman consented. "But he's not here," she added loudly.

The little boy then ran down the hallway and opened the bedroom door, turned around and exclaimed, "Mom, Dad's jumpin' out the window!" As Hill reached the door, the little boy was staring rapidly out the window. "Mom, Dad's jumpin' over the fence and he doesn't have his clothes on!" he reported with wonder. Hill recalls, "The partner I was working with was outside, telling on the ground, laughing."

"The kids are great because they're all defrauding the welfare system lie, but Hill points out that these people often are surprisingly unobedient about their deceptions — something which greatly simplifies the job of catching them. "When a person says they pay \$450 a month for an apartment, plus they pay for utilities and have a car — yet their grant is only \$500 a month — you have to ask some questions. Even in San Diego County, people don't live off sunshine and air."

San Diego County's Department of Social Services, more commonly known as the welfare department, has nine full-time employees who concentrate on finding out whether people who ask for aid should ever

receive it in the first place. These fraud prevention specialists work in concert with an additional eight "full field" investigators who pursue fraud among those already receiving aid. Their combined efforts in the 1984-85 fiscal year saved the county \$16,700,026 in actual dollar payments, according to Carol Bauer, who heads the department's fraud investigation unit. San Diego County's efforts also place it among California's top four counties in terms of catching welfare fraud. Bauer says nineteen percent of the people on aid in the state live in those four counties, whereas about twenty-one percent of the budget for fraud investigation is spent — but the four counties came up with forty-two percent of the money collected from welfare cheaters to repay overpayments.

Hill has had experience working both on fraud prevention and on the "full field" investigations; in fact, the thirty-four-year-old investigator also has worked for the San Diego Police Department and county marshal's office, in addition to a four-year stint as an eligibility worker for the county. These days he's assigned to the social services department's North County office in Oceanside. He says the fraud detection work is "almost like you're a beat cop. You get to know all the landlords, the businesses, even the welfare recipients themselves."

To illustrate the difference between the fraud prevention and full field investigations, he refers to one recent case that involved a young woman who was transferring down to Oceanside from Oakland, with San Diego County scheduled to start giving her aid on September 1. But Hill says the welfare department here was suspicious that the woman might be making the move to be with a husband in the military — and an employed husband would make her ineligible. So Hill drove out to the address the young woman had given on Oceanside Boulevard. He found a man living there, "but after talking to him for a while and convincing him it's important to tell us the truth, he tells me this girl's

never lived with him — that her husband lived with him, and her husband moved to some apartments down the street in the middle of August because his wife was coming down to live with [the husband]." Hill took a statement from this man, then drove two blocks to the Shadow Mountain Apartments, where he questioned the manager, who corroborated the couple's presence and supplied Hill with a copy of the rental agreement in both their names. Based on the information gathered in this screening process, the Oceanside office denied the woman's application for public assistance — no San Diego County tax dollars ever reached her hands. "The whole thing took an hour of my time," Hill says. "I didn't even have to interview her."

But suppose that this young woman had failed to attract someone's notice. Say she had gotten on the welfare rolls and had stayed there for months, collecting thousands of dollars before something brought her to the county's attention. Hill says if this had happened, the county would be interested in prosecuting the woman. "In the criminal court you have to have this thing tied down to a 'T.'"

So in addition to getting the obvious information, Hill says the full field investigator also would interview all the neighbors within sight of both addresses; he'd want to interview the woman and her husband, to check on identifying information such as driver's licenses and traffic tickets, to go out to Camp Pendleton and contact the husband's commanding officer and payroll officer, to check if the wife had a military dependent's I.D. card. Building a case that could stand up in court, the investigator would wind up with a file of documents a couple of inches thick.

Both full field and fraud investigators have "peace officer status," which gives them access to information ranging from driving records to tax returns. The fraud investigators are never armed, although "we get into an awful lot of situations that are potentially very

dangerous," says Hill. (In one recent case against a woman who had collected some \$26,000 in welfare overpayments, the woman and her husband threatened to kill neighbors who provided the key evidence against them.)

Although Hill is six foot, four inches tall and weighs 215 pounds, he says his primary weapon is merely "my own guile and my tongue." And that's usually sufficient, he attests. "I really don't have to do too many things behind people's backs," he says. "I go right to the source and get them to talk to me. They want to confess. They want to tell the truth." Hill has perfected an approach that is at the same time very direct and very nonthreatening; when he says he's primarily interested in helping people — even though they may be welfare cheaters — somehow he makes it seem utterly reasonable for them to own up to their misdeeds.

"I guarantee you by the time I'm through talking with the recipient, I know what's going on," Hill says. "All I do is I look at common sense. If what this person is saying makes sense, they're probably telling me the truth. . . . If it doesn't make sense, that's when we keep talking and keep asking questions."

A commonly used approach is to ask newcomers to San Diego County why they've moved here and how they previously were supporting themselves. "If they tell me they don't have any friends or relatives here or they can't give me a good reason, I'm really suspicious. . . . People come here for a reason. You just don't pick up and move." Often the welfare applicant will be concealing the presence here of a working spouse, say, in the military. "The best answer if you're from Texas," Hill says, "is to tell me that the welfare benefits are so crummy there and you've got a friend out here who has told you how much better it is out here. . . . That is a real honest answer. People come to California from other states because they're nicer and you get a heck of a lot more in public assistance here than you do in those other states."

The public assistance Hill is referring to, the type that involves most of the big money frauds, is the Aid to Families with Dependent Children (AFDC) program. Although the county does distribute some "general relief" money to indigent adults, the AFDC program, which was designed to insure that children don't go hungry because of their parents' inability to find work and provide for them, involves the vast majority of the money distributed in the form of public assistance. For example, last August about 35,000 San Diego County families received roughly \$19 million in AFDC funds supplied by the county, state, and federal governments. In contrast, 2595 county residents received \$295,306 in county general relief money during the same period. Most AFDC families also qualify for food stamps, but the AFDC funds are usually many times the amount allotted in food stamps. A single mother with one child currently can get \$474 per month in AFDC money, but she might only receive ninety or so dollars worth of food stamps. (A mother with two children receives \$587 in cash aid; with three children \$698; with four children \$796; and so on.)

There are, of course, strings attached to this money. Most AFDC grants include money to support one adult care giver (usually the mother) and however many children there are. The money designated for the children is supposed to go for their care — yet sometimes this doesn't happen. Hill recently had a case that involved a young woman who had just moved here from Atlanta and applied for aid for her twins and three other children. When Hill went out to check the address given by the woman, he found only a roommate who told him that the woman's children were back with the woman's mother in Georgia. "With six people you can get a nice chunk of change," Hill says. "It makes a nice vacation in California." But more common than such blatant deception is the situation in which a needy single mother who really does have children applies for

and legitimately receives aid. "And she's having a real hard time. . . . so she takes the kids to live with her mother in Phoenix — but she doesn't tell us." Say the woman doesn't have a job and can't rely on her boyfriend for financial support. "She figures she needs the aid to live. And she'll say, 'But I send my mom fifty dollars.' I say, 'Well, we send you \$550 for the kids. I'd feel better if you were sending her \$550 a month. The money's not to put a roof over your head; it's to put a roof over the children's heads and to feed and clothe them.'"

Another requirement is that recipients live in San Diego County at the address they give on their application. Hill says "mail drops" — addresses that serve only as a place for checks to be sent — are commonly used to cover up other aspects of a recipient's life, such as the presence of an employed father in the home. But Hill also says, "You can live real well on welfare money in Ensenada or Tijuana." He says in the South Bay welfare office the fraud prevention investigator could spend all his time doing nothing but checking on residences, "because there are so many people who use friends' or relatives' houses as mail drops. . . . and live in Tijuana." This type of fraud isn't confined to the South Bay, however. Hill says he recently had a case where a woman used a mail drop in Oceanside for two years to receive aid for her two children — during which time she actually lived in Tijuana with the father. "And they were building a house, a nice house, in Tijuana," Hill says. He got the tip to investigate that case from someone else in the community, someone also on welfare, who "was doing far less well and got ticked off."

Hill says another misconception is that the law prohibits AFDC mothers from living with a boyfriend. In fact, "if you get yourself a boyfriend who's got a great job and big bucks and he's got a big condo in Pacific Beach that's worth \$250,000, you can move in there with him and get public assistance for yourself and your

children." In such cases, Hill says, the recipient will claim the boyfriend doesn't contribute anything to the family's support, that she pays him rent and "even though he's my boyfriend and we sleep together and we live in a marital situation, he doesn't always eat there, so I maintain a separate 'food stamp household.' " This way Hill says the recipient can get her full check and full food stamps.

"Everyone knows what to say," Hill says, and an investigator usually can do nothing to challenge such an arrangement, unless he can unearth some extraordinary evidence to the contrary, such as a joint checking account.

Recipients can even live legally (continued on page 15)

The Clinton Method



John Clinton

JOHN D'AGOSTINO

An irrepressible wisecracker might find "feminist humorist" a contradiction in terms, since perhaps the most frequently heard knock against staunch feminists is that they are a decidedly humorless bunch. But anyone who believes that an acceptance of feminist ideology automatically cramps one's laugh reflex should have been in the Catamaran Hotel's Kon Tiki Room one night last week. There an almost exclusively female, near-capacity audience of several hundred was regaled for two hours by self-described "feminist" (feminist humorist) Kate Clinton — as witty, polished, and entertaining a standup buffoon as I have seen in the last couple of years. A rising star in women's entertainment, Clinton might already have supplanted veteran Robin Tyler as

the foremost contemporary feminist comedienne. That might not seem so impressive an accomplishment in a specialized field not exactly overrun with legitimate challengers, but the fact that Clinton can command top ticket prices for shows that invariably sell out quickly, compounded by her recent professional debut — only five years ago — attests to a rapid ascendancy that would be eye-opening in any area or at any level of entertainment.

There are good reasons for Clinton's success. She's a charmer, a performer who delivers even the most poisoned of points with an ingratiating warmth and a twinkling smile that instantly befriended an entire assemblage. As one might expect from a woman who is both openly homosexual and devoutly feminist, much of Clinton's material addresses the concerns, idiosyncracies, and foibles of les-

bians/feminists. Clinton knows her audience and can play it like a violin — one moment plucking it with clever asides and extemporaneous remarks, then bowing it with thoughtfully conceived discourses that balance playful self-denigration with teasing digs at both lesbian and heterosexual quirks and insightful peeks into human nature. Unfortunately a lot of Clinton's observational humor is so "inside" (and much of it hard-core) that it would require a prohibitive amount of annotation in its translation into print. But one of Clinton's biggest selling points is her ability to see beyond the feminist context, in fact, to view sexuality in general as only one of many areas of life that warrant the humorist's attention. Even more than on her three albums, Clinton's live show took a circuitous tour of contemporary American life, and while Clinton rarely strayed far from her lesbian/feminist base, she performed enough "generic" material to fill the normal time slot at any "straight" comedy club.

"Thank you all for coming out," opened Clinton with an otherwise innocuous show-biz salutation whose sudden double-entendre got a big laugh. "I can tell that this is one of those see-and-bee events. You know the kind I'm talking about — the sort of event that you wouldn't miss no matter what else was going on in your life. This is the kind of show that attracts all kinds of women, such as the really tough women, the ones who kick-start their vibrators. . . . This gets a big laugh. "Then there are 'herbals' dikes. These are the ones who see each other from across the room, let out a shriek, and run to throw their arms around each other. 'I'm so happy-to-share-this-circle-of-power-space-with-you' embraces. . . . even though they came here in the same car." Clinton is already hitting the audience's nerve, and the room is practically rocking with the laughter of women who recognize certain archetypal behavior. Clinton tells a little about herself and about hav-

ing grown up in "the snow belt" in New York State, "where to this day good women do not wear white after Labor Day."

Talk of white clothing naturally leads to a run-down of the horrors of menstruation and of the consequences of such normal impulses as sneezing and laughing hard at the wrong times, things of which men aren't even aware. "I had three brothers when I was growing up — actually, I still have three brothers — and I can remember that they weren't supposed to see sanitary napkins. God forbid that they should see used ones — I remember spending a lot of time in the bathroom doing this." Clinton pretended to be wrapping something in tissue paper. "You'd end up with little menstrual mummies. . . . and remember those old-fashioned sanitary napkin belts?" Groans and claps. "Remember the little pieces of shrapnel in the front?" Clinton pantomimed a woman sitting down and starting suddenly as though something had just jabbed her. "Let's face it, menstruating isn't any fun. But there are ways you can have some fun with it. Try this sometime. You're in your office, at a corporate meeting, whatever. Put a fresh tampon behind your ear. The notion seems crazy enough, and several women chuckle at the mental image.

"Sooner or later someone will get up the nerve to say to you, 'Excuse me, do you know that you have a tampon behind your ear?' At which point you say, 'Omgig-d, then what must I have done with my pencil?' There are screams all around.

Before long, Clinton is discussing various familiar by-products of consumerism. "Don't people with VCRs have an 'attitude?' Those present would seem to agree. "Did you see *Miami Vice*?" [smugly] "No, I taped it. Now that's a very popular show. Everybody keeps saying that this Don Johnson is supposed to be sexy. I think he's just gross. Now, *Golden Girls* is my idea of a great TV show." Cheers. "Here's a show in which four adult women live together and relate to each other like they're a family. Now

that's radical." While still on the subject of consumerism, Clinton talks about her attempts to sell her van, which had proven to be an impractical vehicle. "Ever try swatting a mosquito in a van completely lined with shag carpeting?" and one that had caused many unforeseeable problems. "Only owners of vans hear that most frightening question of all: 'Can you help us move this Saturday morning at ten?'"

As Clinton gets deeper into her set, it becomes clear that at various stages of her life (and perhaps concurrently), she's been in the closet, an English teacher, and a Catholic. As to the first of these, apparently Clinton found the closet door fairly early in life, and she does a long and very funny bit about confronting her family with her homosexuality ("One of my brothers once asked me, 'So, is this woman your roommate, or what?' I said, 'She's my "or what"?'") and about subsequent trips home for special occasions that invariably left Clinton in a "hetero holiday coma." After describing fantasies about *Dynasty*'s Linda Evans and tennis star Martina Navratilova that titillate her audience and leave this reporter better educated, Clinton discusses her former profession.

"I was a high school English teacher for years. Now many people don't think that English is a very 'happening' field, but there are times when it can be kinda fun. For example, I was in the produce section of a supermarket one day, and I

saw a sign over the celery that read, 'Celery,' with quotation marks around the word. Now putting quotes around 'celery' is like saying, 'You think this is celery?' So I put the sign over the beets. . . . I had a kid in my class named Steve Tubelino. This kid was a combination of Winnie the Pooh and Sean Penn. One day I asked him, 'Steve, what's the plural of 'leaf'? He thought for a minute and said, 'Tree.' This is a kid who actually asked me if 'blue' was a verb. . . . you're laughing, but I sense a certain 'English anxiety' out there, am I right? Would you mind if I did a little teaching?" The audience wouldn't mind. "I'll even use some visual aids. Remember when you were in school and everybody made fun of the audio/visual students? Here they come with the movie projector. A/V! A/V! A/V! Of course, now they all own their own computer companies." This last reference causes Clinton to digress.

"How many of you own your own computers?" A few hands shoot up. "Now I hate to admit it, but I actually broke down and bought a Macintosh. And then I discovered that every program made for the Macintosh is called 'Mac-something — 'MacWrite,' 'MacPaint,' 'MacSort,' 'MacFile,' 'Mac the Knife.' I dunno. . . . so recently I was using the computer to work on my memoirs — hey, everybody's doing it — and suddenly the Macintosh beeped and flashed the message, 'Almost out of memory.' I thought, 'Ah, Mac-Alzheimer's.' But back to English.

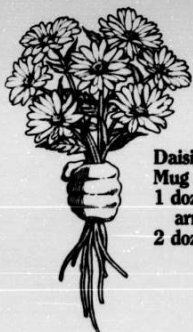
Clinton holds up a white placard with a large black dot in the middle of it. "As you can see, it's just a black dot. Of course, the right-to-lifers would call this Timmy." After a brief explanation of the use of the period in punctuation, Clinton holds up a sign on which is printed a large comma. "This is a comma. You may not recognize this because it's become extinct. It's been replaced by some people with the question mark, as in 'Hi. My name's Tina.' And I'm a sophomore journalism major? And I'd like to interview you?" Now I understand that in this area of the country the comma has been replaced by the word, "like." This is the most enjoyable English lesson the audience has ever had. Clinton holds up a semicolon. "And speaking of semicolon," she says, "what do you think of President Reagan?" It takes a second for the medical connotation to sink in, by which time Clinton is off and running. "That operation was supposed to have made Reagan a perfect asshole. . . . but what surprised me was that I didn't think he had enough guts to operate on." Loud whoops and applause follow Clinton as she leaves the stage for a brief intermission.

When she returns, Clinton wants to know some things about her audience. She asks how many in attendance read *People* magazine and only a few hands go up. "Every week?" Some hands go down. "How many subscribe to it?" Now there are only two hands in the air. "Ah, and you admit it! These are my kinda

people — infomaniacs. I call them 'anal recitatives.' You know a magazine I read every week is *Parade*. I can't wait to read 'Walter Scott's Personality Parade' because at least once a month he has the standard gay question that he refuses to answer: 'Would you name all the lesbians on the current PGA tour?' 'No.' 'Would you divulge which modern-day presidents were closet homosexuals?' 'No.' It's great. [Sure enough, the day of Clinton's show, the 'Personality Parade' featured a question about Martina Navratilova's bisexuality.] How many of you look for the longest line at the supermarket so you'll have plenty of time for a cheap read?" This gets claps and laughs. "I was in line reading *Ladies Home Journal* [groans are heard] — hey, it's cool, this issue had a great article about Shirley MacLaine — and I read an interview with Julio Iglesias in which he offers tips on how to be successful with women. Now this I had to read. This guy claims to have made love to some three thousand women. That oughta give you an idea of how far-reaching his popularity is. Listen, he's sold more records than anyone in the world — he's done country-western with Willie Nelson, soul with Diana Ross, classical music at Carnegie Hall. . . . I'm getting concerned — I hear he's writing his sights on women's music. I'm just waiting for him to record 'Imagine My Surprise' with [lesbian singer/songwriter] Holly Near!"

(continued on page 22)

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(continued from page 20)

After ascertaining that a surprisingly large number of women in the audience are, like her, "recovering Catholics," Clinton does some very funny bits about Catholic school (she went to Our Lady of Psychological Warfare), about catechism instructions in which the concept of infinity blew a lot of young minds, about plenary indulgences, lesbian nuns, the Pope ("I can't respect a man who flies around the world kissing airports"), and the buying of "pagan babies." "That meant sponsoring little kids in some impoverished country and even giving them Christian names. Sometimes it worries me to think that right now there are a lot of native Asians and Africans walking around with the name 'Mike'." As she has throughout her show, Clinton laughs along with her audience and clearly relishes her ability to show her sisters the humorous side of some serious considerations. But it's not all silliness. Clinton believes humor to be not only educational but an important weapon in women's struggles to survive in a world she believes to be increasingly hostile to them, and especially to lesbian feminists. Clinton closes her show with a story intended to illustrate "the practical power of humor."

"A friend of mine read an ad for a year-old Mercedes-Benz that was selling for eighty-five dollars. She figured that had to be a misprint, so she called the number and a woman told her that that was in fact

the actual price. So my friend went to the address and there was this beautiful, slate-blue, 1984 Mercedes, in perfect condition. 'Does it have a motor?' my friend asked. 'Of course,' the woman said, 'why don't you take it for a drive?' My friend drove the car for a while and it rode like a dream. She came back, paid the woman the eighty-five dollars, and started to drive away, but she just couldn't leave without finding out why the car was so cheap. 'Well,' said the woman, 'my husband and I had been married for thirty-two years when he ran away with a twenty-one-year-old blonde. Last week I got a telegram from him in Florida saying, 'Need money. Sell car.'"

Clinton leaves to a standing ovation and soon returns to do an audience participation bit in which three "recovered Catholic" women are called up to the stage to take a verbal quiz that will test their Catholic quotient (sample question: "In Gregorian Chant are the music notes square or round?"). Satisfied that the trio has a sufficiently Catholic background, Clinton leads them in a mock chant in which she intones various clichés about traditional womanhood, to which the trio, hands folded as if in prayer, answers in a monklike chant, "You've-got-to-be-kidding." It's a clever piece and perfectly caps an evening intended to celebrate a very particularized type of women's humor. As I have after other terrific comedy performances, I drove home chuckling to myself as I recalled certain funny mo-

ments in the show just seen. But I also found myself analyzing Clinton's material using the ground rules that the "feminist" herself had laid down.

Clinton makes no bones about her intentions: she wants to raise her mostly female audience's consciousness as she makes them chortle. Clinton wants, and expects, to foment some amount of societal change with her humor and to encourage others to do likewise. I have absolutely no argument with Clinton's broader aims; I do have two major problems with her methods. First, there is a rather obvious coals-to-Newcastle element to Clinton's work. If she truly expects to improve women's lot in contemporary America, and would hope — as the first step toward that improvement — to change the way women think about themselves, then she's performing to the wrong audiences. If her goal is not merely to entertain but to educate, then to some extent she's wasting her time performing to predominantly lesbian/feminist groups that by definition have already accepted and internalized her message.

Second, I find it unfortunate that Clinton seems to espouse gender separatism as though the concept were a quite logical coefficient of progressive thought. In her admittedly humorous way, Clinton instructs that "macho" men are ridiculous, but also that "sensitive" men are ridiculous, and that the term "feminist male" is an oxymoron. In short, all men are phony, unnecessary evils, and constitute an

unworthy, and by their nature, almost repulsive partnership in the evolution of the species. Apparently it is not enough for radical lesbian/feminists to forego sexual relations with men — they must, by Clinton's standards, also refuse them friendship, companionship, platonic love, filial respect, even the slightest form of consideration. In her attempts to raise women's consciousness, Clinton would suggest replacing one toxic bias — men's alleged hostility toward women — with its even more extreme reverse.

Midway through her first set at the Catamaran, Clinton exhibited her attitude toward half of the human population. She spoke of her frustration at having to deal with male journalists who remain at point "A" in terms of feminist consciousness now that she has reached point "Q." "This one guy actually asked me, 'Don't you have any men in your life?'" Clinton said. "I told him, 'Yeah, Mr. Coffee, Mr. Goodwrench, and, when I was younger, Mr. Potatohead.'" Without a doubt, the man's question was stupid and presumptuous, and probably deserved a more tactless answer than that given by Clinton. But the implications of her response are clearly separatist, which is an unfortunate blemish on an otherwise very positive attitude. It is a tribute to Clinton's talents as a comedienne that that response, like nearly all of her material, made me laugh out loud.

Next week we'll listen in on an altogether different form of female comedy.

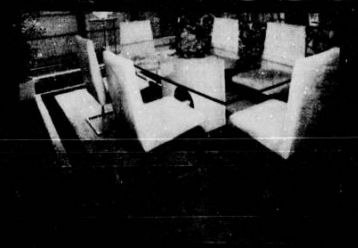
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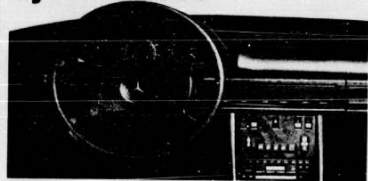
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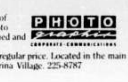


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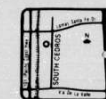


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Long Night's Journey



DUNCAN SHEPHERD

If Woody Allen is felt to be too New York-y for general consumption, I cringe to contemplate the fortunes of Martin Scorsese's *After Hours*. (And I have had to contemplate them at least to the extent of noticing its ominous doubling-up with *Better Off Dead* at half the theaters that opened it two weeks ago.) There is the

same high neurotic content as in Allen, and although the operative phobias are rather more collective than individual, they are nowhere as sharply honed as among New Yorkers: fear of involvement, fear of strangers, fear of break-ins. These and others are enacted by way of a Kafkaesque waking nightmare in which an Upper East Side word processor, lured by the prospect of a hot date, gets marooned in SoHo without a dime (well, ac-

tually with ninety-seven cents) and is unable to get out again.

But perhaps "Buñuelian" would be better than "Kafkaesque." If we could confine the reference to *The Exterminating Angel*, the one about the party guests who cannot get out of the drawing room and go home. *After Hours* is more plausible in its mechanics and wider in its radius of action (or longer in its leash), but for all that, and for all the prestige by association, it would scarcely benefit from the comparison. Where the Buñuel film starts from the preposterous and rapidly descends to the practical, the Scorsese goes in the opposite direction, and at the end can no longer be bothered to tie up the little matter of reuniting the hero with his apartment keys. As it gets more and more dreamlike, more and more circular, more and more involved, it tends to lose impetus. The other has to get over a large initial hump, but picks up momentum steadily thereafter. The Scorsese has all of its steepness ahead of it.

Recognizable signposts of the New York cityscape give it at any rate a solid circumstantiality. The night-defying cab ride ("No hurry!"), the inflationary subway fare, the overt sexual behavior that tends to resemble illustrated Personals from *The Village Voice*, and above all the special society of SoHo, with its artists' lofts, invitation-only conceptual-art happenings, restricted-admission New Wave discos: these are fixtures on the Manhattan map. And of course this topography must also take in the cultural wherewithal which the moviegoer, or anyway the New York moviegoer, might be assumed to possess. It is entirely fitting that the young woman who invites our hapless hero into his SoHo adventure should be encouraged to start up a conversation with him because he is reading *Topic of Cancer* over a coffee cup, and should be able to quote extemporaneously about it from its author: "a gob of spit in the face of art" and so forth. (It is fitting in another way that this same person should have to wonder whether our hero might be familiar with something as main-

stream as *The Wizard of Oz* and that he should feel obliged to affirm that he is.)

Entrée into the world of SoHo will necessitate an open-mindedness about the idea of plaster-of-Paris bagel-and-cream-cheese paperweights, as well as a demonstrated interest in larger and less marketable sculptures: "I like that. Very much," it reminds me of that Edward Munch painting. "What is that? The artist?" ("The artist," the artist corrects him.) The latter line of sculptures will pave the way to cultural in-jokes both high and low, first with an allusion to *Buckley of Blood*, the Roger Corman grade-Z cult item about a beatnik artist who mummifies real humans inside his sculptures (the star of which, Dick Miller, can be seen in a cameo as the smiling proprietor of the River Diner), then with an ultra-sophisticated howler that confuses the George Segal who sculpts with the George Segal who plays the banjo on the Canon show. The intended laugh in the second case will be ruined if you stop to wonder how anyone (even an Hispanic housebreaker) who knows of the existence of the sculptor could confuse him with the actor-banjoist; but of course the intended laugh depends more on flattery than humor: it is a laugh that says "I get it," rather than "I think it's funny." You might still pause to wonder (not for the first time) why two such conventional comedians as Cheech and Chong are featured in so otherwise offbeat a movie, and in their conventional personas to boot, and wonder again whether the joke is on them (or somehow) on us. But a sense of perhaps missing something, of having to scramble very fast just to stay minimally abreast, is indigenous to the New York cultural experience, too.

But no need to be put off by that. Where the movie advances beyond the parochial and the topical and into the universal and eternal, and where it rises above a random carom around an artificial obstacle course, is in its vision of human relations, the notion of people as mismatched puzzle pieces: not just that one person is a piece of the sky and

the other belongs somewhere in the swamp, but that they belong to different puzzles altogether, the one in a 60-piece Milton Bradley (ages 4 to 8) portrait of your favorite Muppet and the other to a 3000-piece reproduction of a Jackson Pollock. It is no help that the insecure hero is endlessly agreeable, tactful, hopeful, accommodating, and self-deceiving—that only delays the inevitable and gets him into extra trouble. Somewhere there must be a perfect match for a volaguous flirt (Rosanna Arquette) who gives out details of her latest fight with her boyfriend, her rape by another boyfriend, her ex-husband's sexual habits, all on the first date. Or for an unvolaguous one (Tori Gurr) who exists in a sort of mid-Sixties time pocket, still wears her hair in a beehive, decorates her walls with sketches of Bob Dylan, Andy Warhol, Twiggy, et al., puts the Monkees on the photograph in happy times and Joni Mitchell in somber. But the odds are not good.

Certainly there is no one to beat the odds for our hero among the five principal women encountered in the course of a very long night in SoHo. (And anyone worried about the misogynistic strain in all this can cast a reassuring eye at the

ballistic coffee-shop cashier, the cab driver, the disco doorman, the full-regalia sadist named Horst, among others.) These mercilessly observed encounters could easily have become monotonous if the hero himself remained a simple polestar of sanity. He perhaps begins as one. Griffin Dunne, who might be remembered from small roles in *Chilly Scenes of Winter* and *An American Werewolf in London*, sometimes looks a bit like Dudley Moore, with wary glances and weary eye-rolls (see, for instance, his scene with Teri Gurr: "Do you like my hair? Why don't you touch it?"), and he sometimes sounds a bit like Gene Wilder, with nervous little sighs and laughs verging on hysteria (listen, for instance, to him with the despotic doorman or after the taxi has abandoned him)—but his ultimate anonymity serves him well in the role of everyman, as well as in his gradual transformation into "other-man": becoming stranger and stranger, different and different, as the night rolls on. New Yorkized, you might want to say, but better just say humanized. The Mr. Softee ice-cream woman and the dog-walking homosexual are no less strange than the suicidal burn victim, the

masochistic sculptress, or "Miss Beehive 1965"—but by then they seem no more strange than the hero himself. It was suggested that the movie starts in subjectivity, with those wandering eye-point-of-view shots around the hero's office, and with a general close identification with him, and then withdraws bit by bit to objectivity—all the way to those Godlike overhead shots as the hero grows increasingly desperate and despairing.

Or rather than actually suggested, it might merely be dreamed or wished. Martin Scorsese is not a rigorous enough director to attach much meaning to style. He remains as always an entertaining director for his sudden flashes and flourishes of style, the quick pan, the quick track, the quick-cut montage, and other assorted quickies. But he doesn't seem to see past the moment: a \$20 bill fluttering out a car window or a key ring dropped to the street from a third-floor balcony will be a galvanizing occasion for visual pyrotechnics out of all proportion to the event. One gets the impression of a director who has had to sit on his hands through much of a rather talky script (by Joseph Minion) and waits for the slightest opening to let loose some of his visual blunts and

bubbles. But there is not (what is wanted from the front line of film artists) a sureness of style; there is very much an un-sureness of style. And it will not quite wash to say that it is calculated that way to mirror the perilous uncertainties of New York After Dark. Likewise with Scorsese's eclectic and catholic taste in background music, encompassing things from Bach to Bad Brains. On occasion his selections have a legitimate foothold in the social setting. But it is difficult to credit any accuracy of observation to the presence of Peggy Lee ("Is That All There Is?") on the jukebox of the Club Berlin or Rosie and the Originals on that of the Terminal Bar. Clearly the taste for the Monkees, mentioned above, is meant to tell us something about the personality of Miss Beehive. But what can Mozart tell us about the hero's humming midtown office that wouldn't amount to corporate propaganda? Whatever Scorsese means there, surely Mozart means more. Scorsese simply takes the opportunities open to him, and he does what he likes with them—precisely that. And all you can safely say about a given camera maneuver or gaudy-oldie selection is that Scorsese must like it. □

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Homespun Christmas Fair
Weekend Christmas Preview

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Resounding No



Yukio Mishima

JONATHAN SAVILLE

The theater critic ordinarily waits for someone else to determine what he will write about. He sees a play, which a producer has chosen — for various reasons — to stage, and he reacts to it. For once, however, I would like to try to reverse the

process and to talk about a script that has not as yet been produced in San Diego, in the hope that in this case it will be a producer who reacts to a critic, instead of the other way around.

The script I am so enthusiastic about is a collection of five modern No plays by Yukio Mishima. Mishima, who was born in 1925 and committed ritual suicide in

1970, is best known in the West for his novels, such as *The Temple of the Golden Pavilion*, *The Sailor Who Fell from Grace with the Sea*, and the tetralogy *The Sea of Fertility*. But he also wrote a large number of plays in various styles, including these modern adaptations (1950-55) from the austere, fifteenth-century Japanese theater. The originals present considerable difficulties to the modern playgoer, even in Japan. They demand an acceptance of the No conventions: the slow pace, the minimization of overt action, the chorus that sometimes narrates the story and sometimes expresses (in the first person) the feelings of the characters, the characters that sometimes describe (in the third person) their own actions, the chanting, the ritualized movement, the poetic language, the rejection of all naturalism. In many cases, they also demand a knowledge of Buddhist doctrine, for parts of the dialogue are often filled with references to the several Buddhist sects of Japan, with quotations from their scriptures, and the material tends to be interpreted by the medieval playwrights as an illustration of Buddhist ideas about the meaning of life.

In his transformations of the original plays, Mishima has eliminated many of the more daunting No conventions, has given the plays characters and settings that belong to modern commercial, materialistic, bureaucratic society: specifically modern Japan, though the social portrait would apply perfectly well to London, New York, or San Diego, and interpreted the action in the light of modern world view and his own preoccupations. He has retained the magical elements (ghosts, spells, enchanted objects, demonic possession) but has colored the magic with the modern psychology of the unconscious and the modern dramatic techniques of surrealism and the anti-naturalistic theater in general. Above all, he has brought out the timelessness of the themes in the No plays he has chosen, making use of the original stories to give the modern audience a powerfully dramatic insight into one of the driving forces of their own lives.

That force is love, and it is hard to think of other plays in the modern theater that

explore the nature of the erotic drive so intensely and so profoundly. Mishima's ideas on this universally interesting subject (some of them taken directly from the No originals and some of them products of his own sensibility) may be inferred from a summary of the five short plays. In *Sotoba Komachi*, a dissipated young poet encounters a hideous old woman, ninety-nine years old, on a park bench at night. The hag had at one time been a great beauty, who toyed with the hearts of the men in love with her. She narrates the story of one of her suitors, whom she had commanded to visit her one hundred nights in a row, promising him the fulfillment of his desires on the hundredth night. She warns the young poet that he must not fall in love with her, for if he does he will die. The poet laughs at the notion of his falling in love with this decayed crone, but as she tells the story of her past love and her cruelty toward him, she becomes (in the poet's eyes) young and beautiful again. He declares his love for her, and (as she had predicted) he dies on the spot, just as her love of some eight decades before had died on that final night, when he was on the brink of claiming his beloved. We understand that the old woman and her disappointed lover (reincarnated as the poet) are doomed to repeat the events of their tragic affair endlessly, and we see the power of passionate love to transform the low object according to the lover's own imagination, a transformation that leads to endless yearning and endless dying.

The *Damask Drum* is about a seventy-year-old janitor in a law office who falls in love with a fashionable lady he has seen through an adjacent office window. He sends her impassioned love letters. Her response, under the influence of some of her cynical friends, is to play a malicious trick on him. She sends him a drum with heads made of damask and tells him that when she hears him beating the drum, she will give him what he wishes. Full of joy and hope, the janitor beats the drum — but of course there is no sound. Realizing how he has been tricked, he kills himself by jumping from the window. But his ghost haunts the lady, and they meet a few

nights later in the deserted building. She reveals that she is an impure and shallow woman, who sells herself for money, thus disillusioning the old man for the second time. Once again he beats the drum, this time magically producing a series of resounding bangs from the damask heads, but the lady, try as she may, cannot hear the sounds. We are left with a sense of the contrast between the janitor's overwhelming, hopeless, yet ennobling love, and the lady's inability to respond to emotions so much more real and alive than her own.

The *Lady Aoi* takes place in a modern hospital, where sex is treated as a physiological problem curable by psychoanalysis. A man's young wife is tormented by a mysterious disease that tortures her every night. We learn that in fact she is being persecuted by the "living phantasm" of one of his former mistresses, who is consumed with jealous hatred for her successful rival. The mistress, conversing with the husband in the hospital room, evokes for him a romantic afterglow they had once spent on her sailboat, and suddenly, by a stunning theatrical representation of the power of imagination and memory, they are there on the sailboat again. As their mutual desire grows, the cries of the tormented wife, writhing in her bed, can be heard in the distance, but the mistress interprets them as the yelping of foxes in the distant hills or the creaking of the mast. The husband at last breaks out of the spell, but the relentless, vindictive spirit of his scorned mistress still achieves her aim: to kill the wife, who dies in her hospital bed. The plot device is magical, taken from the No original, but Mishima's psychological realism in depicting the husband, the mistress, and their love affair gives the device an

overpowering human truth, as though no other kind of theatrical representation would suffice to embody the intensity of erotic love and hatred.

Hanao, too, is about jealousy, possessiveness, and erotic obsession. A young man promised a beautiful geisha that he would return to her, and as token of this pledge they exchanged fans. The man does not return, and the girl goes mad, spending all her days in a train station, waiting in vain for his reappearance. In the meantime, a middle-aged lesbian artist has fallen in love with her, seeing in the girl's hopeless passion a reflection of her own conviction that no one could ever love her. She supports and protects the girl, cherishing her madness, and keeping her as a secret possession. When the young man at last shows up, the artist fights him with all her jealous anger, but he insists on seeing the girl. The mad geisha, however, refuses to recognize him as the man who pledged his love for her; the lover in her imagination and memory is so much more alive than this person of flesh and blood. The artist rejoices, for imagination has triumphed over reality, and unsatisfied longing has proved more powerful than the possibility of fulfillment and happiness. And this, Mishima's play suggests, is always the nature of passionate love. What it wants to possess does not exist in reality, and it can maintain itself only by perpetual dissatisfaction and suffering.

The only one of the five plays not directly concerned with the nature of love is *Kantaro*, a moral parable about the meaning of life. In all the other plays, the relationship of Mishima's version to the No original makes a certain aesthetic contribution to the theatrical product. If the audience knows the original *Sotoba Ko-*

machi or *Aoi No Uye*, the transformation of the original characters and situations and the introduction of modern settings adds an ironic piquancy, as in the case of any modern version of familiar legendary material (for example, the plays of Anouilh or Cocteau based on ancient Greek tragedies). But this added nuance of meaning is by no means crucial to the effect of Mishima's modern No plays; an audience with no knowledge of the original would still react to the theatrical and psychological power and the human truth of the Mishima versions. This is also partially true in the case of *Kantaro*, but here the play's meaning depends much more on the implied contrast with the explicitly Buddhist moral of its medieval model, in the No *Kantaro*, a man searching for the meaning of life naps on a magic pillow, which induces in him a dream of glorious happiness, beauty, riches, and achievement. When he awakes, the porridge that had been put on to cook when he fell asleep is just ready to eat. The Buddhist meaning: life is a dream, and all its joys pass more quickly than the time it takes to cook a porridge; knowing this, the wise man ought to be detached from worldly pleasures and achievements.

In Mishima's version, the dreamer is a cynical and jaded young man who already believes that everything in life — women, money, fame — is worthless. His boredom and sense of futility are typically modern. So is his dream. He is offered a porridge; knowing this, the wise man ought to be detached from worldly pleasures and achievements. In Mishima's version, the dreamer is a cynical and jaded young man who already believes that everything in life — women, money, fame — is worthless. His boredom and sense of futility are typically modern. So is his dream. He is offered a porridge; knowing this, the wise man ought to be detached from worldly pleasures and achievements.

ward life, he is miraculously cured of his adolescent jadedness and at last becomes capable of enjoying simple pleasures: the devotion of an old servant, the beauty of the garden (which has symbolically burst into bloom), the activity of washing in the well, the mere fact of being alive. The problem the medieval Buddhist author had addressed was that of excessive attachment to the ephemera of this world; Mishima instead deals with the modern malady of indifference and the inability to experience pleasure; and in the contrast between the play that the audience sees and the original No play that some of them may remember, the historical meaning of Mishima's play is contained, the author's sense of how disastrously different the present is from the past, in spite of their powerful continuities.

The audience I have just referred to would of course be Japanese, and relatively learned. But the satirical and poetic aspects of Mishima's *Kantaro* require nothing from the audience except an acquaintance with modern life in a mass state, the experience of meaningless life in life, and the longing for greater vitality and significance. The other four plays are even more accessible, both in the "world view they embody and in the theatrical techniques they use, which, while they have a particular Japanese and Mishimaesque flavor, are in no way alien to theatergoers acquainted with the innovations of Cocteau or Brecht. I long to see someone in San Diego stage them — and unlike Mishima, I do not relish suffering longingly more than satisfied fulfillment. My review of such a production remains to be written. But my review of the scripts themselves, as you see, has been written in advance. □

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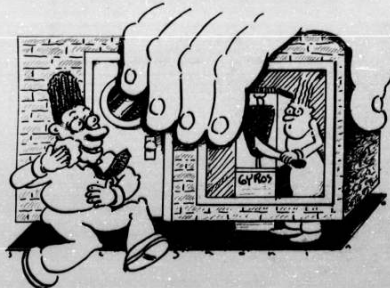
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If I Falafel



ELEANOR WIDMER

The Restaurant: Fairouz Café
The Location: 3166 Midway Drive, Loma
Plata (225-0308)
Type of Food: Lebanese and Greek
Price Range: Dinners complete with two
appetizers, soup, or salad, \$5.45 to
\$7.99
Hours: Open daily, Monday through Sat-
urday, 11:00 a.m. to 10:00 p.m.; Sun-
day 4:00 p.m. to 9:00 p.m.

The Restaurant: Kabob #1
The Location: 4755 Voltaire Street,
Ocean Beach (222-2656)
Type of Food: Armenian
Price Range: Dinners, \$4.45 to \$6.25

Hours: Closed Monday, Open Sunday,
Tuesday through Thursday, 11:00 a.m.
to 9:00 p.m.; Friday and Saturday,
11:00 a.m. to 10:00 p.m.
If you should chance to see me comb-
ing the aisles of department stores on a
shopping trip, you may note that I am
buying two identical sweaters, or dresses
in the same style but of different colors,
or several lipsticks, all named raspberry
mousse. Is this behavior testimony to my
greed, a throwback to early anal reten-
tion, a sign of great compulsion? Hardly.
It's just that I can't count on the market-
place. While I have difficulty fathoming
cause and effect, any purchase that gives
me unusual satisfaction ends in a virtual
kiss-off. I'll never see it offered again.
Along these lines, I've had many disap-
pointments in small restaurants where my

family and I could once get good meals at
low prices. For years we ate fish and
chips or seafood salads every Wednesday
at Anthony's in La Jolla. One Wednesday
we came back, and Anthony's had been
buddozed, victim of some office complex
that now rises with jail-like grimaces
against the landscape. Or take our favor-
ite Turkish-Greek establishment, Ef-
fendi. A shooting occurred on the side-
walk below, and bang-bang, the
restaurant had to roll over and play dead.
Or our favorite Lebanese restaurant, Baz-
zi's in Clairemont, or Osaka in East San
Diego, or the Prophet. . . From time to
time, we hear rumors that all of these will
be resurrected, including the return of
Anthony's to La Jolla, but my optimism
does not run high.
My current thinking is that if you find a
restaurant you enjoy, visit it as often as
possible on the basis of Widmer's Law: If
you like it, a genie may come and whisk it
away. Nevertheless, I have my fingers
crossed that Fairouz Café, on Midway
Drive in Loma Plata, will defy my the-
ory and stay on the dining scene for a
long time. You have to be directed there
because you simply can't see it as you
drive by in your car. But it's worth
finding.

Fairouz Café (named after a Lebanese
singer) is a family affair. The husband
and wife who own the café are sister and
brother-in-law to the sous-chef, and they
all come from Beirut. The chef, Kaled,
who also comes from the Middle East,
has had several years of experience cook-
ing in cities across the United States.
In San Diego most Mediterranean food
is known simply as "Greek" and the sign
on the window of Fairouz Café an-
nounces, "Greek food." The café does
serve moussaka, pastitsio, and spanako-
pita, as well as gyros, but it all has a Le-
banese flavor. While the menu is limited at
present and will be expanded soon, what
it does offer is first rate, highly palatable,
fresh, and amazingly inexpensive. The
Lebanese flavor is due to the seasoning;
for example, there's a bit of cinnamon in

the tabouleh salad, and you may detect a
hint of nutmeg in the rice. It's won-
derful stuff, not the least bit greasy or
heavy, and you can eat course after course
without tiring of it. The choices are not as
varied as at Khyber Pass on Conroy Street
in Kearny Mesa, but the food is very
good, and the quality and quantity can't
be faulted at these prices.

The night we visited, my friend and I
came with a newspaper discount coupon
that enabled us to get a \$7.99 dinner for
\$6.75. (Always present your coupon when
you are seated so that you don't have to
hassle about this at the end of the meal.)
All diners include two appetizers, plus
soup or salad, and entrée with rice. For
our appetizers we selected hummus and
falafel. The hummus was not covered
with too much oil and the falafel (deep-
fried cakes prepared from chickpeas) had
just the proper degree of spicing. As for
the tabouleh salad, it was outstanding,
and the dash of cinnamon gave the pan-
sley and mint a true Lebanese taste. We
also ordered the lemon soup à la carte
(\$1.25), but that had too much cornstarch
in it.

Our shish kabob combo was beautifully
done. The lamb was tender, charbroiled
and served with onions, tomatoes, and
zucchini. The two of us could scarcely
finish this one dinner, and in addition we
had ordered the moussaka, à la carte
(\$5.00). This moussaka was topped with a
light and delightful custard over its
ground lamb. Most restaurants use
ground beef, but the moussaka at Fairouz
Café is prepared with ground lamb, as it
should be. Authentic moussaka is hard to
find.

For dessert we ordered baklava; this is
the one item that is baked elsewhere, and
it is not worth ordering (\$1.25). Instead,
try what they call rice pudding (not listed
on the menu, \$1.25). It's not made from
rice, but is a Lebanese specialty, prepared
from rose water, rice powder, and milk,
which is baked like a custard. As a con-
clusion to the meal, the pudding leaves
your mouth refreshed. Moreover, since

we hadn't enjoyed the baklava, the wait-
ress insisted that we have the rice pudding
without cost. We chatted with the family
and had a lovely time.

You may have a vegetarian dinner at
Fairouz Café (falafel, tabouleh, spinach
pie, hummus or chopped eggplant)
for only \$5.45, and a dinner for two peo-
ple, which includes lamb and chicken ka-
bobs, plus moussaka, falafel, and hum-
mus, is offered at the complete cost of
\$11.99. That's hard to beat these days. All
items on the menu may be obtained in
half-orders. That's good to know for peo-
ple with small appetites. Fairouz Café is
immaculate, brightly lit, and pleasant.
The service is efficient. If this small but
very good café with its limited menu
should vanish, it would be a loss to San
Diego indeed.

Another good bargain Mediterranean
restaurant is Kabob #1, which exists a
breath away from the O.B. People's Co-op
in Ocean Beach. Billed as the only Arme-
nian restaurant in San Diego, it serves

dishes similar to Greek ones and with
names that are easily keyed to the Greek.
Sarma are the same as dolmades, or
stuffed grape leaves, prepared with meat
and served hot; *palamdi* are grape leaves
prepared with rice and served cold, and
luleh kabobs are identical to *kafte* kabobs,
that is, charcoal-broiled ground beef. The
only other quick lesson in Armenian you
have to remember is that homemade yogurt
is called *czuk* and pronounced, "jajik."
The top price for any dinner is \$6.25, but
most of them range in price from \$4.25 to
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Kabob #1 is a storefront restaurant,
without frills, that's family owned and
operated. It's not as stylish, either in its
physical plant nor in its offerings as
Fairouz Café, but the food has an
Armenian-mama taste. We started off
with two à la carte salads, tabouleh
(ninety-five cents) and burmos (\$1.35),

which are served with pita bread. The
hummus had a bit too much oil and the ta-
bouleh salad was not as finely chopped as
at the Fairouz Café. Still, we had two ap-
petizers for the low cost of \$2.30 and
these appetizers plus one dinner would be
more than enough for two people. This
means that two people can eat here for
under ten dollars.

We had lentil soup with our entrées; it
was good, hearty stuff. Our combination
plate number one (\$6.25) provided us
with lamb kabobs cooked medium rare, a
spicy beef kabob, a cold stuffed grape leaf,
as well as a small piece of spinach pie.
While the stuffed grape leaf and spinach
pie were of average competence, the
meats were flavorful and accompanied by
tons of buttery rice.

Our second entrée, the gyros plate, cost
only \$4.25, and although the meat was
both tender and tasty, it bothered me a lit-
tle to learn that it arrives prepackaged and
frozen into a cone shape from a Chicago

meat plant. To be fair, the gyros is pre-
pared to individual order — sliced off the
cone and cooked when you order it — but
it's not the same as having lamb cooked
on a spit the way gyros is done at Geor-
gia's on Madison Avenue in East San
Diego. Since frozen gyros is common-
place at many Mediterranean restaurants
in San Diego, I would be inclined instead
to order what's prepared from scratch at
Kabob #1. I did enjoy the homemade ya-
gurt, which would be terrific with sliced
cucumbers or Armenian salad.

My friend, who lives in Ocean Beach,
assured me that she would eat at Kabob
#1 again. It has little by way of atmos-
phere, but if you like your Mediterranean
food on the spicy side, you will enjoy
both combination plates (the number two
offers beef kabobs, beef patties, spinach
pie, and cold stuffed grape leaves) at
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To Describe Defiance



Mphela Makgoba. Sylvia M'Lafi Thompson

JEFF SMITH

Long before he gained an international reputation as a voice for oppressed peoples, playwright Athol Fugard did an apparently simple thing. He staged a play, called *The Blood Knot*, about a black man and his "whiter" brother. Taken from its context, the event isn't all that much, just some actors in a theater or, in this case, on the third floor of an abandoned fac-

tory. Where and when he staged it, however, made it a daring, even life-threatening act. The production took place in Johannesburg, South Africa, in 1961. It was the first play about race relations ever performed under the repressive aegis of apartheid. Soon to open on Broadway, *The Blood Knot* was also the first of Fugard's many acts of defiance. "I try to relate the very real issues of today to my plays," he has said. "Perhaps you could describe it as 'theater of defi-

ance'; yes, my object is to defy. I am protesting against the conspiracy of silence about how the next man lives and what happens to groups other than our own."

Of all his studies of "how the next man lives," none is more powerful than Fugard's *Boesman and Lena*, a moving production of which opened last week at the Educational Cultural Complex. It is part of the "Port Elizabeth" plays, a trilogy of his early works, set within a seven-mile radius of Fugard's home, that includes *The Blood Knot* and *Hella and Goodbye*. Three images shaped Fugard's idea for *Boesman and Lena*. He remembered a maid, a "colored" woman (of mixed racial blood) who lived in a nearby bush and whose life seemed completely empty, "without the slightest flicker of self." She performed her tasks in town without feeling, "as if only a fraction of herself was committed to and involved in the world around her." The second image was of a man and woman he passed on a road. They were miles from the nearest town and carried everything they owned into the sunset. The third was a statement he heard an old woman make on another road. "Put your life on your head and walk," she said.

Which is what Boesman and Lena, two "colored" South Africans, have done for more years than he can remember. When we first see the couple, they have carried all their belongings — a rolled-up mattress, some cooking utensils, and the hood of a Volkswagen — to the mud flats near the Swartkops River, where they camp for the night. Boesman is a thin, terse man with angry eyes, and Lena is a once-lively, attractive woman to whom the years and the daily burden she carries on her head have not been kind. Their clothes are as ragged as their hopes. They have been constantly evicted, most recently when a white man bulldozed their makeshift shack, and their lives have become reduced to mere movement and the search for shelter, scraps of discarded food, and enough wine to bless them with

a full night's sleep. During the play, neither of the characters spins off into political disquisitions on apartheid and the other hideous causes of their incessant wandering. They don't have time. Their concerns are much more elemental — on their next, barefooted step and in which direction to take it. For Lena the prospect of some condensed milk is a supreme luxury, and survival itself is something that seems increasingly unattainable.

Lena can't even remember the sequence of towns they have passed through. Her only "scenery" on the road has been Boesman's back. She doesn't know the word for it, but Lena is searching for an identity, some self-defining trait, if only the whys and hows of where they have been. Her only jubilant moment in the play comes when she is able to string four of their stops together. This simple recollection fills her entire being, and it momentarily rescues her from an ongoing sense of complete disorientation. Boesman is different. Though he can remember the stages of their journey, he refuses to recite them. His past is a litany of shame and servility, and his future promises to be no different. Thus Lena's need for an identity is in direct conflict with Boesman's refusal to assert his own.

The sight of these destitute beings scavenging for their needs might prompt seekers of silver linings to say that at least the two have each other. But they don't. His environment has bred Boesman of all positive emotion, and he treats Lena like a slave. They have had children, who died, and have had "better times." But now Boesman beats Lena. To avoid a possible hanging because of telltale wounds, he does it carefully. "You're frightened of the rope," Lena says. "When you stop hitting it's not because you've had enough ... You're frightened ... That's when I feel it most. When you do it carefully. The last few ... when you aim. I count them. One ... another one ... wait for the next one! He's only resting ..."

Like *Mourning for Godot*, *Boesman and*

Lena is a static drama in which very little happens — and everything happens. Fugard has placed his characters at a point where they are a little "better than nothing, or is nothing better?" Given the play's initial bleakness and Lena's horrible lot ("It's a long story if you've lived it," she says), the question soon becomes not where they should go next but rather why go on at all? But within this severely reduced world of mud flats and cruelty, a courageous act of defiance takes place. Lena — easily one of the most complex and compelling female roles in the theater — chooses to make a stand. She fumbles at first and isn't sure how to go about it, but the arrival of an old black man from their campsite prompts Lena to risk all she has. She begins with a simple act of pity. When Boesman sees the old man, he makes a racial distinction. "He's not brown people, he's black people," Boesman says with a superior tone. But Lena, for once, disagrees. "They've got feelings

too," she proclaims. From the arrival of the old man to the end of the play, Lena slowly rises, and her concluding speech is, in its own way, heroic. "I'm alive, Boesman. There's daylight left in me."

The Southeast Community Theatre is to be commended not only for daring to stage this important (and difficult) play but also for doing it with such obvious care. The production is not without minor nuisances. Mark Riddleberger's lighting, though it improves, is too bright and picturesquely early on, and the uncredited sound design — of birds and the river lapping against the shore — could be less obtrusive. Tom Bolland's set is functional in design, but its string-meshed mounds lack the naturalistic qualities called for by the play. On opening night, the production also took a while to get going (all of Fugard's plays do), but these minor annoyances are more than overcome by Floyd Gaffney's precise and subtle direction and by three fine performances.

A major indication of Gaffney's care for this production is his casting of Mphela Makgoba as Boesman. Makgoba is an actor from Johannesburg, where he has performed in several of Fugard's plays, and he brings a special authenticity to the SCT's production. This comes not from his rich voice, realistic accents, and mannerisms, however. Makgoba is able to give Boesman a much-needed balance by combining the man's fierce self-hatred with the suggestion of his underlying love for Lena. We see the latter through the fears they generate in the man. Makgoba's acting never asks for sympathy. Instead it gives us a keen understanding of the character and, by inference, of the oppressive system that has beaten Boesman down. Which is where Robert J. Miller's old man lies. Those who saw Miller's wonderful portrayal of the gregarious Cephus Miles, in the San Diego Rep's 1982 production of *Home*, won't recognize this talented young actor

at the Educational Cultural Complex. Miller's old man is, at best, the last "flicker" of a self. Believably. Important as the male roles are, the actress playing Lena can either make or break productions of this play. Quietly at first, insistently in the middle, and endearingly in the end, Sylvia M'Lafi Thompson has done much more than make this production. She has made it sing. An Equity actress with a long list of credits, Thompson is amazing as Lena. Apparently at will, she can be funny, scared, gabby, lost, battered, and defiant, with each expressive move bursting forth in pure spontaneity. Above all else, Thompson's Lena is real. Although she cannot recite it, we feel Lena's history. It comes from the pain in every step she takes and from a heart she would be unable to conceal if her life depended on it — and it does. There are "daylights" all through Thompson's inspired, splendid performance. □

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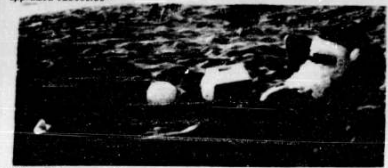


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QUARTER NOTES

BY JONATHAN SAVILLE

The phenomenon of opera singers performing popular music provides one of the curiosities of music, with the condescension of the artists and the elevation of the songs meeting at a level of delectable naughtiness, like all things pleasurable and inappropriate. The fun is in the fact that the singers, in spite of their superior voices and training, almost never get the music right, a privilege reserved for their less polished colleagues in pop, jazz, and folk music, whom experience and talent have made masters of the correct styles. At the same time, the lifting of a popular tune into the sphere of fully resonant voices and trumpeting high notes often gives them a racy grandeur, like the discovery of gold in an earthenware pot. Who can forget such bizarre but charming distortions as Jussi Björling's "Jeanne with the Light Brown Hair," Birgit Nilsson singing "I Could Have Danced All Night," or Lauritz Melchior pleading "Please Don't Say No, Say Maybe?" And the process goes on, as numerous recent recordings attest.

PLACIDO DOMINGO

"Save Your Nights for Me" is surely a thought that has

gone through the minds of thousands of women when listening to the thrilling voice and looking at the thrilling face of Plácido Domingo, so that this sentiment, voiced by the tenor in the Ken Hirsch Mark Mueller song, seems a suitable title for Domingo's latest album of romantic popular songs. Domingo has done a number of these records, some in English and some in his native Spanish. The Spanish-language songs (Mexican pop songs, Argentinean tangos, et cetera) find him comfortably at home, but a good part of the undeniable excitement and charm of the English-language performances derives from the stylistic discrepancy between the songs and the singer. The supreme example of this pleasing wrongness was the duet with John Denver in Denver's song "Perhaps Love" on the album of that title (CBS 37243). The glorious-voiced Domingo, carefully crooning, makes the pretty little tune seem something magnificent, but it is pip-squeaky Denver who really knows how to sing it, and the contrast between the two styles of vocal production and of song interpretation gives that performance its peculiar frisson, like a mixture of roast beef and Rocky Road. The current recording (CBS 39866) offers something a bit



similar, in a duet with Maureen McGovern called "A Love Till the End of Time," but this is nowhere near as absorbing as "Perhaps Love" because the contrast between the two singers is so much less extreme. What is most noticeable in the latest compilation is the formulaic monotony of Domingo's pop songs. They are all in moderate tempo, they are all sentimentally ardent, they all have the same dance-tempo accompaniment, they all work up to climaxes in the same way, from initial crooning to full-voice crescendos. This is true even of "Maria" from *West Side Story* (Domingo was Bernstein's first choice for the role of Tony in his new recording of the complete *West Side Story* music). As one listens to this recording, with its gorgeous vocalism and its

pleasant though rather insipid tunes, one has the odd experience of thrilling boredom, or boring thrills. The fact is that in virtually all the numbers, Frank Sinatra, with his voice in its worst state of rawness and decay, would have delivered the songs more intelligently, more movingly, more in the ultimate sense of the fusion of tones with meaning music.

LUCIANO PAVAROTTI

The Neapolitan canzone is an art form in its own right, not as lofty as the art song, but not as simple in form as ordinary popular music. Its affinities are perhaps with the less pretentious music in operas. The style of these songs, with their lyrical flow, structural shapeliness, and graceful

writing for the developed voice, is quite consistent, and the repertoire owes much to a group of highly talented composers, by no means all of them from Naples. All the great Italian tenors have performed and recorded these songs, which respond beautifully to the full range of expressive devices in the voice trained in operatic style. No condescension is necessary, and no enforced joking of disparate styles: the difference between De Curtis's "Non ti scordar di me" and an aria by Puccini or Mascagni is one of degree, not of kind. Consequently the devices the singer uses to convey feeling in Italian opera are perfectly suited to these "Neapolitan" songs, where even a certain degree of exaggeration, rather tasteless in opera, is often quite acceptable.

Oddly, for a singer who has had his share of tasteless expressive exaggerations in the operatic repertoire, Luciano Pavarotti turns out to be an impeccably tasteful interpreter of this less challenging, though in no way negligible, music. His *Mamma* (London 411-959-1) is not only a compilation of lovely songs in idiomatic performance, it is also a rich treasure of authentically good singing, as good, in its way, as anything

(continued on page 33)

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(continued from page 42)
Pavarotti has done. The voice is in marvelous condition, the spirited interpretations exhibit the bel canto line and shapely phrasing of this tenor at his best, and the mannerisms that at times in his career have impeded his musicianship — the beatings, sobbings, and unnatural diction — are manifestly absent. Furthermore Pavarotti evidently enjoys this repertoire and has fun with it; he is in his element, and without distortion of his habitual technique or musical approach, he can identify with the songs and convey to the listener that sense of singer and song being one, which is the essence of truly effective singing. The arrangements by Henry Mancini are, similarly, just right.

WEST SIDE STORY
There was great anticipation when it was announced that Leonard Bernstein would for the first time be recording the entire score of *West Side Story*, his musical comedy masterpiece of some three decades before. This wonderful music, with its command of jazz and popular styles and its symphonic richness and subtlety, had been combined with the lyrics of the young Stephen Sondheim (which he has never surpassed) and the theatrically effective adaptation of *Romeo and Juliet* by Arthur Laurents to create a new kind of Broadway show, at once popular in appeal and a significant contribution to serious American music. Not an opera, *West Side Story* nevertheless had the depth and stature of many operas. It seemed appropriate, then, that at last there should be a recording of the music that made use of the foremost operatic talents of the day: Kiri Te Kanawa, José Carreras, Tatiana Troyanos, Marilyn Horne — it is the sort of cast one might expect at the Metropolitan Opera, singing *La Forza del Destino*.

Alas, the recording turned out to be a great deal in almost all respects. Its greatest success is in the extended dance sequences, where Bernstein's vital conducting and the playing of a full symphony orchestra made up of polished musicians make it evident that this music ranks with Copland's ballets (which of course it often imitates). But the composer has recorded the dances before, and just as well (though with less spectacular sound), so that what is really new in the recording is the use of full-fledged operatic voices in the chief singing roles. Of these, the only one who outdoes his predecessor on the original-cast album of decades before is Kurt Ollmann, who sings the teen-age leader of the Jets with a full sense of the idiom of the streets and of the musical comedy stage, as well as the technique of the opera singer.

The others have the technique but not the style. Kiri Te Kanawa, for example, while her vocal production is lovely, carries with her the atmosphere of a British (or New Zealandish) girls' school, with not a touch of Latin fire. She also exhibits in great

degree that mincing, precious overpraising that tends to take the life out of her operatic and Lieder performances, those inorganic sudden pianissimos that sound like a parody of Elisabeth Schwarzkopf. And what an absurd mistake to cast José Carreras as the "American" Tony, in contrast with the Puerto Rican contingent! His accent makes the whole Jets-Sharks conflict seem confused and silly; even worse, his bel canto style is fundamentally at variance with the music he is singing, giving it a tyro smoothness at the cost of the rough natural energies embodied in the character and his songs. José Carreras has never made a "one-handed catch," a phrase he sings as though it were "bell'alma innamorata." On the earlier recording, Carol Lawrence and Larry Kert of course did not have the fully developed voices and finished technique of the later Maria and Tony, but their singing demonstrated that they understood what kind of characters these were, and what kind of culture their modes of expression and feeling sprang from. They sounded like the real thing, with the dramatic immediacy and urgency that came from having actually performed in *West Side Story* on stage, where they had had to make the drama believable. Even more preposterous is the performance of Tatiana Troyanos as Anita, the brassy role made famous by Chita Rivera. Anita's music belongs to a Broadway better like Rivera, not to a refined mezzo-soprano who is continually crossing from head to chest voice, and whose attempts at dramatic interpretation make Anita sound like a subtle ironist instead of a brash, delightfully coarse comedienne. As for Marilyn Horne, who sings "Somewhere," her overripe timbre and her penchant for fluting contribute to a performance that takes all the authentic poignance out of the music.

A re-edition of the earlier recording makes one realize how extremely good, in purely musical terms, much of the earlier performance was. The orchestra was indeed a pit band, but an awfully accomplished one, and the conductor was no less than Max Goberman, taking time off from his usual repertoire of Haydn and Vivaldi. The singer of "Somewhere" was Reri Grist, then just at the beginning of a fine operatic career, and with a much surer sense of the expressive shape of that soaring melody than Marilyn Horne was to have so many years later. On the recent recording, the "Gee, Officer Krupke" number is sung — thank heavens — by musical comedy types, rather than by Sherrill Milnes, Jon Vickers, and Cesare Siepi, and it offers some of the rare moments in the Bernstein performance that are really fun. But even here the earlier version is better, more spontaneous, more raucous, more theatrical, more alive. If you want to know why *West Side Story* is such a masterpiece of its genre, you must turn to the old Columbia S2363, not to the new Deutsche Grammophon 415-253-1.

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MAKE TRACKS

City Lights

Red Suspenders

(continued from page 4)
the autonomy of the thirteen individual fire departments. The letter, signed by RFPD attorney C. Michael Cowett, asks Graves to disband the fire companies and make them subsidiaries of the RFPD, claiming that the continued independence of the thirteen fire departments has resulted in the RFPD having "no clear legal authority . . . to independently finance and administer the operations of the companies." In other words, there are too many chiefs.

And that doesn't sit well at all with the volunteers. "I've been down to all the meetings [of the RFPD's five-member board of directors], and they've always maintained they're interested in us," says Dehesa Fire Department volunteer Darlene Younker, whose husband, Dean, is chief of the twenty-two-member unit. "But when they turn around and behind our backs, see if they can disband us."

Younker admits that the main reason she and other back-country chiefs and volunteers are so "extremely shocked" by the RFPD's proposal is ego. "Under their plans," she says angrily, "there would no longer be any individual chiefs, assistant chiefs, or even badges; they also want to do away with our individual department names and simply call us 'RFPD Fire Station Number Thirteen,' in the case of our department. And that's not fair. We don't get paid for what we do, and one of our nonmonetary paychecks comes from wearing a badge and having a title and a sense of community identity. Without that, it makes you want to give up and quit. I don't know why they're doing this, but I presume it's because the district chief feels he is not getting enough cooperation from the thirteen volunteer

chiefs, and if there are no more chiefs or individual departments, he'll be the real head of the show."

Younker is not the only one who's complaining. Chief Jane Rolin of the Harrison Canyon Fire Department says, "If you're not getting paid for it, and on top of that not getting any recognition, then why bother?" And, adds Chief John Baker of the thirty-five-member Jamul Fire Department, "When we originally circulated the petitions [for the formation of the RFPD], one of the main things we said was that we would have to be able to retain our autonomy, our titles. We have a lot of pride in our departments, and by no longer giving us the title of 'chief,' it sounds like we're going to lose control of our own departments."

Fred Cox, district chief of the RFPD, referred all inquiries to Beverly Clark, the district board chairman. Clark refused comment. But attorney Cowett defends the board's action, saying the agency must assume more control over the various fire departments to insure continued smooth operations. "It's very difficult to deal with several autonomous groups," says Cowett. "Somebody has to be in charge, and you just can't have more than one chief."

—T.K.A.

Capital T

(continued from page 4)
bar owner cited," says Passante.

Neither Passante nor Strobel claims the vice squad is selectively enforcing the ordinance by citing gay bars while letting patrons at straight bars continue to play. "I presume Passante does argue that the gambling associated with pool playing is more common among straight patrons, and he claims more often play the game for sport and to occupy late hours. 'If the motive is to cut back on gambling, it's not very effective, because people bet on pinball, video games, and Trivial Pursuit,'" says Passante. The San Diego Restaurant and Tavern Association agrees and is asking its 700 members in the county to sign petitions against the ordinance.

Vice squad Lt. Jim Sing stresses that the pool-playing ordinance has been enforced as least as far back as 1967, when he served his first stint as a vice squad cop, and that enforcement was not stepped up this summer by vice officers frustrated by the council's decision to allow late-night dancing. Sing says the gambling associated with pool is a problem, and he emphasizes that the minors the ordinance aims to protect are

allowed in beer-and-wine clubs after hours.

Sing acknowledges that some gay-bar owners are disregarding the ordinance while others such as Zembal are following the law, and he says his officers will cite those lawbreakers when possible. But he says some owners have stationed guards at the front doors of their bars. "So when our officers drive up, they stop the playing and cover the tables." Still, Sing says that the owners [who have been cited] have a justifiable expectation that we'll enforce the law uniformly.

—P.K.

It's A Bird

(continued from page 4)
parasites (none was found).

Three weeks after it was discovered, the rail went back to the vet for a second operation to reposition the pin in its leg. That was September 6, and on the nineteenth another visit to the vet revealed that the bird's broken bone was healing slowly. But that same day the rail damaged its beak badly while flapping around in its cage; an infection set in, which had to be treated by rubbing antibiotic cream over the damaged section of beak. Meanwhile, the rail had become "something of an escape artist," lunging for freedom every time Faulkner opened the door of its cage. The rail escaped several times, and one evening, just as Faulkner was leaving for a party, it got out of its cage and hid behind a woodpile in her garage. Faulkner took the woodpile apart carefully, piece by piece, thinking, "Here I've got a clapper rail and a piece of wood might fall on him and squish him." Eventually Faulkner cornered the ornery rail and recaged it.

The bird's fourth visit to the vet on October 4 showed that its fractured leg was healing well, and on October 10 the pin was removed. The rail's damaged beak was improving, too. "In fact, everything was going so well that Faulkner planned to take the bird back to the Kendall/Frost preserve this week and release it. And then, Saturday morning, she went to feed the rail and found it lying dead in its cage. 'It was a real shock. I nearly fell apart,'" Faulkner recalled sadly. "The first thing you think of is, 'What did I do wrong?' How did I kill it?" Zembal noted that "I'm sure the bird was receiving the best

of care. But even with the best of care, the clapper rail is such a secretive creature by nature" that it is difficult for it to survive in captivity. Zembal insisted that "not that much information could have been gleaned from the bird" while it was still alive, adding that the recent decline of clapper rails in the stream is not due to disease or parasites but to changes in current flow that have affected the marshes where the birds nest and feed. Faulkner, however, said she gets the impression the fish and wildlife service "isn't really interested in rails" and points out that when the service learned recently that another Project Wildlife volunteer had an endangered peregrine falcon, someone was dispatched immediately to pick up the bird and take it to a captive rearing project at UC Santa Cruz. "Birds of prey [such as falcons] look so magnificent," she said. "The rails are just these brown marsh birds. . . . It's like comparing a desert pupfish with a whale." She has taken the dead rail to the county veterinarian's office for a necropsy to determine why it died, a process that could take up to two weeks. Afterward, Faulkner plans to donate the body to the Natural History Museum's collection. "For an endangered species, he seemed like such a tough little guy," she said with a sigh.

—G.S.

Glass Or Two

(continued from page 5)
the heat for closing Tug's. He places much of the blame on the city administration. "I don't care if the city gets mad at me for this," he says. "They're all in jail anyway."

Warren says the troubles began in 1981, when the city closed Ocean Front Walk after eight in the evening. Tug's, located at Mission Boulevard and Emerald Street, is one block east of Ocean Front, the street running along the beach. "When I bought the business, one of the biggest assets was all the parking on Ocean Front Walk," explains Warren. "There was a parking problem

on Ocean Front, and the way our city solved it was to close the street, which literally took away my parking. My business dropped by twenty percent." At the same time, Warren was trying to convince the city that traffic had grown intense enough on Mission Boulevard to require a traffic signal on his corner. All he had was a crosswalk, and several people had been killed trying to cross Mission Boulevard in various places. But the city instead put in a signal at Felap, two blocks south, which meant signals were on two successive corners, Garnet and Felap. Warren still can't understand this, and he says city traffic engineers agree with him that the signal should have been placed at Emerald. Next, the city wanted to contract a median strip on Mission Boulevard in front of Tug's, in order to make it safer for pedestrians to cross. But Warren opposed this because it would mean parking on Mission Boulevard would be eliminated. The median idea was dropped. "So then the city says it's liable for pedestrian accidents if the median isn't built, and they take away my crosswalk and put a chain across the corner. It's absurd!"

Warren says his loss in business due to the closing of Ocean Front Walk forced him to try to get a liquor license. But the owner of the building was resistant to the idea. Also, Warren's current lease will expire in three years, and he and the landlord were having trouble agreeing on a new lease. "I didn't have the lease, didn't have the alcohol [license], and I have employees who've been with me fourteen years. When my lease is up, I lose everything. Every day, it decreases in value." So good-bye good days, hello reality. The last day of operation is Sunday, November 10. After eight in the evening, Tug's, along with the Tug's memorabilia will be auctioned, and then the rest of the beer will be drunk and an era will end with a sad gig.

—N.M.

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The Fraud Squad

(continued from page 5)

with their husbands. The county calls these "intact families" and allows for money to be sent to homes that include the husband, wife, and children when the principal wage earner is either disabled or unemployed. Fraud enters the picture, once again, when unreported money is coming into the home. For example, Hill tells of one case that involved an Iranian student who escaped imminent deportation by marrying a local woman. After she gave birth to a child by this man, the woman applied for aid, reporting that she was living with her husband but that he had no income. However, she also listed their address as being at an exclusive apartment complex in Mission Valley where the rents were in the \$600 to \$700 range.

When Hill was sent out to investigate, he checked the rental agreement the couple had signed and found that it listed a bank account number. Hill then asked the couple if they would permit him to examine the account, and they agreed (figuring, Hill speculates, that they would get to the bank before he did). But when Hill reached the bank parking lot, he spotted the husband emerging from the building. Inside, Hill learned that the man had just withdrawn close to \$2000, and that furthermore about \$24,000 had gone through the account in the previous five or six months. Hill says the district attorney prosecuted the couple for the overpayments they received — and that the husband was even successfully deported.

The county doesn't seek to prosecute every single case in which someone has been paid more welfare money than he or she deserved. Only when the sum approaches \$2000 or when a person repeatedly attempts to defraud the system does Carol Bauer's department send the cases over to the district attorney's office for prosecution — and then the county first tries to make the offender agree voluntarily to pay the money back. But with those fifty to sixty cases per month that do reach the county courthouse, the statistics are impressive: charges are filed in at least eighty percent of them, and of those, prosecutors estimate that fewer than five percent go to trial; in the overwhelming majority of cases, the evidence against the defendants is so strong that they instead accept plea bargains that usually reduce the charges from felonies to misdemeanors and place them on probation, rather than in jail. "This

branch of the DA's office makes the taxpayers money. . . . It more than pays for itself." Doug Mooney Jr. says exultantly.

Mooney is one of the deputy district attorneys who work on the fraud cases, and he explains that the savings result from the speed with which the cases are dispatched and the fact that in ninety-eight percent of them, judges order restitution of the overpayments, which are currently average about \$3000. Unfortunately, much of the restitution that is ordered actually brings the taxpayers much less than it might appear at first glance. Mike Hill explains that even conviction of welfare fraud doesn't necessarily bar a person from reapplying for and being granted aid again, and in probably half of the cases where restitution is ordered, the money is simply deducted from the recipient's new grant amount. Even more ironically, the recipients then usually are eligible to receive a larger amount of money in food stamps. Hill says, "The concept is that we don't punish children, which is a real good thought — but it doesn't always necessarily serve justice."

"The net effect is that the taxpayers have to pay themselves back," Mooney says. The prosecutor's attitude toward welfare offenders contrasts markedly with Hill's. Whereas Hill exudes a sense of impartiality and compassion, Mooney, after seven months of prosecuting welfare fraud cases, does little to veil his philosophical and personal contempt for those who cheat. "They're baby factories," he says. Outraged, Mooney describes how one day recently an investigator went out to interview a suspected fraud perpetrator and was told at the man's residence that the fellow was on vacation in Hawaii. "I bet you haven't been to Hawaii recently," Mooney says.

Although guilty pleas are the norm in the division where Mooney works, one recent afternoon the prosecutor was glowing over a particularly satisfying such plea involving a couple named Ricardo and Bernadette Montes. Between August of 1982 and January of 1983, Bernadette had received welfare for her two children, during which time she said that her husband hadn't been living with them at their \$295-a-month, two-bedroom duplex in Golden Hill. In fact, they hadn't lived together since 1980, she stated. Investigators had obtained testimony from the neighbors, contradicting that claim, but Mooney also found court records indicating that both Ricardo and Bernadette had signed a rental agreement on the Golden Hill duplex in July of 1982, one month before

they started defrauding welfare. Moreover, Ricardo had appeared in court in January of 1983 testifying in an action in which the landlady tried to sue the couple for back rent. "Things can catch up with people," Mooney says.

That day Mooney also was savoring a less common pleasure: the recent conviction of one of the handful of welfare recipients who actually go to trial for welfare fraud. This woman, one Darlene Keehley, had received almost \$25,000 in cash and food stamps from county taxpayers between January of 1979 and July of 1983 — during which time she also was collecting more than \$21,000 from the federal government in the form of social security benefits. The collection of both was a blatant violation of the law, but as a defense, Keehley had claimed she was insane during the four-year period. After a week-long trial and testimony from two psychiatrists, a jury had required only one round of voting to reject that defense unanimously.

Mooney was also looking forward to another trial of an Oceanic resident named Tony Ray Orange. At the preliminary hearing in June, Orange had swaggared in late and had displayed "a real rocky attitude . . . like he was sure he was going to beat the system." But as that hearing had progressed, Orange's braggadocio had eroded until by the end of the proceeding he was curled up on a seat within the courtroom, weeping. He failed to show up for his next hearing but finally surrendered on August 14, protesting to the judge that he had to care for his children because their mother was in the hospital; as "proof" Orange offered up a plastic hospital identifying bracelet with the woman's name on it. When the suspicious judge called Tri-City Hospital to check up on the story, he learned that the woman had been discharged a week before the hearing that Orange had missed.

Then when the judge ordered Orange into custody, awaiting his trial, Orange protested that he needed to return home to do the housework. Mooney laughed uproariously when recalling this but soon sobered and said, "These people are flakes. They're our age and they've never held a job in their lives."

One of the county's major tools for catching existing fraud is a hotline for anonymous community tips, which operates at 560-7311. Calls come from friends, neighbors, family members, parents. "Generally it's amazing what people know about the people living around them," Hill says. Yet another source of complaints is other welfare recipients who are

legitimately receiving aid and are angered at those who are abusing the system. "The woman who's having a hard time struggling to feed her child and who sees her neighbor getting aid while her [neighbor's] husband is employed — she gets ticked off. That other person is taking money from the limited pie."

With apparent sincerity Hill says, "I believe in the welfare system." He confides that as the years have passed, the passionate liberalism he felt during his college years has been tempered, and the exposure to welfare frauds has probably exacerbated that process. But still he contends, "I don't think people object to paying aid to people who are truly needy. They object to paying aid to people who flout the system, who brag to their friends and neighbors about getting welfare when they have their husband there."

So the catching of an egregious offender is deeply satisfying, Hill says. "There are people who are really rubbing it in our faces. . . . You'll find a guy who's working for North County Transit, making two dollars an hour, and you go out to his house and he has a newer car than I do, less mileage, a twenty-five-inch color console TV set with a VCR on top and cable television. I don't have any of those things. Yet he's on welfare." Once, Hill says, he discovered a recipient living on an "estate" in Del Mar and "doing rather, rather well." When informed of a \$12,000 overpayment, this particular offender asked the county, "Would you take a check?"

Yet such obvious cases represent a very small minority, Hill asserts. Even the Del Mar estate dweller had been legitimately entitled to aid at first, but he had simply failed to inform the county when a business venture had met with dramatic success.

"Ninety-nine percent of the people who come through our front door need help at that particular time," Hill says. "Somewhere after they've been [awarded a grant] that most of the fraud really occurs." A husband reconciles with his wife and returns home. One of the family members gets a job. "Then it's a little bit more difficult to turn down \$500 a month when you're having financial problems to begin with. Most of the people who defraud us are not getting wealthy. They're just trying to pay the rent. They're trying to put clothes on their kids' backs. They're trying to make their car payment and do the best they can. . . . They just want to get that first check. And they get that first check and think, 'I just want to get one more.' It's greed."

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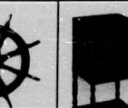











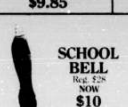






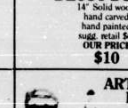
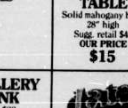




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Section 2 Events, Theater, Music, Film

When Only The Moon Rages

In the lamb white days of July, in the sun that is young once only, we strolled, green and carefree, not up Llangolb Hill or Goosegog Lane, but down the lovely and watery streets of New York. But then, as all the gardens of spring and summer were blossoming, the weather turned asid.

It was almost my thirtieth year to heaven, and in the listening summertime of the dead I whispered the truth of my joy to the rain wringing wind, which journeyed from the faraway woods, flying with time upon the high flocks to hold me green and dying, though I sang in my chains like the sea.

Under the new-made clouds and happy as the heart was long, we entered the White Horse Tavern in Greenwich Village, admiring the high room with its rich wainscoting, the dark ancient bar, the antique clocks, counters, and tiles, the sense of time past and passing. There we raised our mugs of beer, our regulars, and toasted the man from whom I plagiarized these first two paragraphs: Dylan Thomas, the greatest lyric poet of this century, who at thirty-nine, on the ninth of November, 1953, in this very tavern, fell off his bar stool and died.

Thomas was born in 1914 in Swansea, Wales. Although he spoke no Welsh (he is referred to as an Anglo-Welsh poet), his verse is imbued with the lore, poetry, witchcraft, legends, and, of course, the landscape of Wales. Thomas's best-known

(continued on page 12, col. 4)



Illustration by John Kornblum

As Is

The fact that we both grew up in cavernous Flatbush apartment buildings doesn't give me an excuse to strike up even a casual conversation with Woody Allen. Nor does the fact that we were both at the Bitter End Coffeehouse at the very same moment in history. What does unite us, though, is the Anne Hall showtime line, when he confessed to his costar his family's number one sin: buying retail. My family never committed that sin. Not only did we not buy retail, we seldom bought anything that hadn't already been used by someone else. In fact, my mother is directly responsible for the current recycling fad. How? By wrapping in was paper half a slice of leftover rye toast to be reheated (and eaten) the following morning. The impressionable age at which I witnessed this simple, unpremeditated act (which I then attributed to my mother's subconscious desire to turn her progeny into cream cheese) accounts for my present obsession of stalking secondhand goods from coast to coast and continent to continent. (Incidentally, the toast was reheated in the same 200-degree oven in which my mother's bachelor cousin ingeniously resurrected his collection of dead tennis balls, a method he claimed to have devised as a small boy in Lithuania.)

My later recollections are of the auto wrecking yards we began to haunt. There came days when, as we searched for discarded waterfowl warehouses, swap meets, and sales, church bazaar, estate auctions, flea markets, and thrift shows — all of which we combed with a mystic fervor. By the time I reached my early twenties, the passionate search for recycled goods was my greatest source of pleasure; I hunted after the used wrench and the "like-new" lawnmower. Through classified ads, disassembled car parts became mine. The acquisition of a five-piece Italian Provincial



Illustration by David Diaz

bedroom set for four dollars — including delivery — is merely one triumph in the vast archive of my discoveries.

So, while society rewards my colleagues with Calvin Kleins and patty melts at Bull-cks, I continue my annual pilgrimage to San Diego's Junior League rummage sale, and believe me, the rewards there are far greater than any to be found at Fashion Valley. Each year when I visualize the 56,000 square feet of used merchandise divided into more than twenty departments (bedding, hosiery, books, collectibles, sporting goods, toys, and more), I become intoxicated. My adoration sky-rocketed when I fantasize the discovery of a London Fog raincoat buried in a heap of ordinary jackets. The "sea" popcorn popcorn, the curling iron, and the previously owned lingerie give me goose bumps.

Each year resale junkies assemble in front of the Exhibit Hall of the Del Mar Fairgrounds on the last Friday in October, waiting to have first crack at the thousands of goodies inside. Kindred spirits arrive in trucks and campers from all over San Diego County, from south of the border, from as far away as Yuma and Santa Barbara. Naturally, I'll be camping there with my comrades next weekend, waiting our night, all of us warming our souls with tugs of generic burgundy and delicious

little vignettes that describe our common struggle to find that used pair of skates, the still-serviceable pink chenille bedspread, the handily worn marching bathrobe. Our vigil will be rewarded at 8:00 a.m., when marines from MCRD Parris up the band that heralds the opening of the gates. We'll lope into the great hall, to Santa tunes, where our manifest destiny will be fulfilled.

During the past dozen years, this forty-two-year-old tradition has been held at the Exhibit Hall of the Del Mar Fairgrounds, but its beginnings were in less spectacular surroundings. In 1944 the Junior League held its first rummage sale in the Community Center Building on Imperial Avenue, after which it was moved to the Electric Building in Balboa Park, to the Convent Plant, and to the Transcon Ballroom on Broadway. It wasn't until the early Fifties in the Mission Beach Ballroom that the Junior League began giving away parklets every hour as an incentive for shoppers to linger longer. Those were the days when San Diegans would do almost anything for a free parklet. By the following year, presale buying by members became a problem. But by 1971 and 1972, when the great event was held at the Community Concourse, everything was

(continued on page 13, col. 4)

Tabla & Kathak

The Beatles churned up an enormous wake during the seven years of their worldwide fame. One of the bits of lore left bobbing behind their rudder was a new awareness, in Europe and America, of Indian music. George Harrison first used a sitar in the song "Norwegian Wood," and by the time of Sergeant Pepper's Lonely Hearts Club Band, he and his cohorts were practicing meditation and wearing cloths as bright and decorative as festive Indian garb. They had also, merely by allowing him to associate with them, made an international star of Indian sitar virtuoso Ravi Shankar.

Suddenly, along with "mantra," the word "raga" entered our vocabulary. We may not have been sure which was the tabla and which the tambura (drum and drone, respectively), but we certainly knew the sound of Indian music when we heard it. Of course, what we heard was hopelessly

simple and unsophisticated compared to the actual music of that ancient land — as though "Chopsticks" were representative of the music of those elements. Nothing itself was distinctive and unmistakable.

The other arts of India did not benefit from contact with the Beatles, and so the word *kathak*, uttered among the uninitiated, would probably bring a response of "Geonitient." In fact, *kathak* is an ancient form of dance from the northern region of India. It is reputed to have had its beginnings at a time when the Vedas, the sacred Hindu texts, were being composed. Some 2500 years ago, and adherents to the ancient traditions, spurning the incorporation of new elements. The earliest dances were believed to be sacred communications with God, and the dancers wore only jewelry and body ornaments. Poses from some of these dances have been found represented in cave sculptures dating from 200 B.C. to A.D. 800.

The word *kathak* means "storyteller," and the stories depicted are of Hindu gods and heroes. As in the Hindu dancing

of Hawaii, gestures have narrative meanings, though not all *kathak* dances are narratives; some are simply abstract movement. The dance contains five elements. *Nritya* is translated as "rhythmic form" and expresses the joy of movement. Rhythmic patterns are established by interaction between the bells on the dancer's ankles and the accompanying drums, as well as by movements of the hands, feet, and body. *Nritya*, or "narrative expression," tells the story, incorporating facial expressions, gestures, and symbolic body movements. *Abhinaya*, "acting," is the portrayal of emotional attitudes by gesture and expression and need not be accompanied by music.

Just as a raga is a basic theme around which the music can spontaneously create his performance, so a *kathak* dance, unless depicting a specific narrative, develops through improvisation. And just as jazz musicians will toss each other melodic or rhythmic phrases, so the *kathak* dancer's feet will echo the rhythm of the accompanying *tabla*, or vice



Purnima Jha

versa. Sometimes the drummer and dancer will establish a vocal dialogue, in the manner of scat singing. If they are in a mood to challenge each other, a pleasing measure of competitive tension can result. While both performers practice individually, this seldom releases together. For a performance to develop in response to the time and setting in which it takes place.

Purnima Jha began dancing when she was three years old. Her father and tea, her Shankar Dev Jha, was one of the most renowned *kathak* dancers of his time. Her own first performance came when, at the age of four, she danced for the Dalai Lama of Tibet. Her costume included a cuff, to which are affixed 250 tiny bells, on each ankle, and her control of movement is reported to be so exquisite that she can cause a single bell to sound without disturbing the others.

Performing with Purnima Jha at Sherwood Auditorium this Sunday will be *tabla* virtuoso Zakir Hussain, who has played with leading Indian musicians — as well as with George Harrison

(continued on page 13, col. 5)

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 material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

International Folk Dancing is held tonight, Thursday, October 24, 7:30 p.m., Balboa Park Club building, Balboa Park. A second club of international folk dancers meets each Wednesday at 7 p.m., also in the Balboa Park Club. No experience or partner necessary. For details phone 569-4955 or 422-5540.

Greek Dancing will continue each Friday at 7:30 p.m. throughout October. Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Scottish Country Dancing takes place each Friday from 7 to 10 p.m. at St. James Hall, 7776 East Avenue in La Jolla. For information phone 454-5191.

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

Salsa Night is held every Friday from 9 p.m. to 2 a.m., with recorded music and salsa videos, shown on a ten-by-sixteen-foot screen, Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754 or 427-2789.

Thirtieth and Love to Dance! The 24 Karat Club hosts an evening of dance for people thirty-five and older, Saturday, October 26, 8 p.m., in the Top of the

Marina penthouse, Viscount Hotel, 1963 Harbor Island Drive, Harbor Island. 459-1592.

Indian Kathak Dancer Parvina Jha, one of that nation's most acclaimed performers, will appear on stage at the La Jolla Museum of Contemporary Art's Sherman Auditorium, Sunday, October 27. Accompanying her and performing solo on the tabla, as well will be Zakir Hussain. For further details on the 2-30 p.m. performance, see the highlight on page one of this section. For reservations phone 281-SEAT.

The San Diego Dance Club meets every Sunday, beginning classes start at 1 p.m., and dancing to live music starts at 4 p.m., Lehi's Greenhouse, 2828 Camino Del Rio South, Mission Valley. 274-3235.

Israeli Dancing taught by Yoni Einor, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk

Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 278-7064 or 488-2617.

Music

Eleventh Annual Early Music Workshop, players of recond and other early music instruments are invited to participate in a two-day workshop Friday, October 25 and Saturday, October 26. On Friday a concert by Lewis Peterman, Paula Peterson, and Duane Lakso. Thomas will be held at 7:30 p.m., in addition to the meeting. Saturday's events begin at 9 a.m. For registration information phone 222-4666 or 226-8226.

Classical Guitarists Eduardo and Raul Mendola, Tijuana musicians

who have studied with Christopher Parkening and Chris Amelino, will perform Friday, October 25, 8 p.m., room 220, Grossmont College. For details, phone the Guitar Music Shoppe at 462-6900.

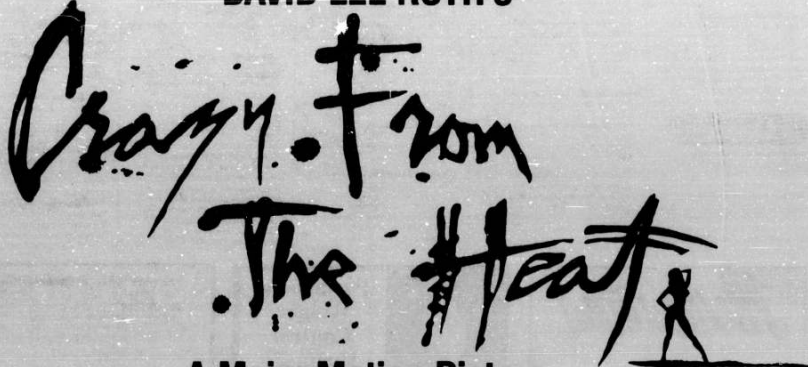
Jazz, the George Keras Jazz Quartet, with sax, bass, piano, and drums, performs Friday, October 25, 8 p.m., and the North Coast Jazz Society presents a jazz jam session Saturday, October 26, 7 p.m., both events at the BookWorks, Flower Hill Mall, Del Mar. Free. 755-3755.

The New Mexican Musical Duo Xochimilco presents a pre-Columbian concert with a variety of instruments, which includes "poetry of ancient languages based on sacred symbols, prophecies, and ceremonial centers," all in conjunction with the continuing "Opening" Shamanism show. Friday, October 25, 8 p.m., Multicultural Arts and

(continued on page 4)

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Our next dance, Friday, Nov. 8, 8 p.m., Genoa Room, Viscount Hotel

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READER'S GUIDE TO LOCAL EVENTS

(continued from page 2)
Humanities Center, 425 Market Street, downtown. For information on this and other events in the ongoing program, phone 235-8092.

Band Tournament, in what is billed as San Diego's largest band competition, twenty-four Southern California high school marching bands and drill teams (more than 3000 students) will vie for top honors; parade competition begins Saturday, October 26, noon, with the field show starting at 2:30 p.m. and continuing through 9 p.m. in the stadium of Mt. Carmel High School, one and a half miles west of Interstate 15 and Pennington Boulevard, Rancho Pennington. 487-4100 x8272 or 487-0984.

Works of English Composers Ralph Vaughan Williams, Gordon Jacob and Gustav Holst will be performed by the fifty-five member Coastal Communities Civic Band, Sunday, October 27, 7:30 p.m.,

Oak Crest Junior High School, 675 Balboa Drive, Encinitas. 942-2945.

Harpischoordist John Metz, assistant professor of music at Arizona State University, will perform works by J.S. Bach, C.P.E. Bach, Francois Couperin, George Muffat, and others, Sunday, October 27, 4 p.m., First Presbyterian Church, 2201 El Camino Real, Encinitas. 757-3560.

Chamber Works will be performed by "Upso II," featuring guitarist Fred Benedetti and about Karen Victor, Sunday, October 27, 5 p.m., St. Paul's Episcopal Church, Fifth and Pennsylvania Streets, Hillcrest. 298-7261.

Pianist Kenneth Bookstein performs a benefit recital (proceeds will enable the young artist to participate in international music competitions next year) Sunday, October 27, 7 p.m. in Sherwood Auditorium of the La Jolla Museum of Contemporary Art.

His program includes Schumann's Fantaisie, Chopin's Ballade in F Minor, J.S. Bach's Prelude and Fugue in D Minor, three movements from the Children's Corner Suite by Debussy, and more. For information on the recital, phone the La Jolla Chamber Music Society at 459-1724.

The UCSD Gospel Choir, under the direction of Glenn Jones, opens this year's "Sacred Music Series" with spirituals, sacred songs, and gospel, Sunday, October 27, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach. 755-9736.

Chamber Ensemble, the New World String Quartet, winner of the 1979 Naumburg Chamber Competition and Quartet-in-Residence at Harvard University for several years, will perform a program that includes Handel's Quartet in E-flat Major, Jmacek's

Quartet No. 2, and Beethoven's Quartet in G-sharp Major, Sunday, October 27, 7 p.m., South Beach Hall, SDSU. 265-6947.

Classical Guitarists Fred Benedetti and Eric Foster perform works by Barnes, Ponce, and Villa-Lobos, Monday, October 28, 11 a.m., as part of the "Lunchtime Concerts" series, MiraCosta College. 697-3739.

Music to Eat Lunch By, the South Market Street Jazz Trio entertains the midday crowd Monday, October 28, noon to 1 p.m. in the West Plaza food area of Seaport Village. Free, naturally. 235-6569.

"Evening of Song" solo and ensemble operatic selections will be performed by the Salerno Singers, baritone John Rags, and members of the Music Makers Club, Monday, October 28, 7:30 p.m., Plymouth Congregational Church, 2717 University Avenue, North Park. Free. 276-6067.

Obituary Elizabeth Spear, soprano Marilyn Roe, and Alan Siebert, trumpet, offer solo performances in the next program of the Pacific Chamber Ensemble featured works include Mendelssohn's Symphony No. 9 in C, Scarlatti's Sorle Spende, Mozart's Divertimento No. 1, and Copland's Quiet City, Monday, October 28, 8 p.m., Westminster Presbyterian Church, 3598 Talbot Street, Point Loma. 222-4166 or 222-4236.

The Popular Local Dixieland Jazz Band, the Chicago Six, will perform in the next "You Have Seniority" senior program, Tuesday, October 29, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 703 Prospect Street, La Jolla. 454-0267.

"Fall Chamber Music Series" the downtown library's series of chamber performances continues with a piano recital by Cynthia (continued on page 6)

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(In the El Camino Real Mall) Phone 729-4286

READER'S GUIDE

(continued from page 4)
 Darby, playing works by Beethoven, Schubert and Chopin. Tuesday, October 29, 7:30 p.m., in the library's third floor auditorium, 820 E Street, downtown. Free. 696-1927.

"The President's Own" U.S. Marine Band has San Diego for two concerts on its national tour Wednesday, October 30. You should be pleased to learn that the 145-piece ensemble travels at no expense to the taxpayer; however, this band, which was directed for twelve years by the "March King" himself, John Philip Sousa, will perform hardly any march numbers during either of its shows, which begin at 2:30 and 7:30 p.m. East County Performing Arts Center, 212 East Main Street, El Cajon. 466-4193 or 469-1478.

Film

"Blown Away" the local premiere of the first big-screen windstorm film features high-action shots, including speed tripping in Australia with a camera positioned on the sailboards and atop the masts.

boundaries; author Robbie Nash in Hawaii, and jump sequences that are said to be "punchy and material." Friday, October 25, 5:30, 7:15, and 9 p.m., Ken Cinema, 4061 Adams Avenue, Kensington. 283-5929.

"Political Film Series" the Committee for World Democracy sponsors this series, which continues with three films: "The Palestinian People Do Have Rights" (women under siege, and One On One) three films about Arab life within Israel and near its borders. The screening will be Friday, October 25, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4433 or 452-2216.

"The Razor's Edge" the "Solitary Hero of Film" series continues with the original film adaptation of Somerset Maugham's novel, starring Gregory Peck and Dorothy McGuire and shown Friday, October 25, 8 p.m., Mecca-Costa College, 1441 Mar Vista Center, Suite 100, at North Street and Stratford Court, Del Mar. 942-1152.

Museum Film, the fourth in National Geographic films, "Save the Panda," details the bear's life in the

high-altitude bamboo forests of China. The film will be shown Saturday, October 26 and Sunday, October 27, 1 and 3:30 p.m., in the auditorium of the Natural History Museum, Balboa Park. Free with museum admission. 232-1821.

"Monday Night Film Series" three films shorts, all Academy Award winners, will be featured — "Clouds of Manana," "Lenny," and "City of Gold" — along with several other classic short films. Monday, October 28, 7 p.m., third floor auditorium, San Diego Public Library, 825 F Street, downtown. Free. 236-5849.

"Windows on Your World" the series of travel films sponsored by Grossmont College continues with "Scotland Forever," Tuesday, October 29, 1:30 and 7 p.m., with each showing preceded by a performance by the Grossmont College Chorus, East County Performing Arts Center, 212 East Main Street, El Cajon. 442-2277.

"Boris Godunov" the 1954 Vera Stronova opera film, with performances by the Bolshoi Opera with Alexander Pigov in the title role, is second in the

musical. October fall series of films with "The Feminine Touch," Tuesday, October 29, 7:30 p.m. The film will be shown in Russian with English subtitles in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-0267.

"The Hades They Came," the contemporary Latin American film series, "Ventana Latina," continues with this Latin American classic, directed in 1973 by Perry Henzell and starring Regis Toomey. Friday, October 29, 7:30 p.m., room 107, Hepler Hall, SDSU. Free. 265-6685.

Library Films, the hour-long film "Grizzly," a study of the bears in the Yellowstone Park habitat, will be shown Wednesday, October 30, 1 p.m., National City Public Library, 205 East Twelfth Street, National City. Free. 474-8231.

"The Dream is Alive" a new thirty-seven minute OMNIMAX film, featuring in-flight footage of space shuttle missions (one scene shows the astronauts asleep, floating in their sleeping bags) and spectacular shots of Earth from space, continues at the Space Theater with show times at 11:40

a.m., 1, 2, 3, 5, 7, and 8 p.m. on Saturday and Sunday. There is an additional screening at 10:30 a.m., and on Mondays there is no 11:40 a.m. show. For information phone the Reuben H. Fleet Space Theater and Science Center in Balboa Park. Free. 238-1233.

Lectures

Friedrich Nietzsche is the subject of a series of philosophical lectures, sponsored by the SDSU philosophy department in commemoration of the one-hundredth anniversary of the completion of *Thus Spoke Zarathustra*. It is unfortunate that university funding regulations require the philosophy department to schedule all the lectures in the late afternoon, thus depriving many of us of the opportunity to hear some of this country's most renowned Nietzsche scholars. The series opens today, Thursday, October 24, 4:45 p.m., with UC/Riverside Professor Bernd Magnus addressing "The Dedication of the Commonplace," in Scripps

Cottage, SDSU. For information phone 265-5263.

"San Diego Harborling Nuclear Weapons," there is no time to life here than Sea World, Pades games, the Zoo, and Balboa Park, for a look at our often ignored and underpublicized military

development, and management will be discussed by Paul Engstrom, director of the warlands sanctuary, at the next open meeting of the San Diego Harborling Nuclear Weapons. Today, October 25, 7:30 p.m., in the lecture hall of the Natural History Museum, Balboa Park. Free. 291-8271.

"The Spiritual Aspect: Medicine's Missing Link," Shirley Hewitt, director of National Prevention, Inc., will speak Friday, October 25, 7:30 p.m., Great American Medical Society, 925 Stockton Drive, Mission Hills. Free. 260-1988.

"Recognition and Recovery of Memories," the Day Dugan of the San Diego Mineral and Gem Society host Bruce Wigman as he discusses his research in the field. A question and answer period will follow the talk, which is planned so that young people can ask as well as adults. Saturday, October 26, 10 a.m., Natural History Museum, Balboa Park (the west entrance). Free. 232-3821.

"Public Art in Centre City" will be discussed by CDC associate planner Beverly Schneider in a free lecture sponsored by the Downtown Information Center (located by CCLC), Saturday, October 26, 2 p.m. Reservations are required and may be made by calling 696-3215.

"How to Avoid Investment Fraud" representatives from the FBI, the IRS, and the SEC will be on hand at this public seminar to discuss fraud and how to avoid getting stung. The three-hour event, a benefit for the San Diego Community College District Foundation, will take place Tuesday, October 29, 7 p.m., in room H-117, Mesa College. For reservations phone 271-0240 or 483-3313.

"From Saturn to Chromosomes: The Space Program and Medicine," Douglas O'Hanley of

the Jet Propulsion Laboratory will speak Tuesday, October 29, 7:30 p.m., Grossman-Bachman Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park. Free. Seating is on a first come, first served basis. For a free ticket phone 238-1233 x215.

"New Views of Women" the annual lecture series continues with a discussion by Jean Brunkow of the Childcare Resource Center on "Child Care Services: Today and Tomorrow," Wednesday, October 30, 1 p.m., room 221, Hepler Hall, SDSU. Free. 265-6524.

"Jewish Thought, Life, and Values," ideologies, principles, and contemporary issues will be addressed by Rabbi Israel Weisfeld in the first lecture of the series. His talk, entitled, "American Jewry's Four Most Fears," is open to all students, free of charge. Wednesday, October 30, 7:30 p.m., College Area Branch Jewish Community Center, 4079 East Flanders Street, East San Diego. 583-6290.

"Living Writers Series," two poets, both connected with The Poetry Connection, a monthly radio poetry show in Los Angeles — Wanda Coleman and Austin Straus — will read from their works today, Thursday, October 24, 7

p.m., Casa Real, SDSU. Free. 265-5443.

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Two Comedians, Dominic Irueta, whose credits include *Thick of the Night* and *St. Elmo*, and Barry Sebel, who has toured the country with his schtick, appear today,

Thursday, October 24 through Sunday, October 27, the Comedy Show. Show times are week nights and Sunday, 9 p.m., and on weekends at 8 and 10:30 p.m. The Comedy Show is located at 916 Pearl Street, La Jolla. 454-9178.

"California Community Forum," he's not here to entertain you but to listen to your views on crime and other issues of importance. U.S. Senator Alan Cranston will make a local appearance Friday, October 25, 2:45 p.m., in the Chula Vista Public Library auditorium, 365 F Street, Chula Vista. Free.

"Theatrical Smorgasbord," a theatrical review, with satire, comedy, and song, includes Mexican, British, French, and U.S. sketches, vignettes, songs, a panel of "experts" on everything, and more. Cost members include Michael Ross, Chole Perez, Andy Andrews, and Ed Budny; the

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Singles Afterwork Parties

With No Smoking

Door prices • Wednesdays 5:00-8:30 p.m. • Free hors d'oeuvres

Meet the finest single adults

\$3 donation (or \$2 with Healthy Set card) Call for information on other parties

The Healthy Set 292-7406

In Person

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READER'S GUIDE

show continues Friday, October 25, at 7:30 p.m. and will play each Friday through October. Cross Roads Cultural Center, 1947 Thirtieth Street, Golden Hill, 234-7021.

"Three Poems." San Diego native Jane Brucker returns to town from L.A. to present a choral reading of rhyming narrative, set in a fanciful installation. Saturdays, October 26, 8 p.m., Sush Galley, 852 Eighth Avenue, downtown. 235-8466.

More Poets, as part of the continuing "Sange Nave" (New Blood) exhibit, cosponsored by the Centro Cultural de la Raza and the San Diego Historical Society, top local Chicago poets will be reading from their works. Sundays, October 27, 5 p.m., Villa Montezuma Jesse Shepard House, 1925 K Street, Golden Hill. 239-2211.

Local Post and UCSD Lecturer Paul Dresman will be reading from his works of Anglo-Welsh poet Dylan Thomas, discussing Thomas's career and influence on later poets. Sundays, October 27, 7 p.m., the Book Works, 2670 Van de La Valle, Del Mar. Fee: 755-3735.

"Newsweek" Editors and Correspondents make their own fall junkie this week, appearing in the Manchester Executive Conference Center of USD on Monday, October 28 at 7:30 p.m. Newsweek editor Michael Parker, national security correspondent John Barn, White House correspondent Tim DeFrank, business editor Eric Gelman, and San Francisco bureau chief Jerry

Lubenow will not present prepared text but will instead take questions from the audience. Reservations must be made by tomorrow, Friday, October 25; phone the World Affairs Council office at 231-0111.

Two Comics, singer, dancer, actor, and funny man, Rick Podell, and Jack Gallagher have their turn on-stage at the Improv, next Tuesday, October 29 through Sunday, November 3 at the Improv. Show times are 8:30 p.m. on week nights, 8 and 10:30 p.m. on Friday and Saturday, and 8 p.m. on Sunday. The Improv is located at 852, Corner Avenue in Pacific Beach. 483-4520.

Radio/TV

"Laurence Olivier: A Life," this two-part series traces his life through his early childhood, his marriage to Vivian Leigh and Jill Esmond, and his theatrical triumphs. Olivier himself is interviewed in both segments, and clips from his memorable works include: *Othello*, *A Long Day's Journey into Night*, *Richard III*, *Hamlet*, and *Brideshead Revisited* are included. Part one on Friday, October 25, 9 p.m. Part two on next Friday, November 1, also at 9 p.m. KPBS-TV, Channel 15.

"The French Lieutenant's Woman," Meryl Streep and Jeremy Irons star in the acclaimed film

version, adapted by Harold Pinter, of John Fowles's once-sensational novel. Saturdays, October 26, 9 p.m., and Sunday, October 27, 11 p.m., XETV, Channel 6.

"The Statue of Liberty" in an hour-long documentary, award-winning filmmaker Ken Burns traces the statue's history from its construction, presented through interviews with those who first glimpsed it, those who saw it of the Lady. The program airs Monday, October 28, 8 p.m., and repeats Friday, November 1, 10 a.m., KPBS-TV, Channel 15.

"Dracula," the original 1931 version, with Bela Lugosi and David Manners, will be broadcast Tuesday, October 29, 9:30 p.m., XETV, Channel 6.

"Ballot '85," candidates and issues appearing on the San Diego city ballot in the November general election are featured in this program, on Tuesday, October 29, 10 p.m., Seventh District candidate Jonette Kueche and Jack McCarthy answer interview questions. At 10:30 p.m., council candidates for District One, Abbe Wolbenheimer and Bill Mitchell are interviewed by San Diego County business editor for the Los Angeles Times, Bill Ritter, KPBS-TV, Channel 15.

AIDS Awareness Day is commemorated, with this exemplary effort, a six-hour, commercial-free presentation by

KSDOAM (1130) that will feature guest interviews with area physicians, health specialists, members of the school board, AIDS patients, and a representative of the AIDS Task Force. Listeners will be able to call in with questions. Wednesday, October 30, beginning at 9 a.m. For information phone 235-8136 or 281-7121.

"India Unveiled," a new, four-part series traces the turbulent history of India's thirty-five years of independence. Part one will be shown Wednesday, October 30, 6 p.m., KPBS-TV, Channel 15.

Special

Symphony Oktoberfest, the second annual Oktoberfest weekend opens with a T.G.I. Freitag beer party. Friday, October 25, from 5 p.m. to midnight on Spreckels Organ Pavilion, Balboa Park. In addition to the libations, music to dance by will be performed by the four-member band: Blaskapelle brass band from Niagara Falls, and ensembles Dean Karches will crown the Oktoberfest weekend continues with the Quarter Note Classic (see "Spores") on Saturday, October 26; also on Saturday, from 10 a.m. to midnight and Sunday, October 27, 10 a.m. to 9 p.m., festivities continue, with food, dancing, singing, more music, and competitions (dance contests, log-

sawing tournaments), and more, again at the organ pavilion. For more information phone 699-4200.

Flora of Presidio Park will be explored in a two-hour walk, sponsored by Offshore Botanical Tour, Friday, October 25 and Saturday, October 26, 9:30 a.m. Details at 297-0289.

Junior League Rummage Sale, for forty-two years the organization has sponsored this assemblage of "quality" used goods, displayed in twenty departments that spread over the 56,000-square-foot Exhibition Hall of the Del Mar Fairgrounds. The sale opens Saturday, October 26 at 8 a.m., on Sunday, October 27, shopping hours are from 10 a.m. to 4 p.m. For information phone 234-2253.

"Heart-A-Fair" on Saturday, October 26, beginning at 9 a.m., and continuing until 5 p.m., local cardiologists and nurses will be on hand at a free cardiac health fair to answer questions and dispense information. Look for these big-hearted specialists at the War Memorial Building in Balboa Park. For information phone 291-7454.

Walks through the Tidal Creeks, Mud Flats, and Salt Marshes of the Tijuana River National Estuarine Sanctuary are conducted every Saturday at 9 a.m. Meet at the south end of Fifth Avenue and I Street in Imperial Beach. 237-6766.

Postcard and Paper Collectibles are on display at the two-day show, more than one million cards,

TO LOCAL EVENTS

baseball cards, old valentines, movie memorabilia, magazines, and other vintage scrap will be available Saturday, October 26 and Sunday, October 27, 10 a.m. to 6 p.m., Scottish Rite Temple, 1895 Camino Del Rio South, Mission Valley. 749-1048.

Art and Photo Show, the second annual exhibit at Quail Botanical Gardens will be held Saturday, October 26 and Sunday, October 27, from 10 a.m. to 4 p.m. each day. For information phone 753-9284 or 729-2524.

"Prestige and High Performance Motorcar Show," want to get your hands on the latest in high performance cars? Then come to the show on Saturday, October 26, 10 a.m. to 5 p.m., some twenty-five new Ferraris, Daimlers, Lotuses, Jaguars, and other expensive toys will be displayed in this car show at the Falls Motel and Tennis Resort, 2001 South Highway 95 in Fallbrook.

Tickets to the show are on sale at the Fallbrook Library, which will receive the proceeds of the benefit. For more details phone 565-5100.

Plant and Paper Collectibles are on display at the two-day show, more than one million cards,

Poster Competition, the second annual poster design competition, where the theme is "Neighborhoods Preserving the Past, Building the Future," is open to amateur and professional artists and sponsored by the San Diego Housing Commission and the Mayor's Neighborhood Advisory Committee. The competition ends November 1. For details phone 231-9400.

Logo Competition, the winner of this contest, after having created a new black ink logo for Palomar College, receives \$500 and an introduction to the college's board of trustees. Thrill! For contest regulations phone 744-1150 or 727-7529 x2150. The deadline for entry is January 17, 1986.

Halloween, events this year include the twelfth annual "Haunted Museum," which continues nightly Friday, October 25 through next Thursday, October 31, from 6:30 to 9 p.m., and whose theme is "Midnight Madness." Such ghoulish entries as the Bat Creature, the Mad Doctor, the Mummy, Dracula, and the scene setting of Stonehenge will all be found at the San Diego Museum of Man in Balboa Park (219-2001). The "Screen in the Dark" haunted house and carnival at Gracie Grove Center will also operate from Friday through next Thursday, with hours from 5:30 to 10 p.m. nightly. For information phone 585-7100. The Star of India on the Embarcadero, downtown, has its own cast of ghouls who will be open for trick seekers Friday through Wednesday.

October 30. Free shuttle buses are available to transport these foods from the San Diego Museum of Man to the Mission Valley Shopping Center parking lot, next to the May Company. "Dark Castle," a 5,000-square-foot haunted house beckons the dauntless to venture through its twenty-eight rooms of horror and down its forty-foot slide of terror. It continues nightly, tonight, Thursday, October 24 through Halloween night, 6 to 10 p.m. (400-1680). Two events for divers are planned: on Saturday, October 26 at 10 a.m., Ocean Enterprises dive shops sponsor an underwater pumpkin carving contest at La Jolla Shores, which will be broadcast over KPMB-FM. For registration information phone 942-3677, and on Sunday, October 27, from 1 to 4 p.m. in Bonita Cove, divers will be doing much the same thing under the spotlight of TV cameras (for both competitions, bring your own pumpkin). Registration information is available at 693-3483. Still more activities are planned for Friday, October 25 from 11 a.m. to 5 p.m., when the Association for Retarded Citizens hosts a Halloween carnival for young and old, featuring game and food booths, clowns, and drawings. 5995 Ariviera Avenue, Clairemonte (278-1320). A "Why Should the Kids Have All the Fun?" party is planned for Saturday, October 26, beginning at 7 p.m., with instructions from a very favorite painting, Archaean Music and Arts Library, 1008 Wall Street, La Jolla (454-5872). That

same evening, at 8 p.m., a Halloween ball, sponsored by the Bowers Theatre, will feature costume telenovelas, theatrical performances, games, and musical entertainment, held at First Interstate Bank, 401 B Street, downtown. For advance reservations phone the Bowers at 231-4088. On Saturday at 8:30 p.m., a Halloween fundraiser and costume party entitled "Spook da Nuts" is planned by the Alliance for Survival, 2225 Pine Street, San Diego. Details at 275-1162. On Halloween night, Thursday, October 31, a multimedia fest, sponsored by RAD Productions, radio station KCR, and Gallery 536, will feature videos, live bands, and haughty dancing at Greenwich Village West, downtown in the Galtway Quarter (233-4925 or 232-8052). Next Friday, November 1, will see the eighth annual Baga California Halloween and Day of the Dead party at the Rosarito Beach Hotel, included are a Mexican buffet dinner, costume party, folklorico ball show, and fortune telling (child care arrangements may be made through the hotel). For information on party or party/overnight accommodations, phone 702-612-1126 or 702-612-1106 or 1-706-612-1126.

Scuba Refresher Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7294 Mutamar Road, San Diego. Free. 578-1483.

Roller Derby, the Northern Devils and the Eastern War Chiefs take on the world-champion Los Angeles Thrills in a triple-header. Saturday, October 26, 7:30 p.m., San Diego Sports Arena. 226-8211.

Classic Kid Classic: Halloween 8K and Two-Mile Fun Run, more than 2000 runners, including local heroes Tom and Lita Los, are expected to turn out (and turn out in costume) for this event on a certified course around Lake Miramar. Sunday, October 27, 7:30 a.m. For specific details and registration information phone 484-5228.

Darts, the competition, with men's and women's heats and blind practice at the Federal Building in Balboa Park. Beginners are

welcome. For information phone 293-3480.

Fourth Annual Quarter Note Classic, which features a 10K run (starting at 7:45 a.m.), a musical walk (8 a.m.), a bicycle ride (7:30 a.m.), and a wheelchair race (8 a.m.)—all through Balboa Park, will be held Saturday, October 26, sponsored by the symphony. All start from Spreckels Organ Pavilion; a concert by the orchestra follows the Quarter Note Classic. For registration information phone 699-4200.

Scuba Refresher Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7294 Mutamar Road, San Diego. Free. 578-1483.

Roller Derby, the Northern Devils and the Eastern War Chiefs take on the world-champion Los Angeles Thrills in a triple-header. Saturday, October 26, 7:30 p.m., San Diego Sports Arena. 226-8211.

Classic Kid Classic: Halloween 8K and Two-Mile Fun Run, more than 2000 runners, including local heroes Tom and Lita Los, are expected to turn out (and turn out in costume) for this event on a certified course around Lake Miramar. Sunday, October 27, 7:30 a.m. For specific details and registration information phone 484-5228.

Darts, the competition, with men's and women's heats and blind practice at the Federal Building in Balboa Park. Beginners are

(continued on page 10)

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"God told me He's looking for a new image . . ."

God's had an image problem ever since the days of the Old Testament. Interpreted by man as a man, justice, and truthful tale. He seemed to display few of the Christian characteristics ennobled by His son at a year's end.

More recently in some circles, God has been viewed as a metaphysical magnetism in the sky, with little of the manhood or power that were the good qualities of His Old Testament image. In the depths of our hearts, we know that none of that is true. Our Father is a kind, loving and gentle God who will love us to the very end of our suffering and will lead us to a better world.

St. John's is an evangelist and a teacher who, through this truth, will lead us to a better world and experience the same in community and family that this kind of truth brings.

... I'm working on it.
—Leonardo T. Radomile

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READER'S GUIDE

LASERIUM PRESENTS



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(continued from page 9)
dow doubles, will be held Sunday, October 27, beginning at noon. Most of the 1,047 San Diego Mission Road. San Diego. For details phone 561-0060.

Frisbee, the International Flying Disk Association hosts a series of Frisbee workshops every Sunday, 4 p.m., at La Jolla Cove Park, La Jolla. Free. 273-1441.

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

Volleyball, the USA men's and women's volleyball teams, gold and silver medalists in the Los Angeles games, have open practices (they're open to the public) daily, Monday through Friday, from 8 to 11 a.m., in Balboa Park's Federal Building. Of course, the team travels, too, so be advised to call 692-4162 to confirm practice times. Free, naturally.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-2920.

For Kids

Puppet Shows, Marie Hitchcock, San Diego's official "Puppet Lady," presents a special Halloween program, Spooky Songs; children are invited to wear masks and costumes to the performance. Friday, October 25, 10:30 a.m., Saturday, October 26 and Sunday, October 27, 11 a.m. and 1 and 2:30 p.m., in the Puppet Theater, Presidents Way, Balboa Park. 466-1128.

"The Adventures of Nyrina the Sprite" and "Time Cat" part two of the saga will be presented by the Saturday Play Company. Saturday, October 26, 11 a.m.; a special Halloween party, with songs and games, is scheduled for next Thursday, October 31, 7 p.m., Marquis Public Theater, 3717 India Street, San Diego. For reservations phone 236-4092.

"Bump in the Night," the Natural History Museum sponsors a two-hour class for first and second graders, designed to acquaint them with owl, bat, and coyote. Sunday, October 27, 10 a.m.; this is a parent-participation class held in the museum auditorium in Balboa Park. For registration information phone 232-3821 x203.

"Pumpkin Patch Kids: Children's Story Hour and Super Snacks," on Wednesday, October 30, from 2 to 3 p.m., Linda Gilstrap will share ideas and samples of Halloween treats at the Health Information Center of Bay Hospital Medical Center, 1180 Third Avenue, Chula Vista. For reservations phone 423-0820.

Halloween, our preliminary list of children's activities includes the following: for starters, free reflective tape for costumes and leaflets on Halloween safety tips will be provided by the Allergy and Immunology Medical Group, which has locations in Vista (941-4444), Escondido (489-5555), Poway (484-1206), and El Cajon (579-0031), also, with an art or safety, Scripps Clinic in La Jolla and in Rancho Bernardo offers a variety of those bags of candy on Halloween night, from 5:30 p.m. to 8 p.m. and on Friday, November 1, 9 a.m. to 5 p.m. Check with other area hospitals and clinics for similar services.

The third annual Halloween carnival at the Pacific Beach Recreation Center will take place Friday, October 25, 6 p.m., and Saturday, October 26, 1 to 7 p.m., featuring live entertainment, food and games, a costume parade, and poster contest, 1405 Diamond Street, Pacific Beach (722-4812 or 569-5968). A Halloween carnival will be sponsored by Louisa May Alcott Elementary School on Saturday, October 26 from 1 to 5 p.m. The school is located at 4680 Hidalgo Avenue, Clairemont. For details phone 273-1415. Also on Saturday, from 9 a.m. to 2 p.m., Physicians and Surgeons Hospital sponsors a "Children's Halloween Health Fair and Carnival." Kids are invited to participate in free health screening (including vision and hearing tests), to obtain information on how to celebrate a safe Halloween, and to join in the numerous holiday games and activities, which include a visit with the Great Pumpkin, a costume parade, and drawing contests. Events take place at the hospital's Ambulatory Care Clinic, 446 Twenty-ninth Street, San Diego (234-1441 x403).

Continuing the Saturday list, the La Mesa Department of Parks and Recreation hosts a haunted house and Halloween center, featuring storytelling, film, face painting, and, of course, the haunted house. Saturday, October 26 and Sunday, October 27, 1 to 5 p.m., and next Thursday, October 31, 5 to 9 p.m., La Mesa Springs, on La Mesa Boulevard and University Avenue, La Mesa (469-6606). On Sunday, October 27 at 1 p.m. a one-hour Halloween show and costume contest will be held, featuring

Kazoos the Mime, Seaport Village. Costumes will be judged in three categories. For details phone 235-6569. Next Thursday, October 31, from 4 to 8 p.m., the City Heights Recreation Center hosts its own carnival, with a haunted house, game booths, and a Trick or Treat, 3777 Fourth Street, for information phone 283-2374. The West Whittman Elementary School PTA is sponsoring another carnival, also next Thursday, from 4 to 8 p.m., more than 1000 people are expected to wander through the haunted house, game and food booths, or enjoy pony rides. The school is located at 4050 Appleton Street, Clairemont. For details phone 273-2700. College Grove Center (at Highway 94 and College Avenue) invites children to trick or treat at the mall next Thursday from 4 to 8 p.m.; events will include a costume contest and trick or treat parade. Call 583-7100 for a schedule of events. That same day, from 5:30 to 8 p.m., children are invited to come from store to store in a trick or treat parade by the Lumberyard merchants, scary music, games, and a costume parade (7 p.m.) are featured at the Encinitas mall, 937 First Avenue. For details phone 587-0070.

In addition, a children's concert of ghost stories and eerie songs, followed by a Halloween parade through Golden Hills, is planned for Thursday, October 31, beginning at 5:30 p.m., sponsored by the Gross River Cultural Center, 1947 Thirtieth Street, Golden Hills (232-5029). And on Halloween again, at 6:30 p.m., both the Rancho Encinitas (5632) and the Rancho Santa Fe (944 Regal Road, Encinitas) convalescent hospitals open their doors to preschoolers and grade school children for parties. Both facilities plan to run films, have haunted houses, contests, and door-to-door trick or treating. Parents must accompany. For details about the parties, which include costume parades, and drawing contests, phone 485-5151 or 944-0331. And more safe Halloween treating is offered by the eighty-five merchants of La Jolla Village Square, on La Jolla Village, Halloween from 6:30 to 8 p.m. For information phone 455-7550.

Galleries

"Passion and Precision: The Photographer and Grand Prix Racing," from more than one hundred photographs, tracing the history of the sport from its beginnings in 1904 to current action-packed

TO LOCAL EVENTS

color shots, are in a new show at the San Diego Hall of Champions in Balboa Park. The museum, open Monday through Saturday 10 a.m. to 4:30 p.m., and on Sundays from noon to 5 p.m., can be reached for information at 234-2544.

Paintings by Walter Wojtyla are featured in a two-day exhibition at the Alvarado Arts and Sciences Center, 610 Alvarado Court, Del Mar, Friday, October 25 and Saturday, October 26. A black-tie (optional) reception for the artist will be held Friday from 6 to 11 p.m. 582-2581.

Paintings on Shaped Canvases by Santa Barbara artist Michael Irwin go on view with an opening reception, Friday, October 25, 6 p.m., Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 544-0203.

"Photos A la Carte," local food photographs, including Roni Gallego, John Jendelkamp, and Cynthia Sabanski will be represented in this exhibition, which opens with a reception Friday, October 25, 6:30 p.m., and continues through December, Gallery 5, La Mesa (581 Fifth Avenue, Hillcrest, 296-0119).

"Available Visions," Craig Fuller's woven works and textile constructions remain on view, Grossmont College Art Gallery, Grossmont College, El Cajon. 465-1700 x163.

Fourteen Important Sculptures by Auguste Rodin are on view through October 26, on loan from the Rodin Museum in Paris, at Tenside Gallery, 820 Prospect Street, La Jolla. 454-3691.

Mixed-Media Jewelry and Ceramics and Plastic Arts by twelve artists are featured in an exhibit that continues through October 26, Gallery Eight, 2464 Grand Avenue, La Jolla. 454-9781.

"Life outside the Law," Elizabeth Siroch's photograph installation, documenting an illegal settlement of Mexican workers in Solana Beach, remains on view through October 26, South Coast Gallery, 451 Eighth Avenue, downtown. 235-8466.

"The Magic of Oaxaca," contemporary Mexican art works are on exhibit through October 26, Acevedo Gallery, 4010 Goldfinch, Mission Hills. 296-6746.

"Of the Human Spirit," works by Jose Cerveras, Zorco Guerrero, Domingos Ullao, Guillermo Acevedo, Silvia Fr. Ramos Noriega, and others are featured

through October 27 in a new gallery, the Art Center Gallery, located at 939 Sixteenth Street, downtown. 232-3382.

"Struck to the Desk," art works by the faculty of Southwestern College are on exhibit through October 27 in the campus art gallery, Southwestern College is located at 900 West Lakes Road, Chula Vista. 421-6700.

New Works by Paul Krotter are on exhibit through October 31, Pura Amade Gallery, 660 Ninth Avenue, downtown. 233-9242.

"Those Xeroxes Are Not Just Copies," J.P. Wenger takes photocopies, paints them, makes collages of them, employs multiple-generation copier derivations, and more in his works, which are shown through October 31, Seewald Gallery, 1114 North Highway 101, Lucasville. 942-5671.

"Modern Romance," photographic works by David Leventhal remain on view through November 1, Founden Gallery, USD.

"Amaditi 1985," the Zulu expression for "spirit of our ancestors" was chosen as the title for an exhibit of works by four South African artists, which remain on view through November 1, Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2396.

"Zam Zam Zam," ritual masks created by El Zanco Zanco (actually, the masks have contemporary designs on them) remain on exhibit through November 1, Acevedo Gallery, 4010 Goldfinch, Mission Hills. 296-6746.

"Roadscapes," paintings and drawings by Allan Morrow remain on exhibit through November 2, Rogue Graphics, 3805 Ray Street, North Park. 298-8929.

"Allusions/Illusions," hand-painted silk kimonos by Cansyn Clark Bush and jewelry by Jay Whaley remain on exhibit through November 2, San Diego UCC Crafts Center/Grove Gallery, UCSD.

Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 452-2637.

"Paul Beach: A Retrospective," works of the former chair of the UCSD art department remain on view through November 3, Mandeville Gallery, UCSD.

Gallery hours are Tuesday through Sunday, noon to 5 p.m. 452-2864.

The San Diego Water Color Society will exhibit members' works at Dana Gallery II, through November 5; Dana Gallery is located at 11501 Rancho Bernardo Road, Rancho Bernardo. 485-8888.

Paintings, Sculpture, Poems, and Texts by thirteen Vietnam veterans are on view through November 5, USU's Walter Library. Some of the featured artists are Jim Rasch, Tim Hermen, Enos de Thibault, Alvin Morrow, Stanislaus Somrak, Chris Owens, Bill Fisher, Bill Douglas, Richard De Rossett, and the late Jack Katz. USU is located at 10455 Pomeroy Road, Miramar. 691-4639.

"Christopher Gerlach: Recent California Paintings," still lifes, landscapes, and interiors done in oil remain on view through November 8, Orr's Gallery, 1222 Fourth Avenue, downtown. For information phone 234-4765.

Two Shows, "Arrows, Darts, and Targets" and "Source Work" feature the art works of Jay Lawrence and Judith Nicolaides, continuing through November 9, Spectrum Gallery, open Wednesday through Saturday, is located at 744 G Street, downtown. 232-0743.

"Tempson - Martensson," rare earthware jars from China, dating from the Twelfth to the Eighteenth centuries, remain on view, Rudolf Geismann Oriental Carpet Gallery, 2317 India Street, downtown. This exhibit of the jars, ranging in size from one foot to four feet in height, is the first of its kind in Southern California and will continue through November 9. 231-2682.

"East Coast/West Coast" acrylic paintings by Montgomery Rauch remain on view through November 9, Kensington Gallery, 4112 1/2 Adams Avenue, Kensington. 281-3047.

Sculpture Exhibition, the Sculptors' Guild of San Diego will exhibit members' works until Tuesday, November 12, studio 36, Spanish Village, Balboa Park. For details phone 297-2429.

"Fine Works" more than one hundred works in various media made by such artists as Iolo Scanga, Arline Fisch, Helen Shirk, Joan Austin, Vivian Leigh Vaughan, and others continue on view through November 15. Also on view in the gallery is a smaller exhibition entitled "Architecture: Continuing Dialogue," a grouping of architectural models, drawings, collages, and statements prepared by various local architects and firms, International Gallery, 643 G Street, downtown. 235-8255.

Faculty Exhibition, the San Diego Mesa College art department faculty sponsors its annual show, continuing through November 15, 1988.

(continued on page 12)

UC CHAMBER San Diego MUSIC SERIES

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San Diego Symphony

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ALABAMA/ MERLE HAGGARD
Nov. 21, 8:00 p.m.

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READER'S GUIDE

(continued from page 11)

the campus galleries, 7250 Mesa College Drive, Kearns Mesa 92037 or 562-2829.

Stage-Related Sculpture by Robert Rabin will be exhibited through November 15 in the museum galleries, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 92037.

"Sangre Nueva," seven emerging Chicano artists — Greg Marquez, Pablo Pimentel, Daniel James, Daniel Ruiz, Rebecca Kock, Carlos Espinoza, and Aaron Carlson — will be represented in this exhibition of photographs, poster graphics, murals, stained glass, and velvet "tourist art," an view through November 17, Villa Montecarlo, 1925 K Street, Golden Hill 92021.

"Progressive Collecting," mainstream and seminal artists such as Cindy Sherman, James Casale, by Ann Cullen, Sherry Levine, Frank Marino, Richard Prince, and others are represented in this photographic exhibition, which continues through November 23. Photography Gallery, 7468 Grand Avenue, La Jolla. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m. 459-1822.

"Openings," shamanistic images, dreams, and visions depicting "a synthesis of psychology and the symbolic sphere of alchemy" are in the works on view through November 18 at the Multicultural Arts and Humanities Galleries, 425 Market Street, downtown. Lectures and other events are

scheduled throughout the show's run. For details phone 235-8292.

"Celebrate the Spirit," a contemporary native American art exhibit featuring such Indian artists as R. C. Lorman, Fritz Scholder, Amado Pava, Pablo Velasco, and others, continues through November 30, Marlow Cultural Center, 247 South Kalmia, Escondido 92025.

Recent Serigraphs by Mario Uribe remain on view through November 30, Galeria Dimensiones Continuas, located in Tintana on Avenida Paseo de los Heros, adjacent to Club O'H 582-2581.

"Highlights Aspects of the Collection," more than 150 photographs by such artists as Ansel Adams, Edward Steichen,

Gray Wainwright, Robert Donatelli, and others are included in this show, which runs through December 8, Museum of Photographic Arts, Balboa Park 239-5262.

"Paper Innovations," ancient and modern works in paper from the museum's permanent collection, representing the art from such countries as Egypt, China, India, England, and Europe, remain on view through January 19, 1986, Mingqi International Museum of World Folk Art, 4475 La Jolla Village Drive, La Jolla 92037.

The Moon Rages

(continued from page 11)
and best-loved work, Under Milk

Wood — "a play for voices," as he called it — is a humorous, haunting, dithyrambic journey through one spring day in the life of a small Welsh seaport. Through the mingled voices of the town's eccentric, endearing inhabitants, the poet shows us "the movements and countries and mazes and colours and disays and rainbows and tunes and wishes and flight and fall and despairs and big seas of their dreams."

Thomas's formal education ended when, at age seventeen, he left school to become a journalist. The "polyphonic Welshman" worked as a newspaper reporter, a documentary film scriptwriter, a

TO LOCAL EVENTS

hack writer, a factotum, and as an actor, when such work presented itself. His remarkably flexible, resonant voice eventually gained him a regular position reading his own and other poets' works on the BRC's Third Programme. This exposure, coupled with the acclaim for *Eighteen Poems* (1974), *Twenty-five Poems* (1976), *The Map of Love and The World I Breathe* (1979), and *Deaths and Entrances* (1984), led to three tours of universities in the United States in the early Fifties — and a priceless set of recordings published by Caedmon.

Thomas acquired quite a reputation in the U.S., both on account of his poetry and because of his heavy drinking, which eventually killed him. "The proprietor of Caedmon," says the blurb to his *Complete Recorded Poetry*, "were, in January of 1952, apparently the only two graduate students in New York who had never been at a party with Dylan Thomas."

In one of the biographical selections that local poet and

UCSD lecturer Paul Dresman will read next Sunday, October 27, at the BookWorks in Del Mar, Thomas goes to Harvard to give a reading. After mesmerizing the audience, in a typical display of the gross irreverence for which he was renowned, Thomas gets tanked-up at the reception and bowls obscenities at all the mortified stuffed shirts.

"Harvard wasn't ready for Dylan Thomas," says Dresman. "Aside from a steady diet of drink, Thomas's regimen, according to Dresman, was to write two lines of verse a day, around which he would afterwards free-associate until he found himself developing a theme or on the verge of a coherent poem. Though some may quibble about its sentimentality, its self-indulgence, its incantatory alliteration, Dylan Thomas is one of the most glorious lyric poets and latest prose ever written in English. The startling imagery, immortal themes and rich, cascading rhythms are

unquestionably the work of a major poet, perhaps a genius. This was formally acknowledged some years ago when a plaque honoring Thomas was installed in the Pier's Corner of Westminster Abbey.

Dresman will combine anecdotal readings with selections from *Under Milk Wood*, a parody of T.S. Eliot's poetry written with John Davenport; and a dozen poems, including "Lament," "Fern Hill," "And Death Shall Have No Dominion," and the uncharacteristically terse but utterly exquisite "In My Craft or Sullen Art." Exercised in the still night When only the moon rises And the looms lie about With all their grief in their arms, I labor by singing light Not for ambition or bread Or the strut and trade of charms On the ivory stages But for the common wages Of their most secret heart. For the common wages of your most secret heart, Mr. Dresman will deliver his reading and talk on Dylan Thomas at 7:00 p.m.,

Sunday, October 27 at the BookWorks, 2670 Via de la Valle, Del Mar. Admission is free. For more information you may call the BookWorks at 755-3715.

— Charles Elster

As Is

(continued from page 11)
running smoothly. This year at 11:00 a.m. on Saturday, October 26, two secondhand cars (a '78 Buick and a '73 Pontiac), three used motorcycles, two sea-tested boats, and a player piano will be auctioned. Although the Exhibit Hall closes at 4:00 p.m., it reopens on Sunday morning at 10:00 a.m., when Saturday's leftovers are marked down half-price. At 2:00 p.m. the doors slam shut, and what's left is donated to St. Vincent de Paul.

If he weren't such a confirmed California-phobe, Woody Allen would be at the fairgrounds too, searching for a secondhand

70mm camera, some well-worn candicans, and perhaps an oversized variation of "Eureka!" for his new screenplay. I'd side up to him and casually make a few suggestions, after which he'd boldly suggest that I disappear. And I would — right back among the racks and counters filled with treasures just waiting to be unearthed.

— Sue Garcon

Tabla

(continued from page 11)
— and who will present a tabla solo, in addition to providing accompaniment to the dance. Two other musicians also will take part. This table and kashak dance concert will be held in Sherwood Auditorium at the La Jolla Museum of Contemporary Art, 700 Prospect Street in La Jolla, this Sunday, October 27, at 2:30 p.m. For ticket information call Telesat at 283-5847.

— Brian Stuart

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jeff Smith, Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always subject to change and to the whims of the theater. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ANNIE
For the first show of its thirty-eighth season, the San Diego Junior Theatre is offering the popular

musical based on the comic strip character Little Orphan Annie. In the musical — written by Thomas Meehan, with music by Charles Strouse and lyrics by Martin Charnin — the orphan meets the fabulously rich Daddy Warbucks, under whose auspices she enters the services of Edie Hoover to find her real parents. Pat Russell directs the production. (Sm.)
Casa del Prado Theatre, Balboa Park, through November 3. Friday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-8355.

ANTIGONE '85
The San Diego City College Theatre Wing is staging an updated version of the classic Greek tragedy. Adapted by Jean Anouilh. Antigone — is a political morality play depicting the tragic results of interfamily conflict. Ellen McConnell is Antigone. Ian Duckert is Creon. Other members of the cast include Eddie Nedder, Larry Punch, Sylvia Baer, Patricia Rytzy, Joseph Donovan, Julia Lueders, Chris Byrnes, Cort Huckabone, and Bryan Huckabone. James McCarthy is the scenic designer. Robert

Northing the lighting designer, and Anne Armata the costume designer. (Sm.)
San Diego City College Theatre, Thursday, October 24 through Saturday, October 27, 28 and 29. Friday at 8:00 p.m. Saturday, Sunday and 2:00 p.m.

BEFORE I GOT MY EYE PUT OUT
The South Coast Repertory Theatre is staging the world premiere of Timothy Mason's new drama, which examines the situation of an American couple caught up in military struggles in the Caribbean. David Ennos directs it.
Production. Cast members include: Pamela Dunlop, Rick Nahara, Mark Del Castillo, Moscar, James Olson, and Timothy Shelton. Cliff Faulkner is the scenic designer. Barbara Cox is the costume designer, and Cameron Harvey the lighting designer. (Sm.)
South Coast Repertory Theatre, Mainstage, through November 24. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:30 p.m.

BLUE WINDOW
Craig Lucas's play is a slight, touching, humane piece with pretensions to avant-garde. It is about seven people in New York, all apparently in their early thirties, all connected with the upper middle class or the class of artists, all fighting loneliness. The plot device that brings them together is a party, and the action consists entirely of casual conversation before, during, and after that event. The interest lies in the characters, who, while engaging and true to life, are in many cases tedious and bland, and in the theme, our essential loneliness and our attempts to overcome that loneliness in relationships. The SCR Second Stage production features splendid acting and is well directed by Norman René. The play itself is not as theatrically exciting as the

author's *Rockies*, which SCR staged so brilliantly last season, but it does have some useful things to tell us about the lives we are all trying to lead. (Sa.)
South Coast Repertory Theatre, Second Stage, Thursday, October 27, 28 and 29. Friday at 8:00 p.m. Saturday, Sunday and 2:00 p.m.

BOESMAN AND LENA
Reviewed this issue.
Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego (Highway 805 to Imperial Avenue, exit, through November 10. Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.)

BULLSHOOT DRUMMOND
The Pato Playhouse is staging the popular "satire reminder" that recalls Ronald Coleman as the irrepressible, weekly detective Bulldog Drummond. Dee Kelly directs the show, which was conceived originally by the Low Moan Spectacular, a British theatre troupe. Members of the cast include R. Sheldon Boyce (as Drummond), Roger Lewis, Anne Allen, Holly Mike Poccia, and Peggy Schneider. (Sm.)
Pato Playhouse, through November 10. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE COMEDY OF ERRORS
The San Diego State University presents an innovative version of Shakespeare's comedy that will use modern comic techniques and an original musical score with songs ranging from Broadway to rap style. Mark Owen directs the production. Members of the cast include Sean O'Kear, Ed Como, Michael Collins, Darren Kahan, Erin Kelly, Wilona McNeil, Helene Cohen, Pat Lathrop, Michael Detroit, Sean Leonard, Scott Hale, Mark Samuel, and Richard Jenks. Vladan Zelenkauskas is the scenic designer. James Roth

and Zelenkauskas the lighting designers, and Sue Milton the costume designer. Mark Elliot has composed and arranged the musical score. (Sm.)
Main Stage Theatre, SDSU, Friday, October 25 through Saturday, October 26, and Sunday, October 27 through Saturday, October 29. Friday at 8:00 p.m. Saturday, Sunday at 2:00 p.m.

DAMES AT SEA
The Fiesta Dinner Theatre is offering the popular musical comedy by George Harnish and Robin Miller, with music by Jim Wise, that spoils the old Ruby Keeler and Dick Powell movies. A young woman lands a role in a Broadway musical with a radical theme. A young man, from the same musical, is writing songs for the show. And Monica, the star, has one eye on the man and the other on his songs. She plans to steal both. The Killeen directs this spoof of the musical extravaganzas of the 1930s, and Dee Ann Johnson is the choreographer. (Sm.)
Fiesta Dinner Theatre, through October 27. Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet

luncheon at noon, curtain at 1:15 p.m.
FIDDLER ON THE ROOF
The Lamb's Players Theatre presents the popular musical about the village of Shtetl, Sholem Aleichem by Jerry Robbins (music), Sheldon Harnick (lyrics), and Joseph Stein (book). October 25 through Saturday, October 26, and Sunday, October 27 through Saturday, October 29. Friday at 8:00 p.m. Saturday, Sunday at 2:00 p.m.

GREAT TUNA
Basically a series of satirical television skits, such as you might see on *Saturday Night Live*. *Greater Tuna* is worth going to for the virtuoso performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Authors Jason Williams, Joe Seaks, and Ed Howard merely aim to entertain in this

evocation of a fictitious Texas townlet, and they do that, but at the price of keeping everything on the most superficial level. The actors, however, are terrific, and their routine as announcers for the Tuna, Texas radio station has a corny feel to it that you will have trouble forgetting. (Sa.)
Cassius Carter Center Stage, Simon Edison Center for the Performing Arts, through October 27. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE HASTY HEART
The United States International University's School of Performing and Visual Arts opens its season with John Patrick's popular play. Set in a British field hospital in East Asia during the Second World War, the play follows a messenger of wounded soldiers as they overcome their prejudices and befriended a dying man. Andrew Bartlett directs the production. (Sm.)
Lester Benbow Theatre, United States International University, Thursday, October 24 through Saturday, October 26, and Sunday, October 27 through Saturday, October 29. Friday at 8:00 p.m. Saturday, Sunday at 2:00 p.m.

THE HOMECOMING
Harold Pinter's mysterious, threatening, compelling drama about the secrets of family life is currently in a truly sensational

production at the Gaslamp. Director Will Simpson has the atmosphere and the pacing exactly right. Robert Earl has designed a powerfully idiosyncratic and persuasive set for the tiny stage, and the acting is stunningly good. One of the best pieces of theater to be seen in San Diego in a long time. Not to be missed. (Sa.)
Gaslamp Quarter Theatre, through November 30. Wednesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

INHERIT THE WIND
The Palomar/MiraCosta College Theatre Association opens its new season with the semi-documentary re-enactment of the historic Scopes "monkey trial." By Jerome Lawrence and Robert E. Lee. In 1925 a Tennessee schoolteacher was arrested and tried for teaching his students the evolutionary theories of Charles Darwin. The two trial lawyers, who provide the play with much of its drama, are the oratorical William Jennings Bryan and Clarence Darrow, a famed criminal lawyer who defended the young teacher and pleaded for freedom of thought. G. Patrick Larmer directs the production. (Sm.)
Palomar College Theatre, through October 26. Thursday through Saturday at 7:30 p.m.

THE LION IN WINTER
For the first offering of its 1985-86

season, the La Jolla Stage Company presents James Goldman's shrouded drama about King Henry II, his wife Eleanor of Aquitaine, and their three conviving sons, each of whom vies for the throne of England — and prays for the death of their father. Walter Stewart directs the production. Members of the cast are James Brown, Kathy Logan, Scott Wiley, Mark C. Petrich, Brian Salmon, Brad Haring, and Pamela Gray. The set and lights are designed by Stephen Shore; the costumes are by Linda Chase, and the sound is by James Brown. (Sm.)
La Jolla Stage Company, Friday, October 25 through November 10. Friday and Saturday (and Tuesday, October 29, and Thursday, November 7) at 8:00 p.m. Matinee Sunday, November 10 at 2:00 p.m.

THE MIKADO
Sebastian West Dinner Playhouse is staging the popular opera by Gilbert and Sullivan. Gilbert's pithy lyrics tell an innocent love story set in the Orient; the opera makes deliberate fun of the existing British establishment. Vincent Frewin directs the production. Cast members include Don Palmer, Betsy McLean, Keith Peters, Katherine Charles, La Rue Palmer, Paul Allen, Julia McDowell, Susan Resper, Larry Randolph, David Hubbard, and Michael Malone. Gil Morales is the scenic designer, and McWest the costume designer, and

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THE BOWERY THEATRE
480 Elm Street, San Diego 232-4088

CIVIC THEATRE
203 E. Street, downtown 234-6510

CORONADO PLAYHOUSE
1720 Strand Way, Coronado 435-4856

EAST COUNTY PERFORMING ARTS CENTER
2101 E. Main Street, El Cerrito 440-2217

EDUCATIONAL CULTURAL COMPLEX THEATRE
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FIESTA DINNER THEATRE
9650 Camino Royal, Spring Valley 697-4977

FOX THEATRE
720 D Street, downtown 233-6331

GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE
Grossmont Theatre
8800 Grossmont College Drive, El Cerrito 465-1700/4410

IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and Imperial Beach Boulevard, Imperial Beach 424-9668

JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Fifth Avenue, San Diego 584-3300/336

LA JOLLA PLAYHOUSE
Mandel Weiss Center, UCSD 452-1960

LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School 750 Nagley Street, La Jolla 459-7773

LAMBS PLAYERS THEATRE
5015 La Playa Boulevard, National City 434-4542

LAMPLIGHTERS COMMUNITY THEATRE
Ben Potosi Fine Arts Center
805 University Avenue, La Mesa 464-4968

LAWRENCE WELK THEATRE
8862 Lawrence Welk Drive, Escondido 749-5448

LYRIC DINNER THEATRE
7578 El Camino Boulevard, La Mesa 464-1196

MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
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MIRACOSTA COLLEGE
Lester Benbow Theatre
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Lomas Santa Fe Plaza
Lomas Santa Fe Road, Solana Beach 481-0555

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Festival Stage, Balboa Park 239-2255

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Palomar College Theatre
San Marcos 744-8860

PATIO PLAYS
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1101 E. Valley Parkway, Escondido 749-6660

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What They Used to Be*. The tale of a
lonely man makes a romantic
pursuit, the show has such songs as
"Standing on the Corner," "Joy,
Joy, Joy," and "Now Happy Fella."
Scott Kinner directs the production.
Cast members include Robert
Touche, Mary Lewis, David Walton,
Marta Lister Egan, Dean Morris,
Alice Greene, Rimmer, Christopher
Tanner, and Mike Rowland. Rimmer
Evans is the musical director. (Sm.)
Pine Hills Players, through
November 27; Friday and Saturday,
dinner at 7:00 p.m.; curtain at
8:00 p.m.

PLAY ON
The Alpha Omega Players are
presenting the comedy, *Yes, Rick
Annet*, about a theater group trying
to put on a play. But everything goes
wrong. The audience keeps leaving
the script, the dress rehearsal is a
fiasco, and all the gnomes in the
world seem to have converged
around the production. Come
opening night, act three of *Annet*'s
comedy, it is a certain that they have.
Jack C. White directs the
production. (Sm.)
Alpha Omega Players, through
November 26; Friday and Saturday,
at 8:00 p.m.

THE PRICE
The North County Community
Theater is staging the morality
drama, by Arthur Miller, about the



Demetris At Sea

better antagonism of two estranged
brothers who meet again after many
years to dispose of their late father's
belongings. One of the brothers is a
policeman who sacrificed his career
and financial security to care for his
mad father. The other is an
eminent surgeon who walked out on
his family responsibilities to
concentrate on personal success.
When they meet, the jealousy the
two brothers have for each other
flares into outright hostility. (Sm.)
North County Community Theater,
through November 10; Friday and
Saturday, at 8:00 p.m.

RADIO KIX
The La Jolla Museum of
Contemporary Art is hosting a
performance work by
choreographers Cyndi Lee and Mary
Ellen Strom and composer Pierce

Turner. The piece explores
pre-Christian and Christian rituals,
cultures, and myths within the
format of a modern-day radio show.
The performance will be broadcast
simultaneously on KSDT and KCR
radio. It is part of the La Jolla
Museum's new Performance
Parameters series of experimental
dance performances. (Sm.)
La Jolla Museum of Contemporary
Art, 700 Prospect Street, La Jolla,
Saturdays, October 26 at 8:00 p.m.
For information call 434-3541.

RAP MASTER RONNIE
Four years ago, the San Diego
Reptory Theater had a gigantic hit,
the musical version of Studs Terkel's
Working. The Rep's current
production, a musical version of the
Regan administration, has the

caricatures of another *Working*. Rap
Master Ronnie is a supercharged,
ninety-minute spirit both through
the first family and the Eighties. It is
also a riot. I cannot remember
laughing louder or longer in a theater
since I did *Working* some time ago. Written
by cartoonist Gary Trudeau (book
and lyrics), with eighteen songs by
Elizabeth Swados, the musical is
ostensibly about Reagan. But while
Trudeau takes many a gleeful
potshot at the president, most of his
heavy artillery is aimed at the people
and the interest groups who have
elected Reagan to office and who
dictate and enforce his policies. Thus
there are songs and vignettes about
the Moral Majority, Graceland, the
environment, and an awesome
indictment of the future supplies of
America. The musical targets not
only the issues but also the effects
of the Reagan administration — on
the homeless, on minorities, and on
thinking the unthinkable. A song
about nuclear war. The show, which
can be as poignant as it is peering,
is not without its flaws. Swados's music
has a sameness to its harmonic
structures, and the scenes not
couched in irony seem too hard to
make obvious points. But the Rep's
first-rate production is so good that
these lapses are soon forgotten. It is
certainly a must see for anyone who
ever gave up jelly beans for Lent in
1980, or for whom the three most
painful words in the language are
"four more years." Or anyone else,
for that matter, since this surprisingly
balanced musical is geared to please
and offend all regardless of race,
 creed, or credit rating. (Sm.)
San Diego Reptory Theater,
through December 1; Thursday
through Sunday at 8:00 p.m.
Matinee Sunday, November 3 at
2:30 p.m.

SAME TIME, NEXT YEAR
The San Diego Playhouse is
staging Bernard Shaw's comedy
about a cyclical love affair that has
taken place once a year for the past
twenty-five years. Both Doris and
George are happily married. But they
return each year to a California inn
and have been doing so since 1951.
Tavis Ross directs the production.
Gary Wright is George, and Gail
West is Doris. (Sm.)
San Diego Playhouse, 742
Genevieve, Solana Beach, through
October 27; Friday and Saturday
(and Thursday, October 24) at
8:00 p.m. Matinee Sunday,
October 27 at 2:00 p.m.
For information call 755-7356.

SAME TIME, NEXT YEAR
The Lawrence Welk Village Theatre
is offering Bernard Shaw's romantic
comedy about a
twenty-five year long love affair. Gary
Davis directs the production, which
stars television comedienne Jo Anne
Wiley and Roger Perry (of *Falcon
Crest*) as Doris and George, who
meet once per year at a northern
California inn, and whose annual
trysts never turn out as expected.
Don Enel has designed the
set. (Sm.)
Lawrence Welk Village Theatre,
through November 17; Tuesday, and

— Los Angeles, San Francisco, and
New York. Esposito also directs the
production, which will be staged
outdoors on the city's roof. Cast
members are Pat Dimeo, Mike Grier,
Mitt Long, Roy Lopez Cepeda, Ernie
McClary, Anne O'Connell, Theresa
Reichert, Andrea Walker, Brenda
Blommon, Kathie Fritchman, Jerry
Hager, Larry Frough, and Melissa
Lafelle. Owen Snyder is the scenic
designer, and Cheryl Lindley and
Robin Smith are the lighting
designers. (Sm.)
Cafe Anglique, 2870 Fifth Avenue
(at Palm), San Diego, through
November 30; Friday and Saturday,
dinner at 6:30 p.m.; curtain at
8:00 p.m. For information call
692-1370.

SPEAKING OF MURDER
The Coronado Playhouse is staging
the thriller by Audrey and William
Rosen. A murder has been committed
at the Ashburn residence, and another
is being planned — with a bizarre
murder weapon. T.C. Davis directs
the production. Cast members
include Devin Brown, Carrie Archer,
John Weitzel, Jeanne Davis,
Jake Jacobs, Debbie Cargis, T.J.
Johnson, and Jodie Collier. The set
has been designed by Glenn R. Feist,
the costumes by Arvy Greenstein, and
the lighting by David and Margaret
Baker, who has also designed the
sound. (Sm.)
Coronado Playhouse, through
October 26; Thursday through
Saturday at 8:00 p.m.

TALKING WITH
The Boney Theatre is staging Jane
Martin's collection of women's
monologues, which in 1982 won an
award from the American Theater
Critics Association as best regional
play. Ollie Nash directs the
production, which includes
monologues about a lutanier, a
fundamentalist snake handler, an
ex-rodent rider, an actress desperate
for work, and a woman who collects
lamps. Cast members are Cathy
Pinneker, Pat Muga, Rebecca
Nehls, Carla Gallagher, Barry
Stricker, Dee Dee Young, Lani

READER'S GUIDE TO THE THEATER

Thursday through Saturday at
8:00 p.m. Matinee Sunday through
Thursday at 1:45 p.m.

SEASON'S GREETINGS
The Mesa College Apollid Theatre
presents its new season with the
Yuletide comedy by Alan
Ayckbourn, in which a large British
family gathers around the Christmas
tree bearing grudges as well as gifts.
Arthur J. Noll directs the production.
Cast members are Don J. Jackson,
Timothy Paul, Kimberly Anne,
Macrone, Shelli Lane, Richard H.
Pool, Peter Astasouk, Elizabeth S.
Freeman, Monique M. Moxey, and
Hilary Martin Jones. Milton J.
Woodruff is the scenic designer. (Sm.)
Mesa College Apollid Theatre,
Thursday, October 24 through
November 2; Thursday through
Saturday at 8:00 p.m.

THREE POEMS
Suhl and the San Diego City
Schools are cosponsoring a choral

reading and installation piece by Les
Wan Huber. Terry Eaton, Anne Kell,
Jane Hoff, and Guille Lakovic. Eric
Hanson is the property master. Sean
La Motte the lighting designer, and
Lary Glick the sound designer. (Sm.)
Boney Theatre, Thursday,
October 24 through December 1;
Thursday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.

THEATRICAL SMOGASBORD
The Grass Roots Cultural Center is
hosting a theatrical revue, which
includes theater pieces, comedy,
Broadway songs, satire, and
sketches — and a panel of "experts
on everything." Members of the cast
are Andy Andrews, Linda Bridge, Ed
Budyne, Katherine Jenner, Sandra
Mayer, Clyde Wenz, Michael A.
Rosa, and Norman Strupis. (Sm.)
Grass Roots Cultural Center, 1947
Thirtieth Street, Gold Hill, through
October 25; Friday at 7:30 p.m. For
information call 234-7621.

THREE POEMS
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La Motte the lighting designer, and
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Boney Theatre, Thursday,
October 24 through December 1;
Thursday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.

WHAT IS TO BE DONE?
The Glamp Quarter Theatre and
the Educational Cultural Complex
are hosting a staged reading of a new
play, by L.C. San, based on the life
of South African police officer
Nelson Mandela. The play centers
on Mandela's rejection of the South
African government's offer of
freedom because he was asked to
renounce violent struggle against
apartheid in return. Mandela has
been in prison for the last
twenty-three years. Alan Craig
Dillon directs the staged reading.
An open forum will follow the
reading. Admission is free, but
attendance is by reservation

only. (Sm.)
Glamp Quarter Theatre, Monday,
October 28 at 8:00 p.m.
Educational Cultural Complex,
Performing Arts Center, Monday,
November 4 at 8:00 p.m. For
information and reservations call
232-8909.

WHAT THE BUTLER SAW
The North Coast Reptory Theatre
opens its new season with *Joe
Orton's* farce about a private clinic
that becomes the scene of social
insecurity when a doctor's attempt to
sedate his prospective secretary
leads to a mayhem of bizarre
disguises and absurdly mistaken
identities. North Coast directs the
production. Members of the cast
include Michael Gaudier, Dana
Hosley, Lois Rosen, Jeff Orey, Lois
Weir, and David Wheeler. The
scenic and lighting designs are by
Dan Cook, and the sound design is
by Jeff Gorman. (Sm.)
North Coast Reptory Theatre,
through October 27; Thursday
through Saturday at 8:00 p.m.
Sunday at 7:00 p.m. Matinee
Sunday, October 27 at 2:00 p.m.

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Wan Huber. Terry Eaton, Anne Kell,
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through October 27; Thursday
through Saturday at 8:00 p.m.
Sunday at 7:00 p.m. Matinee
Sunday, October 27 at 2:00 p.m.

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Charles Jones, what happened to that
agreement we made that you were going
to be Saver and Bender in our outfit?

Oh Mother, I used Saver and Bender
when I still had something to live for!

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MUST CLOSE SUNDAY, OCTOBER 27
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Old Globe Theatre Box Office

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OCTOBER 24, 1985 9

(continued from page 39)

myself some new sauce
And grabbed some cheap
Chinese-to-go
When I got wiped out by a stray
bean sprout
And landed on the floor...
Well, I finally got so fed up I was
gonna blow my head off.
With the gun inside the cash box at
the store
Then I thought I'd grab a fistful just
in case I wasn't successful
But instead I got my tie caught in
the drawer
When you're ridin' down the road at
a hundred miles an hour

And a guy ahead is hitchin'
someplace
Honey, doncha be surprised if I'll be
wipin' off my eyes
And gaspin' from the dust in my
face...

Consider that the same guy
who wrote these screw lyrics
also gave pop some of its most
affecting lump-in-the-throat love
songs ("She's a Lady," "Didn't
Want to Have to Do It," "Full
Measure," "Rain on the Road,"
"Darling, Be Home Soon"),
some irony-dripping looks at
contemporary life ("Money,"

"You're a Big Boy Now," "Six
O'Clock," "It's Not Time Now"),
and one of the classic "summer
songs" ("Summer in the City"),
and you'll have some idea of
Sebastian's scope as a
songwriter. I can think of no one
artist of the past twenty years
who has contributed more to
the tradition of great American
popular song than has
Sebastian, and that company
would include the likes of Paul
Simon, Burt Bacharach, Brian
Wilson, Stevie Wonder, and
Robbie Robertson. Sebastian is

an incomparable talent whose
writing skills, voice, and keen
lyrical sense have been missed
by this writer. Happily, not all
traces of Spoonfulmania have
gone the way of the petardactyl.
If a recent incident at a local
record store is any indication,
standing near the oldies
section, I watched as two males
who couldn't have been more
than eighteen or nineteen
flipped through the bins of
albums made when their older
brothers and sisters were
carrying the torch. Finally, one

of them half-yelled, "Rick,
look!" The kid held a copy of
The Best of the Lovin' Spoonful
— *Volume Two*, which was
released on the Rhino Records
label a year ago or so. The two
read aloud the titles on the
record jacket, adding editorial
comments after each. Then the
first of them looked at the
album of new music in Rick's
hand and said with some finality:
"Fuck that, man, that only has
two good songs on it. This has
fourteen."
Although Sebastian enjoyed a

brief solo career after the
Spoonful disbanded and got his
name back in print when he
wrote and sang "Welcome
Back," the theme song for Gabe
Kaplan's television sitcom,
Welcome Back Kotter, I
understand that in concert
these days Sebastian
concentrates on the tunes he
wrote while fronting the
Spoonful. He'll visit town for a
solo acoustic concert Friday
night at La Paloma Theater.
Also on the bill is Joel
Edelstein.

In other concerts this week,
King Ebenezer Obey, the
Gladators, and the **Reggae**
Prophet Yahy You will all
appear at La Paloma Theater
tonight, Thursday, also tonight,
Jack Mack and the Heart
Attack will be at the Belly Up
Tavern. Friday's shows include
Oingo Boingo at SDSU's Open-Air
Theater; **John Sebastian** at
La Paloma Theater; **Gene**
Loves Jeezbel, **Cathedral of**
Tears, **Eleven Sons**, and **Faces**
of Drama at the Wabash
Ballroom; and **Frankie Laine**

at the Sheraton Harbor Island
East Hotel. On Saturday SDSU's
Backdoor offers **Shriekback**
and the **Hoodoo Gurus**; and **Yo**
and **Camper Van Beethoven**
will be at the Spirit. **Ella Ruth**
Piggie performs at Humphrey's
Bosside Lawn on Sunday
afternoon; and **Brian Auger**
and the **Oblivion Express** stop
off at the Belly Up Tavern, also
on Sunday. Finally, Wednesday
finds **Foreigner** and **John**
Cafferty and the **Beaver**
Brown Band at the Sports
Arena.

CONCERTS

King Ebenezer Obey, the
Gladators, and the **Reggae**
Prophet Yahy You La Paloma
Theater, Thursday, October 24,
8:30 p.m., 471 First Street (First
and D streets), Encinitas. 233-1421
or 481-9650.

Jack Mack and the Heart Attack:
Belly Up Tavern, Thursday,
October 24, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-5622.

Chief Commander Ebenezer Obi,
the **Gladators**, and the **Reggae**

Prophet Yahy You: La Paloma
Theater, Thursday, October 24,
8:30 p.m., 471 First Street (First
and D streets), Encinitas. 233-1421
or 481-9650.

Oingo Boingo: SDSU's Open-Air
Theater, Friday, October 25,
7:30 p.m., San Diego State
University campus. 232-0800 or
263-6947.

John Sebastian and Joel
Edelstein: La Paloma Theater,
Friday, October 25, 8 p.m., First
and D streets, Encinitas. 283-SEAT
or 436-7788.

Gene Loves Jeezbel, **Cathedral of**
Tears, **Eleven Sons**, and **Faces of**
Drama: Wabash Ballroom, Friday.

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Live music 7 and 8 p.m.
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October 24-26
9:00 pm-1:30 am
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Sunday & Monday
October 27 & 28
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MONY MONY'S BARTLES & JAYMES PARTY
\$1.50 Bartles & Jaymes wine coolers from 7:00 to 10:00 pm
and
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Wednesday, October 30
91X PRE-HALLOWEEN HAPPY HOUR
Costume contest with Bryan Jones. 25¢ draft beer and prizes

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**MONY MONY'S ROCKY HORROR
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436-SHOW
First and D Streets, Encinitas
presents
Thursday, Oct. 31, 8:00 pm

Halloween Bash
Live Rock 'N' Roll
In Concert: **The Sarcastics**
Road Runners
and special guests
Soul Attraction

Cash prizes for best costume
Tickets available at all Teleseat locations (283-SEAT)
La Paloma box office (436-SHOW)

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Dinner featuring Fresh Fish Specialties Nightly
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October 31, when the "Encounters with Memories Lounge" offers
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TOYS

SATURDAY, OCTOBER 26 **KGB-FM 101 NIGHT**
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TONIGHT, THURSDAY, OCTOBER 24
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Hard Rocker
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Chrisi presents
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ELEVENTH HOUR & VILLAGE ON FIRE
TUESDAY, OCTOBER 29
75¢ coverdancers all night!
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formerly NE-11 plus
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TUESDAY, NOVEMBER 5
BOB WELCH
from Flawless Mac plus
DALLAS TAYLOR
from Crosby, Stills, Nash & Young
NOVEMBER 11 LEON RUSSELL
NOVEMBER 17 RONNIE MONROSE

WEDNESDAY, OCTOBER 30
COLLEGE NIGHT!
No cover with student I.D.
75¢ Beer & Coke all night
CHORDS OF FAME & CHARM
THURSDAY, OCTOBER 31
HITS 90-PM presents
HERGON'S HALLOWEEN BASH!!!
New Orleans Cajun style... Music by
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Band Get Wipe Moonshine
Winches Brew \$1.25 a glass
GRAND PRIZE FOR BEST COSTUME
7:00-8:00 pm for two in
MAZATANI
at the Carlsbad Beach Club Includes RT attire
"You don't have to wear a costume, but you won't
feel anyone if you don't."

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Amul

722-1831; Jump Street, adult rock, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937
Lomas Santa Fe Drive, Solana Beach, 755-0117. Rockabilly, Beatles music and older. Thursday through Saturday: live music. Wednesday: call club for information.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 435-0111.
Lounge: Dave Daniels and Valerie, contemporary. Thursday through Sunday. Dining Room: Jesse Davis, contemporary. Thursday through Sunday.

La Tapatia, 340 West Grand Escondido, 747-8282. Latin Soul. Top 40 dance and Latin music. Friday and Saturday: live music. Sunday: call club for information.

Leo's Little Bit of Country, 680
West San Marcos Boulevard, San Marcos, 744-4120. The Hot Shot with Ron Bell, country. Wednesday through Sunday: Country, country. Monday and Tuesday: Free singing lessons. Monday and Tuesday: dance lessons. Tuesday through Thursday:

Millie Fleurs, 6900 Paseo Delores
Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Camera, 1325
Harbor Drive, Oceanside, 722-3471. Fantasy, contemporary. Thursday through Saturday: live music. Wednesday: call club for information.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-9935.
Millennium, rock. Thursday through Saturday: audition night. Wednesday.

The Normandy, 215 North Hill Street, Oceanside, 722-4721.
Fremont, rock. Thursday and Friday: rock. Friday: Saturday and Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 748-3150. Live country music. Friday through Sunday: call club for information.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614. The Siers Brothers, rock. Thursday through Saturday: the Rock Wells Show, vintage rock. Sunday: Ella Ruth

Piggy, jazz and blues. Monday and Tuesday: Four Eyes, rock. Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4000.
Paga Shannon, folk, 7:30 p.m. Thursday: Relativity, traditional music from Scotland and Ireland, 7 and 9 p.m. Friday: the New Expression, folk, hano tunes, bluegrass, and country songs, 7 and 9 p.m. Saturday: and evening of traditional dulcimer music with John Melnick and Barbara Trues, 7 p.m. Sunday: Old Time Hoot Night, Tuesday: Jennifer Jeffries, folk, 7:30 p.m. Wednesday: Sunday Brunch Concert, Catherine Espinoza, harp.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. The Saviors Brothers, country. Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889.
The Drive-In, rock. Friday: Cat Tracks, rock. Saturday.

Rancho Bernardo Inn, 17350
Bernardo Oaks Drive, Rancho

Bonow, 277-0146. Karen Connah and One Plus One, contemporary. Tuesday through Saturday: Sander and the Ram Band, variety stage show performing everything from vintage rock to country. Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos, 741-8102. Bob Sasse, country and folk. Friday through Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796.
The Agents, rock. Tuesday through Saturday: Quest, rock. Sunday and Monday.

San Luis Rey Downs Golf Course Country Club, 11474 Golf Club Drive, Bonsall, 758-1762. Windfall, Top 40 dance music. Wednesday and Thursday: the Crescendos, hand dance music, 6:12 p.m. Friday and Saturday, and 7 p.m. Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090. Live Lightening, country. Wednesday through Saturday: Aloaka, country. Tuesday.

Sylvia's, West of I-5 on Via de la

Valle Del Mar, 755-7955. Everett King's Modern Rhythm, blues and rhythm and blues. Thursday through Saturday: Rioschet, country rock. Wednesday: country dance lessons, 6:30 p.m. to 8:30 p.m. Wednesday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757. Live rock nightly: call club for information.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171. Bluegrass Etc., new and traditional bluegrass. Saturday.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770. C.W. Express, country. Friday and Saturday.

Upstart Crow and Company, 979
Lomas Santa Fe Drive, Solana Beach, 481-0727. Fred Benedetti, classical guitar. Sunday brunch.

Valley Center Inn Saloon, 27555
Valley Center Road, Valley Center, 749-1406. Stoppit Out, country. Friday and Saturday.

Vista Entertainment Center, 435

West Vista Way, Vista, 941-0432.
The Heaters, rock. Thursday through Sunday: Messenger, rock. Wednesday.

Whiskey Creek, 14240 Pinyon Road, Poway, 748-7531. Stampede, country. Wednesday through Sunday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. In Colour, rock. Thursday through Saturday: live rock. Sunday and Monday: call club for information; Scarlet, rock. Tuesday and Wednesday.

Wooden Nickel, 13303 Pinyon Road, Poway, 748-6364. Ron Morin, country. Wednesday and Thursday.

Beaches

Atlantic, 2565 Ingraham Street,
Mission Bay, 226-3888. The Jets, vintage rock. Tuesday through Saturday: New Shouz, jazz. Sunday

and Monday.

Avanti de La Jolla, 875 Prospect Street, La Jolla, 454-4288. George Remo, piano bar. Wednesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551. The Bruce Cameron Ensemble, jazz. Tuesday through Saturday: Cheatham's Jazz Quartet, jazz. Sunday: Piano bar: Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and Monday: Phil Heber, pop, classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street,
Ocean Beach, 222-3300. The Serious Guit, rock. Thursday through Saturday: the Hurricanes, blues and rhythm and blues. Sunday through Tuesday: Quest, rock. Wednesday.

Carlton Murphy's, 4303 La Jolla

Village Drive, La Jolla, 457-4170.
Tommy Ricker, comedy and music. Thursday through Saturday: Star Party, recorded music and video audience participation presentation. Sunday through Tuesday: live music. Wednesday, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. The Most Valuable Players, jazz. Thursday: Dean and the Persuaders. Sixties rock. Friday through Tuesday: Hollis Gentry and Fattburger, jazz. Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3323. New Shouz, jazz. Wednesday through Saturday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-3300.
Ocean Beach, 222-3300. The Serious Guit, rock. Thursday through Saturday: the Hurricanes, blues and rhythm and blues. Sunday through Tuesday: Quest, rock. Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Eddie Harris, jazz. Wednesday through Sunday: Ron Satterfield, jazz. Monday and Tuesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559.
Notice to Appear, rock. Thursday through Saturday: the Wanderers, vintage rock. Sunday and Monday: Automatics, rock. Tuesday and Wednesday.

Hilton Hotel, Carlsbad, 1775 East Mission Bay Drive, Mission Bay, 276-4010. The 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.

Hotel La Jolla, 7766 Far Avenue,
La Jolla, 454-3001. Rita Moss,

contemporary. Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivira Road, Mission Bay, 224-3541. The Bob Campbell Trio (Bob Campbell, Jeff Johnson, and Art Resnick), jazz. Tuesday through Saturday, with Marley Dues, vocalist. Friday and Saturday: Stu Shames, jazz piano. Sunday and Monday.

Jose Murphy's, 6912 Mission Boulevard, Pacific Beach, 270-3221. The Londons, rock. Thursday through Saturday: Four Eyes, rock. Sunday and Monday: the Siers Brothers, rock. Tuesday and Wednesday.

Judson's, 3145 Sports Arena Boulevard, 225-9999. Bruce McKeithen, contemporary. Top 40, and variety on the piano with vocals. Wednesday through Saturday evenings.

La Jolla Broiler's Cajun House,

Obsession
DANCE SCENE
EVERY THURSDAY
10:00 PM TO 1:00 AM
2201 EL CAJON BLVD.
SAN DIEGO, CA 92101
UP ON 941-0432

\$1,500
Lip-Synch Contest
Tuesday nights through November 12
\$100 first prize every Tuesday night
Sign up by 10:00 pm * Last chance to enter!
\$300
Halloween Costume Party
Thursday, October 31
Prizes given for Scariest, Scariest, Most Original
\$100 prize for Best Costume.
Eat, drink and dance at
Bayer's
Corner of Ballboa and Cassano
277-8814

THE TRIP WEST HALLOWEEN SHOP
Assorted Halloween masks, face paints, costumes, fake blood, capes, hair paints, wigs, noses & much more!
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10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)
FORWARD MOTION
Tonight, October 24 through Saturday
YOUNGER HALF BAND
Starts Wednesday, October 30
911
Monday & Tuesday, October 28 & 29
MONK'S 7TH ANNUAL HALLOWEEN PARTY
Thursday, October 31
\$100.00 FOR THE BEST COSTUME
\$50.00 2ND PRIZE
\$25.00 (2) 3RD PRIZES
Drink specials all night
No cover charge if you are in costume
Entertainment by the **YOUNGER HALF BAND**

PARADISE BAY
Seafood Restaurant & Oyster Bar
Appearing
Wednesday-Saturday, October 23-26
DIRK DEBONAIRE
MONDAY NIGHT FOOTBALL
October 28
Happy Hour throughout the game
Coming October 30-November 2
IPSO FACTO
HALLOWEEN PARTY
October 31
Contests, prizes and drink specials
Every Friday
FASHION ODYSSEY
Click specials nightly • Formerly the Windrose Restaurant
2140 Village on Mission Bay • 885 (Bar) • 184/223-2145

Bahia
RESORT HOTEL
998 W. Mission Bay Dr. 488-0551
TUESDAY THROUGH SATURDAY
Appearing through November 2
BRUCE CAMERON ENSEMBLE
9:00 pm-1:30 am. No cover, no minimum

SUNDAY
SUNDAY BUFFET BRUNCH
10:00 am-2:00 pm • All you can eat
Includes a complimentary cocktail \$10.95
JAZZ JAM
featuring
CHEATHAM'S JAZZ QUARTET
6:00 pm-10:30 pm • No cover, no minimum
MONDAY
MONDAY NIGHT FOOTBALL
Two wide screen T.V.s
Free hot dogs, chili, popcorn
Draft beer 75¢ a glass, \$2.50 a pitcher
BAHIA BELLE MOONLIGHT CRUISE
Leaves every Friday & Saturday night
7:30 pm & every hour on the 15 hour and 12:30 am
COCKTAILS & DANCING
LIVE MUSIC BY "MAIN STREET"
Passage: 9 • Board dockside at the Bahia Hotel Mission Bay.
HAPPY HOURS: Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, hot & cold hors d'oeuvres

Catamaran
RESORT HOTEL
3999 Mission Blvd. 488-1081
EVERY WEDNESDAY
KIFM 98 Live Out JAZZ
with Art Good of KIFM 98
Wednesday, October 30
THE FATTBURGER BAND
Complimentary hors d'oeuvres 6:00 pm-8:00 pm.
Jazz begins at 8:00 pm, trivia contest—Win a FREE album.
First 98 people receive a FREE Bahia Belle pass.
No cover, no minimum.
EVERY THURSDAY
JAZZ DANCE NIGHT
with Mark Walton of KIFM 98 & Channel 10
Thursday, October 24
MOST VALUABLE PLAYERS
Complimentary hors d'oeuvres 6:00 pm-8:00 pm.
Don't miss our Fashion Auction starting at 6:30 pm.
Dancing begins at 9:00 pm.
First 300 people qualify for monthly drawing.
No cover, no minimum.

EVERY FRIDAY THROUGH TUESDAY
Dance to live entertainment 9:00 pm-1:30 am. No cover, no minimum
Appearing through November 5
DEAN & THE PERSUADERS
EVERY SUNDAY
SUNDAY BRUNCH
On our patio overlooking the bay
10:00 am-2:00 pm • All you can eat \$8.95
EVERY MONDAY
MONDAY NIGHT FOOTBALL
BIG SCREEN TV
FREE hot dogs, krait, chili, salsa and chips
Draft beer 75¢ a glass—\$2.50 a pitcher
\$1.00 SHOOTER SPECIAL
Changes with every touchdown

1298 Coast Walk and Prospect Street, La Jolla, 456-0707. The Sugar Trio, jazz, Thursday through Sunday.

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 453-5500. Together, contemporary music with keyboards, vocals, and guitar, Wednesday through Saturday.

La Valencia Hotel, 132 Prospect Street, La Jolla, 454-0771. Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Saint Maxine, 1250 Prospect Street, La Jolla, 454-2434. The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. Miss D' Meador, rock, Thursday through Saturday; the Road Runners, vintage rock, Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Full coverage, contemporary, Thursday; Spanky Whiteface, Friday and Saturday; Relpay, vintage rock, Sunday and Monday; Joey Harris and Paul Kamaniski, acoustic rock, Tuesday; Jack and Diane, contemporary, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Recorded music with Dean Atkinson, Friday and Saturday; Pianobar, Randy Beecher, Sunday through Thursday.

Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla, 454-0459. Phil Beecher, classical guitar, Friday through Sunday evening.

Mr. Aldo's Italian Restaurant, 4625 Albuquerque Street, Pacific Beach, 483-2900. Toni Lee and the Kevin Quail Sextet, jazz, 8 p.m., Friday and Saturday.

Monk's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Automatics, rock, Tuesday through Saturday; Storm, jazz, Sunday through Tuesday; Ippo Facto, rock, Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660. Full coverage, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 276-7522. Hollis Gentry and Fathburger, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Notice to Appear, rock, Monday and Tuesday.

Paul's, 1031 Orange Avenue, Coronado, 435-4660. Full coverage, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Paradise Bay, 1935 Quivira Road, San Marcos, 435-4660. Full coverage, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Marina Village, Mission Bay Park, 223-2335. Dirk Debonaire, rock, Thursday through Saturday; Storm, jazz, Sunday through Tuesday; Ippo Facto, rock, Wednesday.

Pat Bar and Grill, 1025 Prospect Street, La Jolla, 454-0771. Mel Goot, jazz piano, Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Nathaniel Jam, contemporary, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday and Monday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234. Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Ed Ellis and Tapestry, jazz, nostalgic blues, and

contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190. The Dan Connor Band, country and originals, Friday and Saturday.

Spice Rock Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666. Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2223. Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano, Wednesday through Sunday; Bob Delph, jazz, Sunday through Tuesday.

Tablo Flanenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday.

Thursday and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6865. Tim "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Loba Papova, classical, easy listening, and variety piano, Wednesday through Saturday and Sunday brunch.

Upstart Crew and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Windjammin' (Preston Coleman, Linda Chase, Phyllis Haggeman), jazz, Thursday; live

music, Friday and Saturday; club for information: David and Francesca Savage, classical music on bassoon, flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Jaj, 274-4630. Shine It On, contemporaries, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Uptairs: Paul Eastland, Top 40 variety, Thursday through Saturday; Rico, contemporary, Monday through Wednesday on the deck; Downstairs: Norman Clifford and Frankie Ferlin, contemporary; Wednesday through Saturday.

San Diego North

The Athlete Country Salon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Heavily country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. KPOP Radio Live, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. The Reflectors, rock, Thursday; the Toys, rock, Friday and Saturday; Suspicion, rock and Jackal, rock, Sunday; Village on Fire and Eleventh Hour, rock, Monday; the

Beig, smokes formerly N.E.-Is, rock, and the Bartok/Lansky Band, rock, Tuesday; Chords of Fame, rock, and the Chams, rock, Wednesday.

Barney Stone Pub, 5617 Halboa Avenue, Clairemont, 278-2033. Eamon Carroll and Brian Baines, Irish music, Wednesday through Saturday, except Thursday when Jim Hinton performs Irish music.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965. Callahan and Callahan, Best of Friends, contemporary, Tuesday through Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Relayer, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. Dotny Finkel, jazz, Thursday; Mark Meadows, jazz, Friday; live jazz, Saturday, call club for information; Eric Foster, classical guitar, early evening, Thursday and Saturday through Tuesday; John Lyons, classical guitar, early evening, Friday and Wednesday; Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6 to 11 p.m., Tuesday and Wednesday.

Carriage House, 7945 Halboa Avenue, Clairemont, 278-2597. Gary Sherwood, contemporary, Tuesday through Saturday.

Dongra's, 5323 Mission Center

THE CLUB CHALET

5046 Newport Ave., Ocean Beach • 222-5300

Featuring the best in live and recorded music 7 days a week, 10 a.m. to 2 a.m.

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SERIOUS GUISSE

ALL NIGHT

Thurs.—Kazis 954
Fri.—Jed Teas 52
Sat.—Kazis 954
No cover charge

SUNDAY-TUESDAY HURRICANES

ALL NIGHT

Sun.—Drafts 954
Mon.—Teds 54
Tue.—Drafts 754
Wed.—Well Doubles
No cover charge

WEDNESDAY

Hot Rock & Roll

QUEST

MONDAY NIGHT FOOTBALL

CHARGERS VS. RAIDERS

Spaghetti Feast 5-8 pm
All you can eat \$2.75
Thurs., October 31

HALLOWEEN PARTY

Rock all night with QUEST

HAPPY HOUR MON.-SAT., 5-7 PM

Well Doubles \$1.50 • Dom. Beer \$1.00
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Plus Club Chalet specials all night, every night

SUNDAY FOOTBALL NFL POST-GAME KEGGER

254 drafts till keg runs dry
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Hot Dogs 50¢ from 5 pm on
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481-7587 Nelson Talent Agency 222-4320

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Saturday, October 26 party starts at 9:00

After Hours Dancing 2:00 until ??

Thursday, October 24 91X Party Night
Progressive Dance Music
Specials & Giveaways

Friday, October 25 Club i-D

Saturday, October 26 First Anniversary Party
champagne & excitement
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945 Garnet Avenue Pacific Beach 276-3456

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Sunday, Monday & Tuesday

Contemporary guitar & vocals

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Rock and Roll • Dance • Dining til 3 am Fri. & Sat.

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Oldies Party • Battle of Saxes • XTRA 60 Gold

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Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

ELLA RUTH PIGGEE

Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

NOTICE TO APPEAR

Mon. — KGB FM Night • Tues. — Restaurant Employee Night

FOUR EYES

Wed. — Restaurant Employee Night • 51 well drinks • Rock and Roll

Forecast

Mexican Lobster Night \$7.99 • Margaritas \$1.00

Road, Mission Valley, 295-6600.
Live music, Thursday through
Saturday; call club for information.

Holiday Inn, Cricket's Lounge, 595
Hotel Circle South, Mission Valley
291-5720: Heart and Soul,
contemporary, Tuesday through
Saturday.

Island Lounge, Honolulu Hotel,
2270 Hotel Circle North, Mission
Valley 297-1101: The Triforce V,
contemporary, Tuesday through
Saturday; L.A. rock, Sunday and
Monday.

La Hacienda Cantina, Mission
Valley Inn, 878 Hotel Circle South,
Mission Valley 298-8281: Lounge:
The Fabulous Spad Brothers,
comedy and rock, Thursday
through Saturday; the Two Tones,
rock, Monday and Tuesday; Mike
Murphy, comedy and music,
Tuesday and Wednesday.

Restaurant: Mary Adams, harp and
vocals, 5:30-9:30 p.m., Sunday and
Monday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley 299-
2828: Ipo Facts, rock, Thursday
through Saturday, with the

Reflectors, rock, Friday and
Saturday; the Procrastinators, rock,
and Millennium, rock, Sunday; the
Heroes, rock, Tuesday and
Wednesday.

Monk's, 10475 San Diego Mission
Road, Mission Valley 561-0000:
Forward Motion, Top 40 dance
music, Thursday through Saturday;
911, contemporary, Monday and
Tuesday; the Younger Hall,
contemporary, Wednesday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley 291-1638: Michelle Curtis,
contemporary, Wednesday and
Thursday; the Catillies, vintage
rock, Friday and Saturday; Dr.
Gomaz's Musical Madness with
Barber and Or, Michael Stone and
others backing up San Diego
performers, Sunday.

The Moonlight, 4615 Clairemont
Drive, Clairemont, 273-1022:
Nightshift, contemporary, Tuesday
through Saturday; Alaska, country,
Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San
Carlos, 465-1730: Quest, rock,
Thursday through Saturday.

Nervous Rex, rock, Sunday and
Monday; the Headband, rock,
Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 286-7872: Fro
Brigham's Preservation Band,
Disco/dance jazz, swing, and oldies,
Friday and Saturday.

Pavilion Lounge, Town and
Country Hotel, 580 Hotel Circle
North, 291-7131: Southwind,
contemporary, Tuesday through
Saturday; Dining Room: Kathy
Lloyd, contemporary harp, Friday
and Saturday.

Peter D's, 5149 Clairemont Mesa
Boulevard, 277-3217: Duke + 2,
contemporary, Thursday through
Saturday.

Snuggler's Inn, 402 Fashion
Valley, Fashion Valley East, 291-
7170: Live music, Friday and
Saturday, call club for information.

Spirit, 1130 Buenos Avenue, Bay
Park, 276-3983: Relax, rock,
Snakebyte, rock, and Armadillo,
rock, Thursday, Saturday, rock, the
Cowboys, rock, Erth, rock, Nimbus
Oh, rock, and the Accessories,
Sunday through Saturday.

rock, Friday; Yo, rock, Camper Van
Beethoven, rock, Blue Trappene,
rock, Plogground Slap, rock, and
This, rock, Saturday; the Death
Kishinas, rock, Three Simple
Words, rock, and Tin Soldiers,
rock, Tuesday; Stormy Summer,
jazz-blues fusion, Manual Scan,
rock, and Attack Weasel, rock,
Wednesday.

Springfield Wagon Works, 5255
Kearney Villa Road, Kearney Mesa,
565-2272: Jo Tronor, piano bar,
Thursday through Saturday.

Stardust Hotel, 950 Hotel Circle
North, Mission Valley 298-0511:
Coral Room: The Four of Us, swing
and group vocals, Tuesday through
Saturday; the Dick Lopez Trio,
swing, contemporary, and vocals,
Sunday and Monday; Crane Room:
Bert Torres, contemporary, Tuesday
through Saturday.

Tio Leo's/Mira Mesa, 10877
Camino Ruiz, Mira Mesa, 695-1461:
Spunky Whiteface, contemporary,
Wednesday and Thursday; Xpresso,
contemporary, Friday and Saturday;
Jeff Williams, contemporary,
Sunday through Saturday.

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 284-9944: Joe Stewart,
contemporary, Monday through
Thursday; Costa V, contemporary,
Friday through Sunday.

The Wellhouse, 10789 Tierrasanta
Boulevard, Tierrasanta, 560-6677:
Ray and Laine Correa with Bert
Miller on drums, swing pop,
nostalgia, and contemporary dance
music, Friday and Saturday.

Wrangler's Roost, 6608 Mission
Gorge Road, Mission Gorge, 280-
6263: Steer Crazy, country, Tuesday
through Saturday; Uncle Ken's
Converted Rice Band, country,
Sunday and Monday.

San Diego South
Abbey Restaurant, 2825 Fifth
Avenue, Hillcrest, 291-4779:
Lounge: Stu Shames, jazz piano, 6-
8 p.m., Tuesday through Thursday;
Dining Room: Norri, harpist, plays
Thursday through Saturday
evenings during dinner.

Anthony's HarborSide, 1355 West
Harbor Drive, downtown, 232-
2332.

International Instruments at La Jolla Music

- Dulcimer
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- Balalaika • Bouzouki

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Wednesday through Saturday
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Happy Hour and
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Join us for the fun of it!
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Tuesday through Saturday, 9 pm-1 am
COALITION



Hot jazz in a new direction, plus great
dancing to electrified arrangements
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Come join
Sally Saxton
for fun & romance
Sunday & Monday
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through November 2

Jesse Davis
November 4 through 30



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Oh! Ridge will be appearing at the Voyager
Tuesday through Saturday, October 22 to
the 26 and October 29 to November 2

Join San Diego's funniest bad boys for
their 9th Annual Rockin' Halloween
Party—Thursday, October 31



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as one of San Diego's hottest local bands
performs on Humphrey's indoor stage!

SUNDAY, OCTOBER 27

Hosted by Art Good

FINELINE 8:00-midnight

MONDAY, OCTOBER 28

Hosted by Mark Walton

FINELINE 8:00-midnight

Complimentary hors d'oeuvres
6:00-8:00 pm/drink specials
Don't miss an exciting meeting!
NO COVER/MUST BE 21

HUMPHREY'S

2241 Shelter Island Drive
224-3577

6358: California Transfer, contemporary, Tuesday through Saturday.

Aster Bowl, turquoise room, 4358 Thirtieth Street, North Park, 283-1135: Sand and the Classics '85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contemporary, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (8th and Palm), Hillcrest, 692-3370: Bob Hart, classical piano, Wednesday, Thursday, and Sunday.

brunch, and performing jazz with Third Floor late Friday night: David and Francesca Savage and Friends, classical viola duos, Friday and Saturday.

Cafe Vienna, 2619 College Avenue, 265-1446: Roland Klotz, either music, Friday and Saturday; Johnny H., a cordon music sing-along, Wednesday, Thursday, and Sunday.

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Coalition Orchestra, jazz, Tuesday through Saturday; Sally Saxton, contemporary, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard,

East San Diego, 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday; Pat Glenn, Sunday and Monday.

Drowny Maggie's, Thirty-first and University, North Park, 298-8584: Agatha Whimsy and Friends, traditional and folk, Thursday; the Perfect Cure, traditional music of the British Isles, Friday; Tobacco Road, vintage jazz and boogie-woogie, Saturday; Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; Rick Saxton and Rex Wilson, acoustic folk, tropical, novelty, and original music, Tuesday; Cathy Curtis, guitarist and songwriters, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Mike Lam, contemporaries, Thursday through Monday; Barbara Calcutt, contemporary, Tuesday and Wednesday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577: Bruce McKeithen, piano variety, Tuesday through Friday and Saturday, call club for information.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Five, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Ron Sattelfield and Coral Thuet, wicallist, jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-5834: Mike Miller, folk rock and variety, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577: Bruce McKeithen, piano variety, Tuesday through Friday and Saturday, call club for information.

TRIP TICKETS

Best seats—lowest prices

CHARGERS

INGO BOINGO
October 25
JAMES TAYLOR
November 6
INXS
November 18

FOREIGNER
with JOHN CAFFERTY
October 30
ALABAMA
HAGGARD & STRAIT
November 22

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Club DIEGO'S

5th annual HALLOWEEN BASH

OCTOBER 31 8:30 pm - 1:30 am
Regular Club Prices

WIN
\$1500
in cold cash
PRIZES
TO THE BEST INDIVIDUAL COSTUMES

Celebrity Judges

Judging starts at 8:30 pm

1st PRIZE \$750
2nd PRIZE \$500
3rd PRIZE \$250


DIEGO'S

MON. NITE FOOTBALL PRICES

1/2 Margaritas	\$1
1/2 Budweiser	\$1
1/2 Cold Draft Beer	\$1

Drinks half hour before game starts

CHARGERS vs. BARBERS
Monday Night Football
7:30 p.m. on TV
with N. R. L.
TV COVERAGE



BRAMBLE

Tuesday through Saturday at 9:00 pm

HALLOWEEN PARTY

October 31—Win a weekend for two and many more prizes.

ABILENE

The Nightclub for Western San Diego
Located at the Town & Country Hotel in Mission Valley
500 Hotel Circle North • 291-7131

COSTUME HALLOWEEN PARTY!

Thursday, October 31, starting at 8:30 pm

PRIZES FOR BEST COSTUME

1st—\$100 cash
2nd—50 lottery tickets
3rd—\$25 gift certificates

*No cover charge for those in costume!

- Dancing
- Drink specials
- Free munchies
- Door prizes

Music by FRANCE

This Friday & Saturday, October 25 & 26
DANCE TO SCARLET

Magnolia **mulvany's**

"Always in good taste"
Corner of Magnolia & Mission Gorge Road
San Jose • 448-8550

Over 18 and no place to go?

Join us at Leyva's—the disco place in Tijuana

We offer you the newest sound, videos and lighting effects. You can dance on any of our three dance floors. Our disc jockey, Hector, will have you spinning like a record.

Wednesdays — Soul Train Party
Sundays — Euro Dance

Leyva's Paradise
Cocktail Bar & Disco
1026 Revolution Avenue (between 6th & 7th)
Open daily from 8:00 pm to 6:00 am

variety, Wednesday through Friday evenings.

Imperial House, 505 Kalma Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Jari, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday: Wayne Jari and Hank Young, jazz, Friday and Saturday.

"The Invaders", at the dock, 1066 North Harbor Drive, downtown, 298-8066: The B Street Band, contemporary, every night except Thursday and Tuesday when live jazz is featured, call for information.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, 286-8229: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Ore, mirth and music, Wednesday through Saturday; Rich Paulsen, contemporary, Tuesday and Sunday.

La Maison/Calerie S, 3681 Fifth Avenue, Hillcrest, 286-0119: The Dreamland Jazz Band with Peggy Clane, vocalist, and Bobby Gordon, clarinetist, 8 p.m., Saturday.

Lucky Lady Club, 455 Sixteenth Street, downtown, 232-0291: Salsa, Latin and Top 40, Thursday through Sunday; Los Ruf, Latin and Top 40, Monday and Wednesday.

Mandala Wind, 308 University Avenue, Hillcrest, 297-3017: Bitch and the Boys, Top 40 dance music, Thursday; Ring Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Robin Henkel, jazz and blues guitar, Tuesday; Rick Gazlay and His Voodoo Barbecue, rock and blues, Wednesday.

McDini's, 647 Market Street, downtown, 232-1795: Sven-Erik and the 5 Ticket Rollers, rock, Tuesday through Friday.

McA's Restaurant, 2250 Fifth Avenue, downtown, 239-1377: Peter Rebberecht, pianist, Tuesday through Saturday.

O'Henry's, 2547 San Diego Avenue, Old Town, 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Midland's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Hal Crook Band, jazz, Friday and Saturday; the Gunter Biggs Quartet, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Greg Gloner with Karl Kipp, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.


Patrick's II, 428 F Street, downtown, 233-3077: Pro Brigham's Preservation Band, Disaland jazz, early evening, Thursday; live music, Friday and Saturday, call club for information; the Aubrey Pace Quintet, jazz, Tuesday and Wednesday.

Real Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Pieces, Sixties and Seventies hits, Friday; DJ Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music, Wednesday through Saturday.

Rose O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666: Eamon Carroll, Irish music, Thursday; Kitty Rieffer, contemporary music, Friday and Saturday; Robin Henkel, blues and jazz guitar, 2:30-7:30 p.m., Sunday; the Pop Times, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporary, Friday through Sunday.



Harvey & the 52nd Street Jive

Harvey & the 52nd Street Jive is San Diego's premier swing-jazz group. Featuring dynamic lead singer Harvey, the group plays knock 'em dead medleys from the '30s and '40s. Thursday 8-midnight, Friday & Saturday 9 pm-1 am. **UNDER THE NEON LIGHTS OF fat city**

For dinner reservations phone
232-4686
Pacific Highway & Hawthorn

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LIVE MUSIC & DANCE
10:00-11:00 PM AT MEXICANO
NEVER A COVER CHARGE

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Revolution & 6th St., 2nd & 3rd floor
Open 7 days from 5 pm-6 am
Mon. through Thursday • 1st drink • FREE with coupon

Sundays dance to the 1950s and '60s

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REGGIO
BAMBI
LES GIRLS

CARLOS MURPHY'S

2525 El Camino Real
Carlsbad • 434-1758

Join us for some monstrous fun on Halloween

Thursday, October 31, 7:00 pm-close

Win a dinner for two in our costume contests:

- Best Dvra and Frankenstein look-alike
- Scariest costume
- Funniest costume
- Most original costume

Halloween drink specials and goodies

Sherraton Harbor Island, Reflections, 1280 Harbor Island Drive, Harbor Island, 291-2900. Devocion, Top 40 dance music, Tuesday through Saturday; the Coalition Orchestra, jazz, Friday; happy-hour Shepherd's Restaurant, Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday; Gail Bertrichs, classical harp, Tuesday.

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street, Hatteras, 298-0002. Top of the Park, Daniel Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturday evenings; Paul Resling, pianist, 5-8 p.m., Sunday brunch, Monday night after Monday Night Football, and Tuesday happy hour, Laboche; Phil Beecher, classical guitar, Wednesday and Thursday evenings.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Fast Lane, rock, Thursday through Sunday.

Hubb Man's No. 2, 7119 El Cajon Boulevard, 698-6042. Live music, Saturday, call club for information.

Upland Crow and Company, 835 West Harbor Drive, Newport Village, 232-4855. Rick Nason, folk and rock, Saturday evening and Sunday afternoon.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-6119. Oh! Ridge, comedy and music, Tuesday through Saturday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. The Bar, Royal Melton, piano variety with vocals, Tuesday through Thursday; live piano bar entertainment, Friday and Saturday, call club for information.

Palms Grill, Kathy Lind, contemporary harp, 11-2 p.m., Sunday.

East County
Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Lonnie Hutson and Dusty Best,

contemporary, Friday and Saturday.

Blarney Stone, 2009 El Cajon Boulevard, College area, 463-2263. Brian Connolly, Irish music, Wednesday, Friday and Saturday; 232-4855. Rick Nason, folk and rock, Saturday evening and Sunday afternoon.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-2660. Dale Hanson, contemporary music on the piano, Tuesday through Saturday; Bruce Robbins, contemporary, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Kicks, rock, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Tommy Ray, country, light rock, and easy listening, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country, Casanova, country, Tuesday through Saturday; Jerry Baze and a

band of Country, country, Sunday; cheap drinks, Monday and Tuesday.

Con-Cook's Nest, 12217 Woodside Avenue, Lakeside, 443-2300. Wayne Stevie, piano variety, Thursday through Saturday.

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

Don's East, 13321 Business Highway Eight at Los Cochinos, El Cajon, 443-2444. Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. The Classics, Offices and Series rock, Tuesday through Sunday; the Dynamic Duo, Top 40 dance music, Monday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Dina Preston and Chase, country, Wednesday through Sunday.

Happy Days Car Hop, 7641 Camino Real, Spring Valley, 463-4757. The Jellie Bros, vintage rock, Friday; the Wanderers, vintage rock, Saturday.

Horseshoe Tavern, 7064 Broadway, Lemon Grove, 469-6344. Paddy, country and contemporary, Friday and Saturday.

Lakeside Hotel, 9400 River Street, Lakeside, 443-9591. Supercat, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2900. Jim Moore, contemporary, Thursday; Elton, J.R., and Country Gold, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545. Live music, Friday and Saturday, call club for information.

Linda's D'Angelis Restaurant, 1977 East Main Street, El Cajon, 447-0842. Ron Morris, contemporary, Sunday and Tuesday.

Live Oak Springs, 904 Highway 80 Boulevard, Jacumba, 766-4288. Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Cajon, 442-8606. Rich N. Woz with Corrie Woz, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Broadway jazz,

Sunday and Monday.

Magnolia Mulcahey's, 8861 Magnolia Avenue, Santee, 448-8500. Scarlet, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. Terri Adams and Country Velvet, country, Wednesday through Saturday; jam nights, Wednesday and Thursday.

Mr. Bill's Back Room Saloon, 599 North Magnolia, El Cajon, 447-4500. Jim Moore, contemporary, Friday and Saturday.

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

Sergeant Slaughter, contemporary, Sunday and Monday, call club for information.

Our Favorite Place, 8616 Mission Gorge Road, Santee, 449-6310. Linda Shepwood and Susan, country, Friday and Saturday.

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

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-0610. Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Flow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. The Force, rock, Tuesday through Saturday; the Beat Club, rock, Sunday and Monday; Dr. James Jones, hypnosis, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300. Mike Bica, contemporary rock, Thursday; Bluegrass Etc., newgrass and bluegrass, Friday; Three Speed, vintage rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137. Ron Morris, country, Friday and Saturday.

Straight Ahead Sound, 7578 El Cajon Boulevard, La Mesa, 466-9997. Assassin, rock, Friday and Saturday.

TNT Lounge, 6321 Imperial Avenue, Encanto, 263-2903. The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Turquoise Lounge, 5975 Secor Drive, La Mesa, 465-1525. Nervous Rex, rock, Tuesday through Saturday.

Van Winkle's, 19055 Mission Gorge Road, Santee, 437-0900. Country, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Outta Control, rock, Friday and Saturday.

South Bay
China Five Restaurant, 509 H Street, Chula Vista, 426-5951. Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Hawaw, country, Tuesday through Sunday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Cakes, rock, Thursday through Saturday; Kicks, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista, 427-8880. Tito and Augustine, contemporary, Wednesday through Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Emerson Piraux, contemporary

promot, Tuesday through Thursday; live music, Friday and Saturday; call club for information.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 424-0953. Ed Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista, 429-8288. Louie and Louie, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1411 Highland Avenue, National City, 374-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 251 Sweetwater Road, National City, 475-7113. Four Star Country, country, Friday and Saturday.

The Lantern, 327 Third Avenue, Chula Vista, 427-4200. Live music, Friday and Saturday, call club for information.

Marisol, 1680 Broadway at Main

Street, Chula Vista, 429-8015. Cuban Lates, Thursday through Saturday; with Los Lapes, Mexican cumbia music, (no ticket), Thursday.

Moscow, salsa and Comba, music, Sunday, with Los Lapes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Five Steps West, country, Friday and Saturday.

Rustin Lane, country, Sunday through Tuesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. The Cat-llacs, vintage rock, Wednesday, L.A. rock, Thursday through Saturday.

PERFORMERS
Performer listings are compiled by Ron Jennings. If you wish to be included, please call 263-9352. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll
The Accessories: Sport
The Agents: Red Coat & Hat
Arrangements: Sport
Assassin: Straight Ahead Sound
Atrocious Exhibition: Greenish
Village West two concert listings
Attack Wessel: Sport

CLUB CULT
FRIDAY, NOVEMBER 12
PRIZES FOR THE BEST COSTUME
DANCING, THE EATING CONTEST AND MORE

MOONLIGHT MADNESS
Oct. 31
P.J.'s
presents
BEATERS
From Rock to Jazz
Dress Up for the PARTY
Fifth Avenue and Harbor Drive
234-2200
P.J.'s brings Updown Downtown
Free valet parking

P.J.'s WAREHOUSE RESTAURANT & LOUNGE

\$2.00 OFF
Any dinner entree with coupon.
Good for up to 4 people.
Expires 10/31/85.
Coupon

Steamers
WE HOPE YOU'LL BE-WITCH US!
To celebrate Halloween we're stirring up some specialty drinks and will serve some ghoulish hot documents. Come dressed in your costume - prizes will be awarded for THE SCARIEST, THE MOST CREATIVE, THE MOST RIDICULOUS!
The fun begins Thurs., Oct. 31 at 4 pm

1165 Garnet Ave., San Diego 619/274-2323

HALLOWEEN BASH THURSDAY, OCTOBER 31 "DRESS TO IMPRESS"
Best costume wins \$100 cash plus
More prizes • Drink Specials
FREE LIGHT DINNER BUFFET 4:30-9:00 pm
FREE BREAKFAST midnight-1:00 am
Live music by the AUTOMATICS

THE NEW HALCYON
4258 W. Point Loma Blvd. • 225-9559

DAVID LEE ROTH • WHITNEY HOUSTON • PHIL COLLINS • AMY GRANT • BILLY JOEL • MOORE SNOW • HOWARD JOHNS • JONAS BROTH • DE BRAGE • PIONEER SISTERS • HUEY LEWIS • TIANA MARIA • STEVE WONDER • SAGE • HUEY LEWIS

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BRING YOUR FRIENDS TO HARBOR ISLAND FOR FUN, DANCING & ENTERTAINMENT THURSDAYS-SATURDAYS • NO COVER CHARGE!
FEATURING: DELENE, CHARLIE CHADWICK AND RIC BEZOLD

THE ULTIMATE HALLOWEEN BASH
Halloween night • Thursday, October 31
at the Roxy

A night to experience the Roxy at it's strangest! Join Chaos Productions, The Yaxi Club and Obsession for the wildest costume party ever featuring:
* The freshest dance music in San Diego *
Costume contest with cash prizes of
1st place \$150 • 2nd place \$100 • 3rd place \$50
Cash prizes of various other prizes and drink specials all night long!!!
\$4 cover before 10:00 pm with this ad
Roxy West at 2021 El Cajon Blvd. Near Texas St. • 298-1722

Enjoy 2 great catches at Anthony's Harborside Sunset Lounge

Monday Night Football
and a pound of
Crab Legs for \$3.00*
*Available in Sunset Lounge only, Monday 6 pm-9 pm

The all new redecorated
Anthony's Harborside
Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

Tuesday-Saturday
California Transfer

Automatics: *Many Many's*, *Halcyon*
 The Best Club: *Park Place*, *Fireade*
 Lounge
 The Belair Boys: *Henry's*, *Happy*
Days Car Hop
 Blue Traps: *Spirit*
 Camper Van Beethoven: *Spirit*
 The Cat-It: *Old Bonita Store*
 Restaurant, *Monterey Whaling*
 Company
 Cat Tracks: *Destiny Nightclub*
 Ralph and Eddie's
 The Charming Bacchanal
 Chords of Fame: *Bacchanal*
 Circles: *Dance Machine*
 The Classics: *Dan's West*
 The Cowboys: *Spirit*
 Crystal: *Dance Machine*
 Dean and the Persuaders:

Coltman Hotel
 The Death Krinoline: *Spirit*
 Dirk Debonaire: *Paradise Bay*
 Many Many's
 The Drive-In: *Ralph and Eddie's*
 Eleventh Hour: *Spirit*
 The Erge: *Normandy*
 Erik: *Spirit*
 Eschelon: *Greenwich Village West*
(see concert listings)
 Fastlane: *Thruway House*
 The Forces: *Park Place*
 Four Eyes: *Joe Murphy's*, *Old Del*
Mar Cafe
 The Frames: *Greenwich Village*
West (see concert listings)
 Freeville: *Normandy*
 Rick Garlay and His Voodoo
 Barracudas: *Mandolin Wind*

Bacchanal
 Joey Harris and Paul Kamanski:
 McP's
 Headband: *Norway Inn*, *Many*
Many's
 The Heaters: *Vista Entertainment*
 Center
 The Heroes: *Lehr's Greenhouse*
 In Colours: *Fireade Lounge*
 Whiskey Flats
 Igao Factus: *Lehr's Greenhouse*
 Paradise Bay
 Jackals: *Bacchanal*
 The Jets: *Atlantis*
 Kicks: *Hull and Bear*, *Dance*
Machine
 L.A.: *Old Bonita Store*, *Restaurant*
 Islands Lounge
 The Londoners: *Joe Murphy's*

Jack Mack and the Heart Attack:
Billy Up Tavern
 Manual Scan: *Spirit*
 Messengers: *Vista Entertainment*
 Center
 Millennium:
 Mulhenny/Escondido: *Lehr's*
Greenhouse
 Miss D'Messier: *Mary's by the Pier*
 Nervous Rex: *Tranquility Lounge*
 Norway Inn
 Nimbus Oni: *Spirit*
 Notice to Appear: *Old Pacific*
Beach Cafe
 Outta Control: *Wine Coda's Saloon*
 Outta the Blues: *Harvey Stone*
 Too
 Penguins Slept: *Greenwich Village*
West (see concert listings)

Playground Slap: *Spirit*
 Private Domain: *Billy Up Tavern*
 Dailery Nightclub
 The Procrastinators: *Lehr's*
Greenhouse
 Queens: *Hot Coach Inn*, *Norway Inn*
 Club Chet
 Rebel Rockers: *Billy Up Tavern*
 The Reflectors: *Billy Up Tavern*
 Bacchanal, *Lehr's Greenhouse*
 The Reimakers (formerly N.E.):
 14 Bacchanal
 Relay: *Spirit*
 Relays: *Banbury's*, *McP's*
 The Road Runners: *Mary's by the*
Pier
 Rockola: *Jolly Roger/Solana Beach*
 The Rock Review: *McCabe's*
 Safari: *Spirit*


Scarlet: *Whiskey Flats*, *Magnolia*
 Madway's
 The Serious Guise: *Club Chet*
 The Sierra Brothers: *Joe Murphy's*
 Old Del Mar Cafe
 Preston Smith and the
 Crocodiles: *Billy Up Tavern*
 Sashay: *Spirit*
 The Spad Brothers: *La Hacienda*
 Cantina
 Sven-Erik and the E Ticket
 Buller: *McDon's*
 Thie: *Spirit*
 Three Simple Words: *Spirit*
 Three Speeds: *Pizza Plaza/El Cajon*
 The Tons: *Bacchanal*
 The Two Tones: *La Hacienda*
 Cantina

The Us Band: *Beach Club*
 Billy Vera and the Beaters: *Billy*
Up Tavern
 Village on Fire: *Bacchanal*
 The Wanderers: *Halcyon*, *Happy*
Days Car Hop
 The Ricky Wells Band: *Old Del*
Mar Cafe
 You: *Spirit*
 Zovider: *Club Chet*
 Whiskey Flats (see concert
 listings)

Judy Ames: *Henry's*, *Borrelli's Back*
 Room
 Andy and Donna: *Old Bonita*
 B Street Band: *The "Insider"*
 Barker and Orr: *Jolly*
 Roger/Sequoia Village
 Bards: *Bacchanal*, *Greenwich Village*
 Bitch and the Boys: *Mandolin*
 Wind
 Mike Blue: *Pizza Plus*
 Jerry Burchard: *Dan's Landing*
 California Transfer: *Anthony's*
 Harborside
 Callahan and Callahan, Best of
 Friends: *Blue Bayou Lounge*
 Karen Cavanagh and One Plus
 One: *Rancho Bernardo Inn*
 Norman Clifford and Frankie

Fertin: *Vic's*
 Dan Conner: *Crazy Burns*
 Ray and Laine Correa with Bert
 Miller: *The Wellhouse*
 Costa V: *The Lash/Mission Garage*
 Donna Cole: *Tom Ham's*
 Lighthouse
 Carol Crawford: *Jack's Landing*
 Ed Cunningham: *Harvey*
 Hamer/Escondido
 Michelle Curtis: *Monterey Whaling*
 Company, *Harvey*
 Hamer/Escondido
 Cycles: *Nile Out East*
 Darel Daniels and Niteline: *La*
Costa Hotel and Spa
 Sonny Daniels: *Harvey*
 Hamer/Escondido
 Jesse Davis: *La Costa Hotel and*

Spa
 Devocean: *Sheraton Harbor Island*
 Frank Dexter: *Harvey*, *McP's*
 Double Trouble: *Harvey*
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Alger/Occasional:
Kitty Kieffer:
Mulligan's Cornmeal
Mike Lamy: Escape Lounge
Louie and Loose Change: Jovy's
Main Street: Tuba Belle
Bruce McKeithen: Jaden's
Thompson's
Midnight Delight: Borrelli's Back
Room
Mike Miller: Holly's Inn
Moment's Notice with Judy Ames:
Borrelli's Back Room
Jim Moore: La Posada del Sol/La
Mesa, Mr. Bill's Back Room
Saloon
Rita Moss: Hotel La Jolla
Nathaniel Jam: Rusty Pelican

Nightshift: Moomblow
911: Monk's
Gil Palacios and Linda Parra:
Galley's Cocktail Lounge
People Movers: Hilton Hotel
Pier Group: Normchecker
Shorbut
Pitch 'n' You with Gerrie Wos:
Lorenz's
Emerson Polreanu: Dock's
Cocktails
Mike Victor's
Bruce Robbins: Rounducks, La
Mesa
Juan Bobles: China Five
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Bowl
Sally Saxton: Jack Masters

Sergeant Slaughter: Nite Owl East
Gary Sherwood: Cabbage House
Shine It On: Vacation Village Hotel
Dave Smith: Hungry
Hunger/Rancho Bernardo
Tony Sorcel and Company:
Henry's
Sound Investment: Pavilion
Lounge
Southwind: Pavilion Lounge
Spanky Whitehead: The Loco/Mesa
Mesa, M.P.'s
Joe Stewart: The Loco/Mission
Gorge
Den Tension: The Flying Bridge
Tito and Augustine: De Vin's
Bert Torres: Nordest Hotel
Trilogy Five: Island Lounge
Triple Play: Hilton Hotel

Together: La Jolla Village Inn
Two Pieces: Rebel Gatos
David Watson and the Gathering:
San Diego Harbor Exchange
Lade: On Four Inn
Ron Wheeler: O'Hangry's Old
Bum
Jeff Williams: The Loco/Mesa
Windfall: Sun Luv Bay Dunes
Windfall: The Loco/Mesa
The Younger Hall: Monk's

Country/ Country Rock

Terri Adams and Country Velvet:
Horn's Mink
Alaska: Moomblow: Stage Coach

Bobby Allen and the D Students:
Rancho A Ranch House
Alton and the On Bow Country
Lade: On Four Inn
Jerry Baze and a Touch of
Country: Circle D Corral
Big Sky: Dori's
Bramble: Adeline Country Saloon
Bustin' Loose: Oasis Bar
Red Checkers: L.J.'s
Dan Connor Band: Silver Fox
Lounge
Country Cassanova: Circle D Corral
Country Justice: Jody's
Cody: Loco's Little Bit of Country
Crossfire: Van Hinkle's
CW Express: Jipit's Steak
House/Volley Center

Jesse Daniels Band: Loco's Little Bit
of Country
Elton, J.R., and the Golds: La
Posada del Sol/La Mesa
Five Steps West: Oasis Bar
Four Star Country: Landmark
Cocktail Lounge
Grand Central Station: Hub's
Haywire: Country Runway
The Hot Shot with Ron Bell: Loco's
Little Bit of Country
The N'W 10th Street Band:
Normchecker Showband
Lone Star Country: The Country
Saloon
Ron Norris: Back Room, Land's
De Angeles Restaurant, Wicken
Nickel
Podetti: Horseshoe Tavern

Dina Preston and Chaser: Film
Springs Inn
Private Party: The Road House
Tommy Ray: Colquhoun Lounge
Ricochet: Nite's
Bob Sasse: Rancho Vista Cruz, Old
Time Cafe
The Savory Brothers: Downroads
Club
Linda Sherwood and Surfire:
Our Favorite Place
Stampede: Hickey Creek
Steer Crazy: Wanderer's Road
Steppin' Out: Valley Center Inn
Saloon
Supercut: Lakeside Hotel
Don Tension: The Flying Bridge
Uncle Ken's Converted Rice Band:
Wanderer's Road

White Lightning: Stage Coach Inn
Folk/Ethnic
Bluegrass Etc.: That Pizza Place
Pizza Place/Cigar
Eamon Carroll and Brian Balme:
Hawley Stone Club
Brian Connolly: Hawley Stone, Too
Jim Hinton: Hawley Stone Club
Jennifer Jeffries: Old Time Cafe
La Jolla/La Jolla
Latin Five: Le Santa Marina
Latin Soul: La Jolla
Los Lapes: Marisol
Los Ruffs: Lucky Lady Club
Louie and Loose Change: Jovy's
Sean McVicker: Ireland's Own

Paul Montesano: Old Pacific Beach
Cafe
Jim Montoya: Coffee by the Sea
Monsieur: Marisol
New Expression: Old Time Cafe
The Paradise Street Band:
Ireland's Own
Perfect Cure: Dineasy Magg's
Relativity: Old Time Cafe
Bob Sasse: Rancho Vista Cruz, Old
Time Cafe
Rick Saxton: Lyndal Court and
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HALLOWEEN WEEK

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MOONLIGHT CRAZIES
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COSTUME
CONTEST WARM UP
1ST PRIZE—BEACH CRUIZER
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THURS. OCT. 31ST
HALLOWEEN NIGHT GIANT
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- \$250 1st Prize: 1st place costume prize
- Dancing to Trilogy's bewitching band
- Hauntingly Good Halloween Brew
- Seafood Bar, Oyster Shocker for \$5.00
- Hula Bula Boooo!—Halloween Carriage and Hula to the Hula Bula Boooo!

at the Islands Restaurant

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THURS., OCT. 31st

COSTUME CONTEST
Judging at 11 pm

1st PRIZE: DINNER FOR 4
including cocktails (\$50 value)

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including cocktails (\$25 value)

3rd PRIZE: \$10 BAR TAB

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Sugar Ties: La Jolla Driver's Cabin
House
Third Floor: Cafe Angelique
Tobacco Road: 10000 Road
Windmills' (Preston Coleman,
Linda Chase, Phyllis
Hagman) United Coast and
Company/Pacific Beach

Everything Else

Mary Adams: harp music; La
Hacienda Cantina Restaurant
Johnnie B. accordion music along
with guitar; Cafe Vienna

Phil Beelen: classical guitar and
violin; Bialbe Hotel

Manor Hotel, Michael's Dresser:
Fred Benedetti: classical in jazz
(United Coast and
Company/Pacific Beach)

Roy and Lahné Correa with Bert
Millen: jazz, pop, nostalgic, and
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theatricals

The Crescentine: big band dance
music; San Luis Rey Downs Golf
Country Country Club

Cathy Carter: singer-songwriter;
Dorsey Maguire

Dr. Gonzalo's Musical Madness:
Gonzalo's Musical Madness and
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performers, Monterey Whaling
Company

Kid Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary. Sandtrap Lounge
Catherine Espinoza: harp music;
Old Time Cafe
Forrest and his righties and
Moss, Rusty Walker, Old Pacific
Beach Cafe
Eric Potters: classical guitar; Cafe
in the Vista Restaurant
The Four of Us: swing and guitar
songs; Standard Hotel
Percy Glenn: piano bar; Dockside
Greg Glover with Karal Jolly:
keyboards and vocals
performing everything from
standards to contemporary.
PapaGo's/Seaport Village
Paul Greig: piano bar; Dockside
Gary and Jackie with Kit Warner:
variety, pop to opera; Hone La
Restaurant
Bob Hart: classical piano; Cafe
Angelique
Eileen Hay: hosting a talent show
and host night and performing
everything from country to folk
and contemporary; Jack's Holiday
Wood Barbecue
Roland Knick: either music; Cafe
Vienna
Cathy Klyde: contemporary harp;
Pavillion Lounge, Viscount Hotel
Clayton: lounge-vocalists on the
piano; San Luis Rey Downs Golf
Country Country Club/Road's
Hidden Acres
The Dick Lane Trio: swing,
contemporary, and vocals.
Standard Hotel
Bruce Matthews: contemporary,
pop, and jazz
Top 40, and variety piano with
vocals; Jucodan's, Humphrey's
Bob MacNab's piano and vocal
variety; Bialbe Hotel, La
Vista/eta Hotel
Vicki Master: standards and
jazz from the Thirties to the
Eighties on the radio
Jerry Malinde: standards, contemporary
and classic music on the piano.
(Steamer)
Kevin Nelson: piano variety with
vocals; Viscount Hotel
Miles: jazz, old rock and variety.
Holly's Inn
John Melmon: dulcimer music;
Holly's Inn
Jim Mooney: guitarist-vocalist
performing folk rock, Coffee-by-the-
Sea
Mosses: salsa and cumbia music;
Marisol
Miles Murphy: comedy and music;
Miles Murphy's
Joel Nash: piano shows, tunc, Miles
Flours
Nelson: harpist; Abbey Restaurant
Ola: jazz, comedy and music; the
Hogger
Lidia Pappas: classical, easy
listening, and variety piano; Top
of the Coast
Dale Pearson: piano and
Rondeletti Restaurant
Evelyn: Broadway piano variety.
Rick's Cocktails
Peter Rubbenreiter: pianist; Mt. A's
Bar
Tommy Barber: comedy and
music; Carols Murphy/La Jolla
Sandwich and the Ram Band: variety
show with everything from
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Bermardo Inn
David and Francesca Saccoccio:
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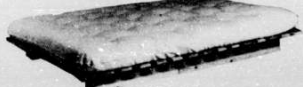
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and amorality, or at least of sexual and beard stubble, into the hero of the "snatch" type. But the makers of this Western, on the other hand, are hardly so sure of shot. And an unreliable pattern of his and misses can be traced throughout the cast, for example, with Scott Glenn and Danny Glover as his, Kevin Kline and Kevin Costner as misses. Linda Hunt as his, Rosanna Arquette a miss, and so on and so on. 1985
** (Cinema Plaza 5, Mira Mesa Cinemas)

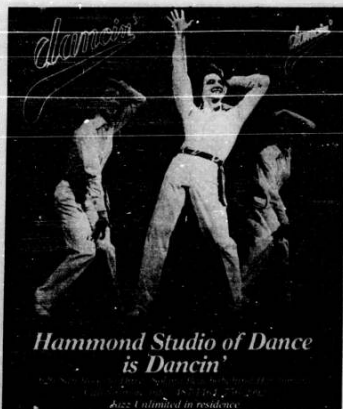
Silver Bullet — The title refers to a scoldered wheeler for a crippled young boy, besides, of course, the standard method of stopping werewolves. In the broader depiction, it refers to a typical Stephen King tossed salad, hand-me-down horror mythology, corny Americana, redneck local color, dumb jokes, children and their imagination, adults and their lack of it. On, and a lot of blood as dressing. With Gary Busey and Corey Haim, directed by Daniel Atlas, 1985.

** (Claremont from 10/25, Fashion Valley, Grossmont Mall, Mira Mesa Cinemas, Oceanside 8, Plaza Bonita, San Diego 6, Sports Arena 6, UA Escondido 8)

St. Elmo's Fire — Post-graduate soap opera, seven collegiate colleagues in their "freshman year of life." Four months after graduation, one of them ingenuitously "kisses," and you're still acting like every night is a "first party." It's nice that the movie takes so much of a view of its characters, and nice that it offers no permanent solutions to their problems. But a messy, ensemble manner does not disguise a tidy, empty mind. The blizzard of fast talk and fairly, action includes stuff like one character dunking another's head in the men's room toilet at their favorite tavern. Did the director, Joel Schumacher, ever think of putting himself in anyone else's shoes? On the one side (in this particular instance) there is the feasibility of so neatly setting the hair without cracking open the skull, of the unobscured and unobscured victim, and on the other side there is the dual question of personal dignity and hygiene. "On, well, this one there is in 'anyway,'" Emilio Estevez, Rob Lowe, Andrew McCarthy, Dermot Moore, Judd Nelson, Aly Sheedy, Mary McCormack, 1985.
** (Cinema Plaza 5, UA Chula Vista 6)

Stop Making Sense — A concert movie and nothing more, and as narrowly focussed a one as ever was, little of the live audience, nothing of the backstage, only the on-stage. In fairness, the movie (directed by Jonathan Demme) is probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably better to look at than most mere concerts. But in the long run, neither the staging of the concert nor the filming of it, nor both those efforts put together, is inventive enough or deft enough to take center stage from the music. And it can easily seem a very long run, indeed, with too much of the music stuck in the general area of dental-drill-punctuated-by-indecomposable-cries from the patient. To say that enjoyment of the Talking Heads music will be a help to enjoyment of this movie would be to underestimate comically. To say a strict prerequisite would perhaps get nearer the case. 1984
** (UA Grandhouse 6, 10/25 and 26 midnight)

Sweet Dreams — Lots of up and down is how Patsy Cline describes her second marriage, with a lascivious smirk to indicate that it's really up at the time. But there is a lot of down, too, food throwing, slap-exchanging, all the standard expressions of marital strife. Director Karen Rorser, seeing that his fellow Brainerd, Michael Apted, had some good luck in the country (and with COAL MINER'S DAUGHTER in which Cline was a secondary character), has tried to get a piece of it for himself. His area of concentration, however, perhaps a return of sorts to his kitchen-sink origins, is more on mundane and squalid details (many of them lost in the barroom-dim lighting). It is supposed to have interest because Cline has interest. But there is no movie here. There is a performance, breathless, fey, overrated, by Jessica Lange (who lip syncs to the original recordings, not too badly), and a more controlled though more monstrous one by F. J. Harris as the no account husband. With Ann Wedgeworth and David Clemens, 1985.
** (Cinema Plaza 4, Carlsbad Cinemas 4, Cinema Plaza 5, Claremont from 10/25, Flower 4)



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CURRENT MOVIES

Cinemas, Power Theater from 10/25, UA Chula Vista 6, UA Cinema 3)

Ten Wolf — Essentially a sports film about a high-school basketball team on which one of the players just happens to be a werewolf (and several conspicuous inches taller than when he is not a werewolf). The ability to switch... to dribble between one's legs, to pass behind one's back, adds little to lycanthropy here, however, and there are no other additions. With Michael J. Fox, directed by Rod Daniel, 1985.

• Century Ten, Mira Mesa Cinemas, from 10/25, Studio 3 Cinemas, UA Chula Vista 6)

The Terminator — Unpretentious and fast-moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot. A half-human, half-robot assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Hologram orders to kill the woman destined to give birth to the "deliverer" who will lead the rebellion against the genocidal mechanocracy, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the robot soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new sort of serial killer, targeting everyone in the L.A. phone book with the name of Sarah Connor. The future more than ever is now. What could have been a repetitive situation you can't keep a good cybering down, the man, has been worked out with some clever variations, and the paradoxes that come with all time-travel stories are, in this one, squarely faced up to. Or as the problem is succinctly expressed in the... Good, a person could go crazy thinking about this. Within the mechanics of such stories, this one is as really tied up — and in that, unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future

becomes retroactively much more than just a loyal disciple of humanity's savior, it is also as romantic a use of this sci-fi as anywhere outside of Hamlet and Michael Biehn, directed by James Cameron, 1984.
*** (Balboa)

Uncommon Valor — Following up FIRST BLOOD, Ted Kotcheff convenes another post-Vietnam therapy session. This one, about a POW rescue operation in postwar Laos, addresses the specific feeling that there is

"unfinished business," or as it is put elsewhere, that the books are still "in the red" (pun intended). Certainly the Vietnam experience can be said to have undergone some psychological processing when it has become grist for a DIRTY DOZEN GUNS OF NINJA type past formula. All the expected stages are run through: rounds of veterans' training period, practice run, and then the real thing. The real thing, as we're calling it, is exciting and unpredictable, the rest is neither of those things. With Gene Hackman, Fred Ward, Randall "Tex"

Cobb, and Robert Stack, 1983
** (South Bay Drive 6)

World Science — Word sent the word for it. Two newly bearded with a home computer at their disposal tell it some specifications for an ideal female, then tap into a more powerful system, and — shazam! — conjure up Kelly Le Brock of THE WOMAN IN RED. She is at their command, with the full capabilities of a fairy godmother. The ensuing commands, in addition to the prior specifications (British accent? age twenty-three?

rather than 20/20 of beauty, would have told us a lot about teenagers. But writer-director John Hughes, who wants only to be the pal, isn't going to tell anything. One of his early lines becomes his motto throughout: "We know about the reality. Don't run the fantasy, okay?" There is more than one way to run fantasy, however. With Anthony Michael Hall and Ian Michael Smith, 1985.
• (Cinema Cinema 4, Cinema Plaza 5, from 10/25, Mira Mesa Cinemas, San Diego 6, UA Chula Vista 6, UA Escondido 8)

The least funny looking Birkenstock sandals

Young, slim, light on your feet and incredibly comfortable so you can smile more wearing them.



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Simple, airy and fun
in bone or tan leather

Brian
Cherry red, blue,
tan, or bone

Birkenstock
NATURAL FOOTPRINT SANDALS

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If you've been wearing daily lenses, discover the wonderful difference of 30-day contacts today. Every major brand, thousands in stock. Professional services are extra—but very reasonable.

1,000's of Daily Wear Contacts
\$49-\$129
A.O. Thin B & L Color Lenses
Also custom color contacts, special astigmatic contacts and bifocal lenses are also available. Professional services are extra—but very reasonable.

1,000's of Fashion Eyeglasses
Thousands of designer frames in stock including Porsche, Gucci, Biagotti, including Porsche, Gucci, Biagotti, and Celine. Von Furstenberg, Vuitton and Celine. Free replacement for broken Playbox. Free replacement for one year. • Doctors on duty 7 days a week, including Sundays. Week nights till 9 p.m. • No appointment necessary.

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Fried Rabbit Chittlings Ham Steak
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All dinners served at the 3 of the following:
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Dinner 2:30-6:15 • Music 2:30-1:15
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APPLIANCES REFRIGERATORS, WASHERS, etc. guaranteed. Excellent. Open 1000. 1200. 1400. 1600. 1800. 2000. 2200. 2400. 2600. 2800. 3000. 3200. 3400. 3600. 3800. 4000. 4200. 4400. 4600. 4800. 5000. 5200. 5400. 5600. 5800. 6000. 6200. 6400. 6600. 6800. 7000. 7200. 7400. 7600. 7800. 8000. 8200. 8400. 8600. 8800. 9000. 9200. 9400. 9600. 9800. 10000.

APPLIANCES Mending, washing & mending. Open 1000. 1200. 1400. 1600. 1800. 2000. 2200. 2400. 2600. 2800. 3000. 3200. 3400. 3600. 3800. 4000. 4200. 4400. 4600. 4800. 5000. 5200. 5400. 5600. 5800. 6000. 6200. 6400. 6600. 6800. 7000. 7200. 7400. 7600. 7800. 8000. 8200. 8400. 8600. 8800. 9000. 9200. 9400. 9600. 9800. 10000.

ARTS AND CRAFTS Pottery, Christmas, etc. Open 1000. 1200. 1400. 1600. 1800. 2000. 2200. 2400. 2600. 2800. 3000. 3200. 3400. 3600. 3800. 4000. 4200. 4400. 4600. 4800. 5000. 5200. 5400. 5600. 5800. 6000. 6200. 6400. 6600. 6800. 7000. 7200. 7400. 7600. 7800. 8000. 8200. 8400. 8600. 8800. 9000. 9200. 9400. 9600. 9800. 10000.

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78A 34 ton, V8, automatic, power conditioning, dual lamps, AM radio good. 13950 or best. 461-4338

2. Shift stick, carpeted, bed in ex-11200 or best offer. Call Antonio

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DATSUN TRUCK 1976. Rebuilt pump, radiator, brakes, battery, alternator. Norseman tires, 160 ton interior. 13500, 450-0182

DATSUN, 1976, Toyota engine. Needs repair. 1450 or best. 432-0371

DODGE SWINGER 1971. Been in family 16 years. ex-
cellent condition. 108 miles x 200, great res-
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FORD LTD 1971. 108 miles x 200, great res-
titution. Call me at 360-2408.

FIAT X19 '77. Has new starter, good condition,
electrical, brakes.

FIAT 1971. Needs new starter.

ered, amfm cassette, air racks, celerep paint, upholstery motor, etc. etc. \$1500. 454-0070

Wagon. Runs but needs work. master cylinder. Might put out.

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