

SAN DIEGO STATE UNIVERSITY
Micrographics Center



FLASH

2

Oct. 1986

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SIXTH ANNUAL AWARDS EXHIBITION

DEADLINE THIS SATURDAY!

See page 9, section 1

READER

VOLUME 15, NO. 39 OCT 2, 1986

SAN DIEGO'S WEEKLY



This Business of LOVE

Dating services in San Diego have attained new highs: high-tech methodology, high-pressure sales, and very high fees.

There's a difference between knowing the secret of true love and using that knowledge to find true love. I've been told the secret, and to my surprise, it came from some of the professional match-makers in this town. I can tell you the secret, but I wouldn't try to play Cupid, not seriously. But the matching services say they can do this, and do it well. They ask to be paid, of course — usually quite a lot.

Dan Rust, for example, wants \$1250 per person. That's the price for a one-

(continued on page 80)

By Jeannette DeWyzé

Illustrations by Bud Hickerson



1,200 HAND CRAFTED POTS

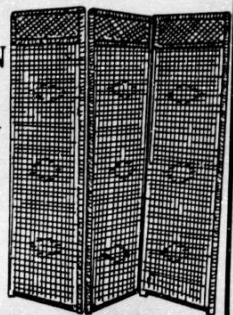
4" Reg. \$2.50
Pot - \$4.00
6" \$5.50
Pot - \$9.00
8" \$8.50
Pot - \$11.50
10" \$11.50
Pot - \$14.50

RATTAN ROOM DIVIDER

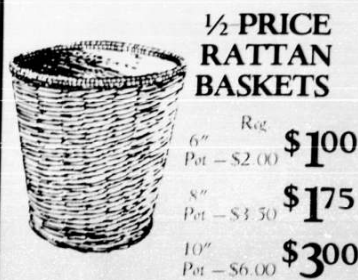
6' x 6'

\$50.00

Reg. \$85.00



CLOSEOUT



1/2 PRICE RATTAN BASKETS

6" Reg. \$1.00
Pot - \$2.00
8" \$1.75
Pot - \$3.50
10" \$3.00
Pot - \$6.00

BIGGEST PLANT SALE

Our Biggest Plants Are On Sale!

SCHIEFLERA
DRAGON PALM
PARLOR PALM
FICUS BENJAMINA

All 4-5' Tall

All \$17.50

Reg. \$27.00 - \$32.00



OCT. 16th LAST DAY OF SALE



BULBS
YOUR
CHOICE
10/\$2

FRAGRANT FRESIAS



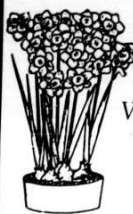
DUTCH IRIS



RANUNCULUS

THE BASKET CASE

180 E. Washington
291-0215
OPEN 9 AM - 7 PM 7 DAYS



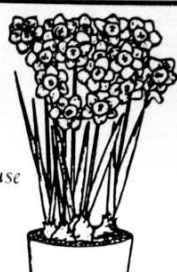
FREE

With This Ad

1 Paper White Bulb

Will bloom inside your house in 6-8 weeks

1 per family please
Void after Oct. 16, 1986



Battle Of Catch-Up

Re: your "City Lights" article (September 25) about *The Ranch*. I hope George Brooks is prosecuted to the full extent of the copyright laws for his flagrant disregard for them and for ripping off writers by not paying for their work. His lying has caught up with him, thanks to good investigating.
Jeff Brown
San Diego

Erratum

In the September 25 article "Architecture Lectures" ("Highlights of Upcoming Events"), it was incorrectly reported that architect Rob Quigley was a member of the Pacific Associates Planners & Architects and designer of the Mission Hills "Soldiers in Argyle" house. Quigley is not a member of the firm, whose principal partner, Richard Dalrymple, created the house design. The Reader regrets the error.
—Editor

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92181. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

So Close

After all the nonsense and ideological belching, pre and con, written in San Diego about Herbert Marcuse and the radical era at UCSD, it was a pleasure to read Judith Moore's well-balanced historical account in your issue of September 11 ("Angel of the Apocalypse"). Her presentation of Marcuse's philosophical position and the raging controversy in 1968 over his tenure here was both factual and fair. Since I was centrally involved in the dispute, I am in a position to know most of the facts. Good job! Two additional points might be made for your readers:

1) One of Marcuse's students and later his wife, Erica Sherover, asserts to Moore that in 1965 she began to involve herself in "educating the undergraduates in political issues." Now there is a euphemism! The fact is that in 1968, several of Marcuse's students came to believe that the moment for Marcusean revolution was at hand. They sought leadership of the student radical movement in order to direct its strategy. "Educating undergraduate students" really meant manipulating their anger and distress toward revolutionary objectives. Fortunately these aspiring young radicals (with the possible exception of Angela Davis) proved to be quite inept. UCSD undergraduates saw through them and rejected them.

2) Moore's story uncovers one frightening fact about which I knew nothing at the time. When Marcuse became the focus of an angry pressure campaign in the San Diego Union in the spring of 1968, he began to receive death threats. Several of his students armed themselves, acting as informal bodyguards. We never knew. Had we known, we would have tried to stop it, because it was that we most feared at UCSD.

Nearly every controversial public figure finds himself threatened in this way. It is one of the prices exacted by a free

society. Threats come in the form of unsigned letters and anonymous phone calls. I have received literally dozens of them. During a single bad day in the spring of 1969 at UCSD, we counted more than a dozen anonymous telephoned bomb threats, forcing us to evacuate building after building while we and the campus police searched in vain.

In ninety-nine cases out of one hundred, there is no real danger. Usually such threats are intended as pressure tactics. But you never know whether a real psychopath might be plotting to shoot you or blow you up. You are forced to react and to take precautions. The proper thing to do is to keep quiet about threatening phone calls and turn them immediately over to the police. They are very experienced in handling death threats because they are so common in American public life.

When inexperienced young people react in alarm and begin to arm themselves, they are inviting disaster. This is how shootouts occur between religious or political sects and groups of critics seeking only to harass them. Again, fortunately, nothing of the sort happened at UCSD in 1968, but I did not know until I read Moore's story how close we had come. If the San Diego police knew what was going on, they never informed me.

William J. McCall
President Emeritus
Columbia University

After Something

In response to architect Joe Martinez's claim to practice "after modernism" ("Does a House Make a Neighborhood" in September 18). Is that like afterthought? Or afterbirth? We were just wondering.
Judy Clinton
Bob Dickens
Michael Golan
Marianne Chase
Bruno Daurio
Sorrento Valley

Reasons To Write

What a happy surprise—someone I know in San Diego sent me Jeff Smith's review of my book *Reasons to Live* in the Reader ("All She Wrote," August 28).

Of course I'm glad it was a favorable review, but it's even more gratifying that Jeff "got" it. "She is much more interested in first steps than in finish lines." Exactly.

One small thing: I do not turn thirty-five until the end of the year. It's true that writing fiction has aged me, but...

Amy Hempel
New York

All Your Vegetables

In his September 11 article, Steve Sorenson ridiculed and attacked, or had someone ridicule and attack for him, the following: (1) auras (2) vegetarians (3) homeopathy (4) reincarnation (5) astrology (6) Bhakti yoga (7) positive thinking (8) the entire countercultural movement, dubbed "new age" in the article.

Personally I find Steve Sorenson a self-righteous prig and kind of a bore, but let's think about these attacks. (1) It has been proved that human beings emit an electromagnetic field of energy, that is to say, an aura, and that during times of stress or illness, this energy field reflects internal disruptions. The hard science of Kirlian photography, which is seeing some fascinating

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CITY LIGHTS



"Post" editorial staffers Pat Getz, Mary Hurd

CONCESSIONS OF AN ADVERTISING MAN?

BY PAUL KRUEGER

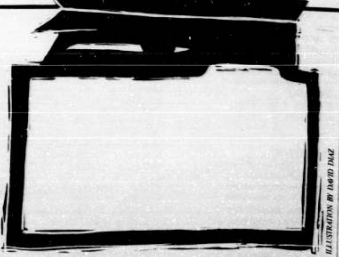
When a group of Normal Heights residents set out four years ago to revitalize their aging midcity neighborhood, they agreed that nothing would generate community spirit faster than a neighborhood newspaper. Unable to find a publisher for the new paper, the Normal Heights activists persuaded city officials to fund the monthly

Adams Avenue Post with federal grants. When the government dole finally dried up this summer, the Post remained solvent, paying all its bills from advertising revenues and turning out sixteen-page issues filled with community news. But the Post's publishers had barely finished toasting their success when they learned about the down side of free enterprise. In a lawsuit filed September 19, the Normal Heights Community Development Corporation, owner of the Post, charges that an advertising director they

hired last April diverted hundreds, possibly thousands of dollars in advertising revenues to his own bank account. The Post's lawsuit claims that advertising director Jim Brady also absconded with client lists, graphics materials, and other documents crucial to the Post's survival, and it alleges that Brady this summer began falsely informing Post advertisers that the monthly Post would soon be reduced to a "four- or six-page community newsletter." As an alternative, the lawsuit claims, Brady urged the Normal Heights merchants to place their ads in a new midcity newspaper he would soon be publishing.

A superior court judge on September 19 issued a restraining order that prohibits Brady from selling advertisements to any of approximately sixty merchants who have placed ads in the Post or from even talking with those merchants about the Post. The judge also ordered Brady to return all advertiser lists and other material to the Post, and she froze a bank account opened by Brady in the name of Mid-City Newspapers. These and eight other prohibitions were in effect pending a hearing that was scheduled for yesterday, Wednesday, October 1.

Neither Brady nor his attorney, Richard Higgins, (continued on page 4)



FREEDOM OF INFORMATION ACTS

BY BRIAN CANLEN

Reporters covering the crime beat don't have routine jobs, but their jobs can become routine. If they work at a daily paper, they hang out at the police station and pursue the reports as they are filed throughout the day. Reporters at small community newspapers, who may be covering the school board, local politics, and the Rotary Club in addition to the crime beat, usually check in by phone a few times a week. They talk to the public affairs officer, who tells them what crimes the police reports upon request.

The telephone routine has sufficed at The Citizen, a weekly newspaper that covers Solana Beach and Encinitas, for a number of years — until this summer, that is, when The Citizen's crime reporter decided she wanted to see, in person, crime and arrest reports of an incident that allegedly involved police brutality. The denial of her request has led to a battle between The Citizen and the Encinitas sheriff's station that may be decided in court.

The subject of the sought-after reports is a July 4 party, outside a beachfront home in Del Mar, that was broken up by sheriff's deputies. Seven people, including one teen-ager, were arrested and charged with failure to disperse. One adult was arrested for battery against an officer. After the arrest, nine people, including witnesses, filed formal complaints accusing the deputies of using unnecessary force.

Citizen reporter Pamela Wilson got the information over the phone at first. But then she called back to say she wanted to come into the Encinitas station and examine the crime reports, which narrate the events that surround the incident, and the arrest reports, which relay information about those arrested. She was told that these records were not open to the press.

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On August 12, The Citizen filed a formal request with the sheriff's department to see the reports, citing the California Public Records Act. On August 25, the main office of the sheriff's public affairs division informed The Citizen that it was revising its public information policy and that the newspaper's request for copies of the report was being denied. Wilson would have to sit in the station and take notes from the thirteen reports filed on the incident.

"It took us two weeks to put the story together," says Citizen editor Gregory Dennis, explaining that Wilson has to cover other beats as well. The story, which appeared on September 10, compared accounts of the incident written by three different deputies who were on the scene. The reports contained discrepancies and also lacked details to support the officers' actions, the article said.

The Citizen filed another formal request on August 29, this one asserting its right to obtain copies and offering to pay a duplication fee. Once again, The Citizen cited a section of the California Public Records Act. "The law clearly states that if you can look at it, you can copy it," says Dennis. "On issues like this, you can't be willing to settle for half a loaf, because then they'll give you a quarter loaf."

The sheriff's department responded to the photocopy request with a letter dated September 19. According to the sheriff's interpretation of existing law, it said, actual

(continued on page 4)

CITY LIGHTS

BEER & BACON

BY THOMAS K. ARNOLD

Okay, beach booters, your day has come. Too many Coronas and you just don't know how to behave. So to halt your unseemly behavior, the San Diego City Council on September 9 passed an emergency ordinance that prohibits drinking in beach-area parking lots. From that day on, if some cop happens to find you with an open container in hand, watch out — he's going to write you a citation.

Not so fast. You may win a reprieve yet — if you're chugging down some cold ones in any of the three beach parking lots whose locations are incorrectly described in the ordinance. Among them is the Robb Field parking lot at the north end of Bacon Street in Ocean Beach, one of the biggest beach parking areas in the entire city. According to the emergency ordinance, the lot is in the 5000 block of Bacon. But there is no 5000 block of Bacon; Robb Field is located in the 2200 and 2300 blocks. San Diego Police Captain Dave



The Robb Field lot

Crow says that since the actual location of the Robb Field lot is not given, police have no enforcement power. "If there's no ordinance, we can't write any tickets," he says. In the case of the La Jolla Shores parking lot, the ordinance did a little better. The lot is described as being in the 8300 block of

Camino del Oro. But that only covers one-third of the lot; the other spaces are in the 8100 and 8200 blocks. And in the case of the west parking lot of the Mission Beach jerry, the emergency ordinance went a bit too far: instead of pinpointing the lot as being in the 600 block of San Diego Place, it extends

the booze ban to the 700 and 800 blocks as well — where there are private residences. Mike Haas, an aide to City Councilman Mike Gotch — who introduced the ordinance — says the correct locations are included in the permanent ordinance, which was approved by the council September 22

and will replace the emergency one upon the latter's October 30 expiration. Moreover, he states, the copy of the emergency ordinance he has on file also lists the correct locations. "So there should be no problem," Haas says.

But there is, Crow asserts. The emergency ordinance that's in the hands of police is still incorrect. Haas surmises that through some sort of clerical error, police may have been given the rough draft of the emergency ordinance instead of the version passed by council. Crow confirms this, saying, "Through the transfer of papers here and there, this type of thing happens, and it's bound to happen again." He says that unless a copy of the correct ordinance is delivered to police, they're powerless to write tickets. "When we took a look at the ordinance several weeks ago," Crow says, "we realized right away that the Bacon Street location does not exist. We've been told that it will soon be modified, but so far — at least from what we know — it hasn't." And unless it is, Crow adds, "this will be one of the things that just gets away from us," at least until the permanent ordinance takes effect. ■

DON'T BLAME THE MESSENGER

BY NEAL MATTHEWS

Steven Kaye means one of two things: that San Diego has finally made it to big-city status, or, conversely, that the city is hopelessly small time. Kaye is the only full-service bicycle-messenger who works regularly downtown, and unlike, say, New York City, where hundreds of bike messengers cruise like ferocious hounds through the gridlock, Kaye has the city streets to himself.

"I want some competition!" Kaye yelled between deliveries one day last week. "I wish the other delivery services would get bikes, so maybe we could push each other." Kaye works for Road Runners Messenger service, delivering a couple of dozen packets to downtown offices every afternoon. He saw the movie Quis-kulder, which centered around the army of New York City bike messengers, and he took a cue from them: he's half marathoner.

Tearing west on B Street from Ninth Avenue to Third Avenue, Kaye weaves across lanes and



Steven Kaye's fast-paced territory

traffic as he rushes through the last-minute deliveries bunched toward the end of the office workers' day. He rides with a whistle in his mouth, since San Diegans are definitely unaccustomed to seeing a bike rider downtown, and he toots it once at the Seventh Avenue intersection and once again as he leans into the turn from B Street to Third Avenue. In a basket on his ten-speed, he's carrying an envelope from the Tior Title Company destined for the city property department in the Security Pacific Bank Building. "You gotta pretend you're a car," explains the twenty-four-year-old ex-Marine. "Anytime you act like a bike, people will treat you like one."

He was acting like a bike last

May, and he was treated in a hospital for it. Riding against traffic on the wrong side of Laurel Street, Kaye approached Columbia from Pacific Highway and spotted a car about to turn right. The driver made a California stop and didn't look to the right before proceeding onto Laurel, smack into the bike rider. Kaye did a full gainer over the car while his bike went under the wheels. He

landed on his head (he wasn't wearing a helmet), which didn't with the confrontation with the asphalt. It was about a month before he was back on the bike, wearing a helmet. "I was just getting into shape," he explains. "I couldn't quit. It was starting to get addictive, and I didn't want to pump gas." Kaye works mornings as an investigator for attorneys, and he's paid about six dollars per hour for his bike work in the afternoons. He and the messenger company split the fee for any pickup-and-delivery calls that come in while he's on the streets. He wears a telephone beeper for that purpose.

Judging by the stares from the high-heeled and briefcase-carrying office crowd, both on the streets and in the elevators, Kaye is a strange new element in the cityscape. He's not Amos the shoeshine man, not a street bum, not a pigeon feeder, not a corner preacher, not a parking lot attendant, nor an ironworker, a bookkeeper clerk, nor a bus driver. "People stare at us in elevators," Kaye said before delivering specimens in a small box from Palomar Hospital to the County Health Department on Pacific Highway. "They think, 'What's this up with this guy?'"

For the supercilious multitude, he has a cryptic message written on his helmet. "If you see Kaye, why 'Oh you!' The helmet also offers declarations such as, "More pain, more gain," and, written in Japanese characters, "The end of the world is near! The soldiers have failed to stop Godzilla!"

Kaye moves fluidly through the traffic across Broadway to the Central Savings Tower, where he picks up an envelope from a law firm, and then up Broadway to Fourth, where he turns right and cuts across the street. He runs the light at Fourth and E and cruises ahead of the onrushing line of cars to G Street, where he pulls in to Arnold-Buck, a graphics company, for another pickup. It is almost 4:30, and bicycled-eyed

(continued on page 42)

LANA AND THE LAW

BY BRIAN CANLEN

On August 28, a SWAT team of San Diego police officers and sheriff's detectives ransacked Jeff Scanlon's Southeast San Diego apartment when he wasn't home and shot and killed his dog. They carried out these actions on an assumption, Scanlon says: they assumed that he had stolen a truck, that he was armed and dangerous, that his Doberman was going to attack them. None of this is true, says Scanlon, a twenty-three-year-old Imperial Beach native.

The incident happened on a Thursday afternoon. A friend of Scanlon's borrowed the allegedly stolen truck to pick up some Chinese food. Soon after driving away, he was apprehended by the SWAT team, which had been staking out the 1983 white Datsun pickup parked outside Scanlon's apartment. The vehicle had been reported stolen by Michael Winkler, who said that Jeff Scanlon came to his Imperial Beach house on August 21 and gave him a choice of either turning over his keys or having his arms broken. Scanlon was armed and



Jeff Scanlon and one of Lana's puppies

accompanied by a large unidentified male, Winkler told detectives at the Imperial Beach sheriff's station.

According to Winkler's version of the story, Jeff Scanlon is a drug dealer who was trying to collect \$560 for one-half ounce of crystal methedrine. Sometime in late July, Scanlon supposedly gave the meth to Winkler's

roommate, who later refused to pay for it because he said that Winkler had used or sold it. So Scanlon tried to collect from Winkler, he alleges. When Winkler said he didn't have \$560, Scanlon forced him to

(continued on page 4)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I'm sure that Tijuana's DMV is as goofed up as ours, but this takes the cake: all of those light-blue license plates that say "FRONT" at the top. You see them on the front and back bumpers of cars from Mexico. Why is everyone issued two FRONTS, but no REARS? It's up to you, Mr. Alice, to put a stop to this inefficiency.
Dale Profurdus
Paway

Just two days after I had taken a solemn oath never to make fun in print of any of the questions I get, yours comes in. I'll have you know, Dale, that this is a real test of will power. I'll give you the benefit of the doubt that lurks in my cynical mind and assume your tongue is firmly planted in your cheek. Surely you know that FRONT is short for FRONTERA, which means "border" in Spanish. Everyone in San Diego knows that — or should know it, out of courtesy to our neighbors to the south. What most people don't know is why FRONT appears at all, and this is where I step in to earn my weekly bowl of gruel. Baja California is more or less a duty-free zone in Mexico, in which there are relatively few restrictions on imports imposed by the government. The "relatively" is in comparison to the rest of Mexico, naturally. But as industry begins to bloom in Baja, the federal government has seen the need to exercise some controls over what comes in to the country through the state. One of those imports is the automobile. All the cars bearing FRONT BC plates are American cars that have found their way across the border. These foreign-made cars have free rein in Baja, but they are restricted on the mainland. To drive such a car south of the checkpoint in Sonoma, in the state of Sonora, one needs a special permit from the federal registry of vehicles. An auto with such plates can also be driven without a permit along a twenty-kilometer-wide strip of border ex-



Illustration by Dick Cavett

tending from Sonora to Tamaulipas on the Gulf of Mexico. South of that, it's necessary to go through the typical red tape that's endemic to most governments. These other border states — Sonora, Chihuahua, Coahuila, Nuevo Leon, and Tamaulipas — also issue restricted FRONT plates to American cars.

A Mexican-made car in Mexico has a lot more freedom of movement. If you look closely, you'll notice two types of Baja plates: the FRONT BC plate, and the plate that reads BC MEX. The latter indicates a car that was made in Mexico and therefore can be driven anywhere within the country, from Baja California to Quintana Roo.

Dear Matthew Alice:
I do a lot of traveling on San Diego County roads, and the one license plate I see most of, next to Arizona, is Wander, Indiana. I

am curious as to why so many cars are from that area. Are they from a large employer who has moved his operation to San Diego? A military facility?

R.M.
El Cajon

This is a grim job, having to disillusion so many people. Sorry to say, R.M., but there is no such place as Wander, Indiana. There's a Smartsburg, and a Rumble, and a Speed, and a Farmers Retreat, but Wander is not one of Indiana's evocative towns or counties. Instead, it is the slogan of the Indiana state tourism board, and since 1982, it has appeared on Indiana license plates. I wasn't quite sure if the imperative is meant to encourage Hoosiers to wander, perhaps taking them beyond their state's borders, or if it is meant to inspire those who see the plates in other states to wander to Indiana. So I called the tourist bureau. A spokeswoman there has a sim-

ple (if confusing) answer as to how Hoosiers should interpret the message: "It means they should stay home."

If that's not enough to cast doubt on the efficacy of advertising via license plates, consider some of the other literary endeavors we can find. I recommend the zoo parking lot for the best flock of out-of-state plates. I New Hampshire has an inspiring message — "Live Free or Die" — but it doesn't make me want to pick my things and head east. Utah commands "Ski Utah!" but I'm not a skier, and it's too cold in the snow. Besides, I thought Utah was a vast desert. "The Peace Garden State" hardly motivates me to throw my hoe over my shoulder and hop on a bus for North Dakota. "America's Dairyland," Wisconsin, is probably very nice if you can chew a cud. North Carolina can't seem to make up its mind whether it's "First in Freedom" or "First in Flight." But my favorite license plate slogan is from Idaho, which boasts a pithy "Famous Potatoes." What more could a body want than famous potatoes? Send all questions to me next week in Boise, where I'll be spending a blissful vacation among the taters.

The San Diego Convention and Visitors Bureau keeps track of where our visitors are coming from. The nation's states are grouped by ConVis into sections, and the leading section, the "Mountain States," supplies fourteen percent of our tourists. Of those, most are from Arizona, of course. Indiana's section, "East North Central," sends us eleven percent of our out-of-staters, good enough for second place in the standings — more, even, than the nine percent of visitors who head down here from northern California. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92186.



Let's Talk Shop

If you're buying a computer, where do you start shopping? If you're not buying, but want to learn more about computers, where do you go?

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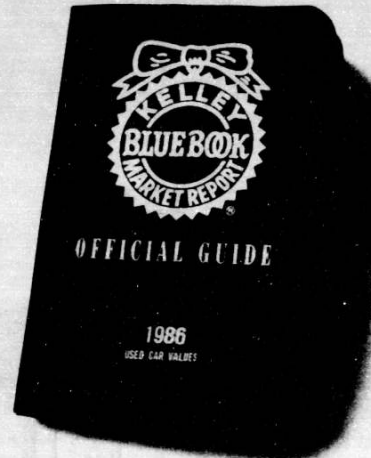
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LOVE

(continued from page 1)

year membership in the San Diego chapter of the Millionaires Club, of which Rust is the general manager. The name "Millionaires Club" is purest balderdash. Anyone of any income level can join, as long as they have the cash, or the credit, or some tenuous combination of the two. But the phrase "millionaires club" goes a long way to counteract the image of "lonely hearts club," which image Rust and his associates are most eager to avoid. No one pays the big bucks to hang out with a bunch of desperate old maids and men. They spend that kind of money to join the elite company of savvy, healthy, successful winners, directed to the man or woman of their dreams via the technological wonders of video and computers.

Located in one of the far reaches of University City, near the junction of Governor Drive and Interstate 805, the local club's headquarters reinforces the positive name and image. An attentive, well-dressed receptionist sits just inside the big glass front doors, screening visitors. Those who get beyond her find themselves in a softly lighted lounge filled with plush furniture and brightened by bouquets of silk flowers. Art prints decorate the walls. An expensive stereo system playing soft rock greets the attractive young people who flit in and out. This place hums, fueled in no small measure by Rust's presence.

Rust says he used to be a nuclear engineer for the navy, but it's hard to believe; he lacks the introversion that inhibits most engineers. He says he abandoned his former career because he wanted to work more with people, and now, "I eat, sleep, and breathe" the

matchmaking business. As a salesman, Rust has a lot going for him: he's quick, polite, and authoritative, but the thing that really sets him apart is his energy level, so high it's nearly messianic. "There are hundreds of thousands of single eligible people in San Diego," he declares, eyes gleaming. Though the Millionaires Club has been relatively inconspicuous in San Diego up to now, "I'm going to overpower the market in a couple of months," he states, his de-

average person's ability to have an "ideal relationship." The first is simply finding potential low partners. At this point in the pitch, Rust pulls out a piece of Millionaires Club literature with a blank pie chart already printed on the paper. "In all of San Diego" (he gestures to the pie chart) "there are probably hundreds of men with whom you could have a successful, lasting low relationship. If you could find just one of them, he would probably do it for

to attract quality single individuals." Rust boasts further that the club doesn't throw those individuals into a figurative pot, shake, and hope for long-term low success to follow. That's what happens in the bar scene, he says, where people tend to mask their true selves to win approval. Simple physical attraction also commonly pulls together men and women with widely disparate goals, interests, sexual drives, and belief structures. Only over time do their true selves surface — and then the relationship begins to tear apart.

So the Millionaires Club administers to every new member an extensive battery of tests. There are the hard-core, wheat-from-the-chaff questions asked by every dating service in town: Will you date a smoker? someone who has small children living with them? a short person? a Jew? a black? someone who earns less than \$15,000 a year? Then come the attitude probes, fifty-five of them. "My mood is generally a) down, b) in between, c) up." "If a friend made a bet with me, then refused to pay when he lost: a) I'd forget it, b) I'd insist he pay, c) I'd tell him if he didn't pay, I'd never bet him again." The Millionaires Club further tests "intellectual alertness" (twenty-seven questions), vocabulary, financial and current-events knowledge, and more. From the mountain of answers are prepared "perfect match profiles," dossiers that disclose everything from a member's (proclaimed) weight to his "emotional maturity" to what he thinks of mandatory prayer in public schools.

Millionaires Club members are then supposed to come into the office and study all of the other members' files (arranged alphabetically by first name), mentally rejecting anyone who's too young or old (club members currently range in age from nineteen to ninety-

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"I get some people who remind me of Jack Nicholson in The Shining, a person with glazed eyes and a perpetual smile, and there's really not... that... much to smile about."

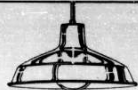
meanor immensely confident. "Every day I've got literally 2000 to 3000 names [of prospective members] coming in. This may sound crazy, but I'll say it. By December I want to be enrolling 1000 people a month!"

As part of the high-pressure sales pitch to get prospective members to join, Rust and his co-workers readily disclose, for free, the secret of true love. "We've done a lot of research on compatibility, on what makes a relationship work or not," Rust says. Those studies show that the longest-lasting, most satisfying love relationships are based on four components: common goals, common interests, similar sexual attitudes, and similar religious or spiritual attitudes. And further research has revealed several major obstacles to the

you for the rest of your life. Now, where do you live?" he asks. "Pacific Beach?" In one of the slices of pie, he writes "PB" and then draws tiny circles — potential ideal love partners in the Pacific Beach slice. "Maybe there are three in Mission Beach," Rust says labeling a Mission Beach slice, then a La Jolla slice and a Del Mar slice. There's something comforting about seeing all those Mr. Rights in black and white — they're out there, waiting! — but also something daunting about seeing how few of them live in Pacific Beach. How could the Pacific Beach resident seeking true love find those three particular men? "We at the Millionaires Club do an extensive search continuously," Rust answers the unasked question. "It's an all-out effort

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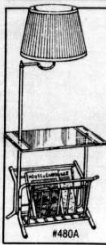
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LOVE

(continued from page 8)

one) or otherwise not to their taste. Once they've found someone with whom they think they might be sociologically, psychologically, and physically compatible, they're supposed to then turn to the video library to view a five-minute video interview with the prospective romantic partner. But when someone shouts Eureka! a date — let alone love — is still not assured. The finder tells the club he or she wants a date with that person; then the club phones or sends a post card to the one selected, who then is supposed to come into the club to review the finder's profile and video and thus make an informed, rational evaluation of the person before going out for coffee with him or her. If this all sounds awfully complicated, remember, true love is work. But Rust dangles this carrot: he says, "I've never, ever seen someone join and not see it work" when the person has a positive attitude, makes selections and asks for dates diligently, and takes advantage of all the supplementary parties and seminars the club offers.

There are people in San Diego who have joined the Millionaires Club and walked away dissatisfied — people who felt they failed to get their money's worth. Rust would simply say their lack of success was their own fault, that these individuals lacked a positive attitude or failed to take full advantage of the club's services. Some of Rust's competitors point out this is the great drawback of the Millionaires Club's approach. You can pay all that money and not get a single date (if you never ask anyone to date you and no one ever selects you, or if all your selections reject you). There are no guarantees

whatsoever at the Millionaires Club. What Rust and his sales people don't point out, though it's certainly true, is that if this prospect bothers someone, there are plenty of alternatives available among the matching services.

At least ten different businesses in San Diego play professional Cupid, and the variety among them is dizzying. The least expensive of the bunch charges only thirty-five dollars and sells the service with

"Women fudge on their age and weight; men do it on their weight and height. When they see each other, they're aghast."

cheaply printed brochures sent out in answer to phone inquiries. The most expensive is the ten-year-old video service, Great Expectations, whose fees range up to \$1950 (for a super-duper package). Every one of the businesses seems to offer its own twist, but the approaches fall into three broad categories. Some claim to test the client psychologically, then, on the basis of that information, to match him or her with other psychologically compatible candidates. Others assemble a library (usually video) about all their clients and let each one try to win favor among the others. The final category, and in many ways the most colorful one, includes those individuals who claim to rely solely on their own judgment and intuition to match would-be lovers.

"I'm not perfect, but I sure get a lot of bull's eyes. And that's the name of the game," says Jim Soules (pronounced SOO-liss). Though not the only one in town, he's the granddaddy of the intuitive (versus psychological testing or video) matchmakers; he likes to say he's been in the matching business longer than anyone else in San Diego, nearly twenty years. Like Rust at the Millionaires Club, Soules says he entered the business from a dissimilar

highly evolved sixth sense about people. And people trust me. They like me. It [like dating business] was just a very easy thing for me to do." So Soules decided to walk away from his job with the college and start his own dating service.

If that sounds a bit eccentric, Soules shrugs and says, "I'm kind of an impresario." His personal style is completely different from Dan Rust's revved-up urgency. Soules instead cultivates a folksy, avuncular charm that makes his spreading paunch and receding hairline seem like assets. With them goes a voice as mild and soothing as warm milk. Yet this is a man who also clearly enjoys a touch of the off-beat. Soules occasionally performs as a stage hypnotist throughout Southern California, and he also has dabbled in the nightclub business here. He says he's written plays since the age of thirteen. He also has a flair for self-publicity; over the years, his name has been touted repeatedly in local gossip columns and on local television. The self-promotion helps to counterbalance the modest, even fraying look of Soules's office, located across West Morena Boulevard from Kelly's Pet Motel.

Soules says he gets anywhere from five to fifty calls a day from people seeking mates. The volume of business "depends on when the grunion are running and where the moon is in the heavens," he jokes. "Let me tell you, honey, I have learned so much from this business. This is a postgraduate course on life. There's just nothing that surprises me anymore."

With all that experience under his belt, Soules says he can generalize about the people seeking romantic partners. His ongoing playwriting activities make him think in terms of Hollywood

(continued on page 14)

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THE NEXT GENERATION

Recording method differences also give 8mm video a decisive advantage over half-inch formats. FM recording achieves the same or better sound than a fine audio system. A pulse code modulation band will enable use of 8mm tapes, without modification, when this futuristic recording method enters common use. 8mm video is definitely destined for tomorrow's needs — today.

SMALL AND SMART

The VR-E10 portable video recorder is one of the smallest and lightest in the world. For camera recording, it can be disconnected from the tuner-timer unit and connected to the video camera, operating either on AC current (with a power adapter) or on car battery or battery pack power. The portable battery pack (provided with every VR-E10) is rechargeable using the VT-E10 tuner-timer unit or optional power adapter. VR-E10 offers a variety of playback modes including frame advance, repeat playback (up to five repetitions) of a just-played segment, and high-speed search (9 times normal speed). The record/review feature automatically pauses the last few seconds of a scene when you press the pause or stop button during recording.

FOUR ROTARY HEADS ARE BETTER THAN TWO

The compactness of the 8mm format is due primarily to the small size of the drum (the part against which the tape is held while the heads read or write magnetic impulses). The recorder's 40mm drum is driven by a new Canon-engineered direct drive motor. Its special capstan and tracking mechanisms — found in no half-inch format VCR — monitor and adjust tape travel speed to incredible precision over a thousand times a minute!

Metal particle tape also requires special head design to handle high signal levels and resist wear. Canon uses four precision rotary heads in the drum (instead of the minimum two) for flicker-free still playback. The VT-E10 tuner-timer unit is also one of the smallest ever made. Its 2-week, 4-program timer gives you complete flexibility while you're away from home. The VT-E10 provides full UHF/VHF coverage (105-channel capacity) plus access to exciting cable services available in your area.

MINIMUM WEIGHT

The third component of the system is the VC-200A color video camera. It's portable and light (3.3 lbs.), thanks to advanced design based on Canon's long experience with cameras. Although simple to use, the VC-200A delivers the performance expected of an advanced-generation format. The bright, ultra-compact zoom lens, parallax-free through-the-lens (TTL) active autofocus, high-band V-L, 9.9MHz Saticon™ tube, comprehensive electronic viewfinder, and title generation/stowwatch capabilities make the VC-200A an integral part of this revolutionary system.

NEAR AND FAR

Focal length of the fast 1/1.2 power zoom lens is variable between 8.5mm on the wide angle side to 51mm on the telephoto side. (An optional teleconverter lens multiplies focal lengths by 1.4 times for better telephoto effects.) The VC-200A camera is also macro-capable, which permits focusing on objects as close as 4mm in front of the lens.

Normally the VR-E10 8mm VCR is \$900.00
The VT-E10 Tuner timer is \$300.00
The VC-200A Video Camera is \$1000.00

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or elsewhere for best bass response. The Varmount/CFT tweeter module — small enough to fit in the palm of your hand — is a version of the unit used in their top-of-the-line home speakers. It can easily be mounted at or near ear level for best stereo effect and high frequency response on the dash, window sills or pillars, rear package shelf or a variety of other "custom" locations. The compact Model 751X crossover networks can be tucked away in the glove compartment, under the dash or even inside the doors. The result is an unobtrusive installation that looks as good as it sounds.

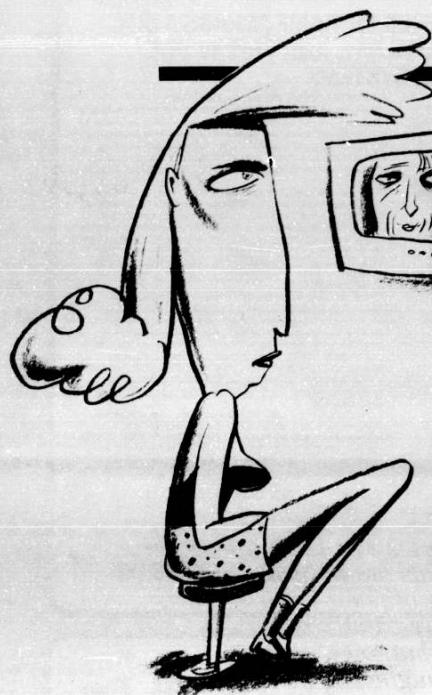
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LOVE

(continued from page 12)

characters, and he says, "At the risk of sounding silly, the phone calls usually generate four types for me. It's come to that." Those four types come in male and female pairs. On the positive side, Soules says he sees a lot of Johnny Carsons, "laid-back, easygoing, affable" men who are balanced on the female side by Loni Andersons. "A lot of wholesome American moms come in. Very sweet ladies."

"I get an equal number of Lee Iacoccas—very high powered, almost officious. 'I'm a very busy, important person,'" Soules mimics, adding that the female analogue is "the Suzanne Pleshette types. They're the polished, glamorous lady executives: selective, powerful women." Soules says he also hears from two rather malevolent pairs. "I get a lot of calls from people who remind me of Jack Nicholson in *The Shining*; this is a person who'll sit there and look at you with a perpetual smile on his face and his eyes kind of glazed over. And there's really not... that... much to smile about." His counterpart would be the Lizzie Borden type. "She comes across rather soft-spoken. But there's a tremendous intensity in the eyes. Upright body language. This is a woman who could be anything." Finally, Soules says, he hears from "the Danny DeVito type—they're very ram-bunctious and probably have been wife beaters. His female counterpart would be Bette Midler: the very tough, very physically oriented woman who would be a husband beater. I've met a number of those over the years." Other characters find their way to him from time to time, but Soules says variations on the four main ones occupy the center of the bell curve.

Whenever any of them calls in response to his advertisements or publicity, Soules chats over the phone for a minute. He claims to discourage any member of the two negative pairs.

Also, "I want to know that they're literate. I want to know that they're understandable. I want to hear the emotional tone in their voice. If they don't sound healthy to me, it'd be a waste of my time." He says he also turns away people who lack the social skills to have any hope of marriage. "That'd be like Peter Lorre looking for Loni Anderson. No way! He's got to work his way up to a potential Mrs. Lorre type." Yet another filter is the price; the wily charm doesn't come cheap. For seven guaranteed introductions over the course of seven months, Soules charges \$795; he also offers a twelve-month package of up to twelve fix-ups for \$995.

But perhaps the most striking filter of all is Soules's insistence on working exclusively with wife- or husband-hunters. Soules says years ago he was content to work with casual daters, but his thinking evolved over time, particularly in the last five years. "We live in a very impersonal society," he concluded. "And it's sad. I think it has an awful lot to do with perpetuating the destruction of the social fabric. We used to have family units. Now it's disposable units." Finally, Soules says, he came to feel "like I have a responsibility to be a stable unit in the community that people can trust." These days when people call his taped informational number, they hear Soules ask, "Are you a relationship-minded person? Because if you're not, I would prefer that you didn't even call."

For all the screening, Soules says that he has "several hundred" county residents in his "inventory" of marriage seekers. When you try to pin him down on how he decides who should meet whom, Soules lapses into generalizations and inanities about matching Johnny Carsons with Loni Andersons. "I use my many years of experience and intuition, which are very, very accurate," he states. "I do it on a personal level. I know everyone's background. I know what they do. I know their attitudes."

But if he's vague about the basis for his matches, he's extraordinarily specific and structured about the mechanics of them. Soules says for each match, he prepares a set of "dating slips" that list only the name and phone numbers of both people. He sends the original to the man and asks him to call the woman between 6:30 and 9:00 p.m.; the woman gets the copy of the written match-up. The two are required to meet in a well-lit, neutral place—somewhere other than their homes. Soules likes to recommend that people go out on dinner dates. Before he will introduce a client to a different match, Soules requires him or her to fill out a numerical evaluation of the first person and a "hand-written note from the heart. Now tell the matchmaker: how did you feel about this person? If there's any correction that I need to make, it'll show up there," Soules says. "Once in a while, I'll slip, put a smoker with a nonsmoker who has specified that they don't want a smoker. But on the other hand, I also make deliberate mistakes because my intuition tells me there's a possibility. Sometimes it works, and then they say, 'Gee, I'm glad you didn't adhere to my restrictions. Because I'm in love with Tom. Who happens to be a chain smoker.'"

Soules says he used to try to keep track of the marriages that resulted from his matchmaking, but he gave that up as being too cumbersome. People rarely like to admit meeting their spouse through a dating service, he says, "and many more people will try living together before they get married." Soules adds that he doesn't recommend premarital cohabitation. "Sometimes it becomes marriage, and other times it's simply exploitation. It's like a number of men and women have said to me, 'Why buy the cow when you get the milk free?'"

Soules may lack the ultimate

feedback, but he says the information he does require from his clients makes his service intensely personal. "I'm like the old family physician who once upon a time we used to have—where you went to one person all the time and he knew who you were and got an idea of your idiosyncrasies." He says he tried to supplement his service with videos a few years ago but abandoned that tack because it was so impersonal, and further, it offended his own taste. ("You know, someone sits in a booth. You don't know who in the hell is looking at you.") He also rejects computer matching as being a gimmick that doesn't work, partly because people provide false data. "The women fudge on their ages and weight; the men will do it on their weight and height. You'll get a five-foot-five fellow who puts himself down as six feet tall. Then they see each other, and they're both aghast."

Soules's criticism of the computer matchers sounds like praise compared to the invective Jeffrey Ullman hurls at them. In 1976 Ullman founded the Great Expectations video dating service in Los Angeles, and three years later, an ex-

The sales process is like herding cattle; the animals are herded through a series of gates into smaller enclosures, until they have no choice but to get on the truck for the slaughterhouse.

isting video service in San Diego paid him a fee to become part of the Great Expectations chain; today the chain boasts twelve locations nationwide (with eight more opening soon), making it the oldest and largest video dating service in the nation. Although video was his cornerstone, Ullman says for years he was excited by the prospect of augmenting the video with well-founded psychological testing. "Great Expectations has spent more money than any other company in the country trying to develop an effective compatibility-matching program. I spent hundreds of thousands of dollars," Ullman says passionately. "I hired Ph.D.s up the ying-yang! I chose the best research and the best experts in the country, and the best was shit. I finally came to the sad conclusion that psychological matching is no more effective than throwing wet noodles against the wall to see what sticks. The

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LOVE

(continued from page 15)

shortcomings were awesome."

Compatibility matching is easy to sell because people tend to believe in "the god of technology," he says. "The pitch is, 'Hey, single person, we'll take care of you. We're the experts.' Hogwash! Horse poop! Love takes time. It's a lot of hard work." Ullman's own pitch is that the video system he devised for Great Expectations makes for "smart work." That system strongly resembles the one used at the Millionaires Club, minus the detailed compatibility testing the Millionaires make so much of. At Great Expectations, clients first look through dossiers that contain photos, vital statistics, and personal statements from the other would-be daters. They're supposed to review these and then turn to the video interview (in which subjects are asked about their values and interests). The video gives you lots of information in a compact, discreet way. Ullman argues, and he says this throughout the years, the system has led to more than 2500 marriages. In the Mission Valley offices of the San Diego branch of Great Expectations, director Victoria Parker elaborates. "Wouldn't you rather look over 1000 [prospective dates] when they're not around?" At any one time, Great Expectations has information about 1000 women and 1200 men, according to Parker. "Wouldn't you rather have your first date with someone when they're not around?" she asks. "No one can bug you. No one can hustle you. Everyone saves money that way, and time. This is your way to be two places at the same time. You're activating yourself socially even when you're at work or doing something else." By the time you finally

go on a flesh-and-blood date with someone, you know a lot about them. Parker says. All you need at that point is for the proper chemistry to develop. Bob Walcher says probably the biggest complaint Great Expectations clients have voiced over the years is simply the failure of that chemistry to materialize once the couple has met. Walcher and a partner founded the San Diego business to which Ullman ultimately sold the franchise rights, and

video. Despite this pattern, Walcher still bristles at the often-repeated criticism that video dating is grossly superficial. "Meeting someone in a bar is not superficial?" he counters. "Being introduced to someone is not superficial? Why do people dress up, try to look nice? We're always being judged by other people. What's not superficial?"

Given the importance of appearances in the video-dating approach, Walcher

one if you're going to get any dates at all.

They stand a much better chance at those clubs that guarantee members a certain number of introductions, match ups that are based either on the matchmaker's intuition or on psychological "compatibility" scores. And at Compatibility Unlimited, San Diego's biggest compatibility matching service, personal appearance is never a bar to acceptance. ("We were told that for every road, there's a little toadlet out there," says one former salesperson for the firm.) Michael Taylor, the local office manager, tends to downplay the whole issue of personal appearance, except to point out how it restricts the opportunities for those who pay for the services of his video competitors. "The problem with video is that you really have about ninety percent of the people looking at ten percent of the people," he says.

Taylor argues that many social forces have pushed us to the point of needing dating services. "Seventy-five years ago, divorce was almost unheard of," he says. "It was like cancer. If you got divorced, the whole town talked about it." Before getting married, people knew much more about each other, and commitment was universally valued much more highly. Today, Taylor asserts, "Society has pretty much stacked the deck against successful relationships." People are far more transient, and institutions ranging from no-fault divorce to prenuptial contracts reinforce the notion that less-than-perfect relationships should be abandoned in the hope of finding something better.

But most people still yearn for long-term lovetimes, and Taylor says compatibility matching is the scientific way to find them. He has a simple method

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"Video dating is not superficial? Meeting in a bar is not superficial? Being introduced is not superficial? Why do people dress up? What's not superficial?"

Walcher owned the franchise until last year, when he finally sold to Ullman. Though Walcher still believes heartily in the concept of dating services and thinks video is the best approach among them, he talks candidly about the business he left behind. Walcher says he once was more idealistic about how people should use the videos; he argued for a while that the dossiers should not contain photos (so that clients would first screen prospective dates on the basis of their non-physical attributes). "Forget it!" Walcher now says. He used to watch clients reviewing the files, and invariably they would first look at the picture. Then the age. Then the occupation. Then they might skim the other information before asking to see a

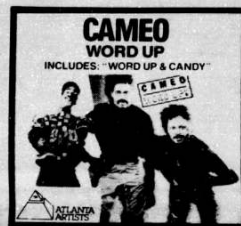
says he tried not to accept as clients people who wouldn't have much chance of being chosen, fat people for example. Walcher also rarely accepted men under twenty-five or women over forty-five or fifty, because of the tremendous disparity in the ratios of male to female within those age groups. The video dating services are in a bit of a bind in this regard. There's financial pressure to take everyone's money, and it also sounds a little crude to state openly you won't accept ugly people. So why not accept them? First, many people would not want to join a club that accepts large numbers of unattractive people. Furthermore, it's the ugly (or fat or old) people who stand to lose the most by indiscriminate acceptance into clubs where you have to be attractive to some-

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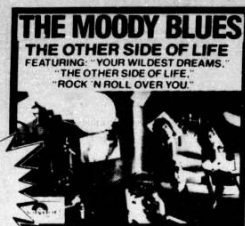
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LOVE

(continued from page 16)
for dealing with his competitors' (particularly Ullman's) criticism of such matching: he simply says the critics are wrong. According to Taylor, Compatibility Unlimited's testing program, which was developed with the assistance of a San Diego psychologist, identifies no fewer than seventy-two areas of compatibility, areas that are weighted and given varying points,

totaling some 226 possible points in all. Taylor proudly shows off a chart that illustrates how friendships are usually based on at least 130 to 150 points of compatibility. Best friends tend to share 150 to 170 points, while lasting love relationships are based on 170 points or more. Taylor mentions that additional research has been done that reveals that most couples who get divorced would score below 130 points (that is, they're no more compatible with their ex-spouses than they would be with a casual acquaintance). The lesson is clear: if you want your marriage to last,

pick someone with whom you share at least 170 compatibility points. Taylor boasts that Compatibility Unlimited counts an average of three to five marriages per month among its thus-matched clientele.
He keeps close to his desk a photo album full of wedding pictures and invitations that seem unarguable proof that the service works for some spouse-seekers. What's more disputable about Compatibility Unlimited is its representations about the use of computers, according to Doug Hickok. Hickok started working

as a salesman for Taylor in October of last year and swiftly rose to the position of sales manager, in which he trained all new sales personnel. He stayed in that post until April of this year, when he and Taylor parted, bitterly. Hickok felt the boss wasn't providing the sales force with enough potential clients and was using and discarding employees "like Kleenex." Hickok also had begun to suspect that the compatibility matching wasn't being done with computers, as the company had represented. Compatibility Unlimited's office on Bonifolia Drive

near the intersection of College and University contains no computers at all, and Hickok says he received complaints from two people to whom he had sold the service (for \$595) who described to him mismatches so gross that Hickok thought a real computer could not have made such an error. One of them, a young woman who works in law enforcement, was matched with an active drug dealer, for example, along with several other men with whom she shared virtually no interests.

Compatibility matching can be done either by hand or with the aid of a computer, Taylor retorts. He says last year when Hickok was employed by the company, Compatibility Unlimited was sending clients' test scores back to a computer in the Compatibility Unlimited office in suburban Washington D.C. (the company also has offices in Houston and Los Angeles). But Taylor says six months ago, the San Diego office switched to comparing clients' test scores manually (setting up matches among the most compatible), a process he says takes more time but may yield better results because of the greater flexibility a human matcher can

introduce into the system. Taylor also points out that he fired Hickok. At the time of their parting, the two men wrangled over money (the former sales manager finally won a judgment in small claims court against the dating service boss). So Hickok admits he has an axe to grind with Taylor. But he still loves the concept of a service like Compatibility Unlimited. Even more notable is the fact that Hickok, despite his contempt for Taylor, also continues to endorse wholeheartedly the sales pitch used by Compatibility Unlimited, even though it ranks among

the hardest of hard-sell tactics. "It's psychologically designed to be very devastating and very powerful," Hickok says with admiration.
Insight into that sales pitch is interesting because hard-sell marketing is a crucial feature of the dating service industry, at least among the higher-priced businesses. Although Hickok worked for Compatibility Unlimited, he underwent the Great Expectations sales training at one point, and he was startled by the similarity between the two companies' sales presentations. (Continued on page 20)

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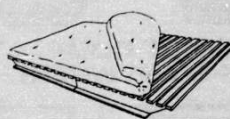
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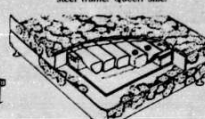
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LOVE

(continued from page 59)

Millionaires Club's "script" also uncannily resembles those of its two main competitors — even to the point of using some of the exact same phrases. And that reliance on a hard sell isn't all that surprising, according to some industry observers, given the high cost of the service being sold.

So although Hickok talks with greatest familiarity about Compatibility

Unlimited, he says the basic sales presentations are common to all three of San Diego's largest matchmakers. Those presentations most commonly take place in the homes of the potential clients (or "prospects"). The prospects are told that the session will last between an hour and a half and two hours; more commonly they consume two and a half or three, according to Hickok. The salespeople are trained to control completely the interview, even on the most subtle psychological level, he says. To assert their authority, salespeople are instructed to choose

their own seat in the room (rather than the one the prospect suggests) and to ask the prospect to fetch them a drink of water.

Right from the beginning, the salesperson works hard to establish a certain tone. Part of it implies that the company representative is there to judge or "quality" the prospect (rather than to sell him on buying a high-priced product). The other major thrust is that this is a one-time chance to sign up. The salesman works to sustain both suggestions throughout the lengthy session. Hickok says the carefully scripted sales

process is a little like the process used to herd cattle, in which the animals are directed through a series of gates, into smaller and smaller enclosures, until they have no choice but to get on the truck that will take them to the slaughterhouse.

As the Compatibility Unlimited "interview" begins, Hickok says the salesperson asks the prospect to answer fifty questions for a sample psychological profile. The salesman then calls his office and submits the prospect's responses for instant processing, and he has the prospect fill out

an extremely detailed financial disclosure statement. While it may look like the dating service is concerned about the prospect's creditworthiness, Hickok says the information also will later serve as a critical tool in the salesperson's arsenal. "The interviewer is trained to figure out how much money you have and what's available" to be spent on the service, Hickok explains.

Before the subject of costs ever comes up, however, before the salesperson even begins to describe exactly what it is that he is selling, there begins

what Hickok calls "the interview portion," a series of carefully formulated psychological probes. He says the intent is to drop the prospect down through various levels of psychological defense until he finally admits openly to being lonely and dissatisfied (something most people don't immediately confide to strangers). First the salesperson discusses the general concept of romantic compatibility and asks for at least twenty specific qualities that the prospect is seeking in an ideal mate. Then he asks if the person deserves someone with those qualities;

if the person says no, Hickok says the salesperson is advised to use a powerful selling tool called "the takeover." In effect the salesperson threatens to leave, a ploy that invariably forces the prospect to revise his negative answer, according to Hickok.

"The whole process is designed to support and nurture the impulse that caused them to contact a dating service in the first place," Hickok says. The salesperson then asks why the prospect's ideal mate would join a dating service. "You work till you get them to say, 'For the same reason I could,

because I'm not a loser,'" Hickok says. The salesperson then pushes for an answer to why the prospect hasn't yet achieved permanent romantic success. "At first you tend to get surface answers, like they'll say, 'I guess I'm not going to the right places.' So you ask, 'Why haven't they worked?' You just keep asking why, over and over again, until they finally say, 'I don't know. Nothing's worked and I don't know what will work in the future.'"

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(continued on page 22)



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LOVE

(continued from page 21)
salesperson asks about dating and entertainment patterns; once again the hidden purpose of such questions, according to Hickok, is later to allow the salesperson to argue that the cost of Compatibility Unlimited's service is less (or comparable) to what the subject already is spending in a (fruitless) search for a mate. But then the interviewer returns to a heavier theme, this time asking in depth about the prospect's former significant relationships.

The interviewer has the prospect describe each in detail, including the best and the worst moment in each. "By this point you've really got their trust." Many people relay deeply intimate facts and emotions; many cry or express heartfelt anger, and "that's the intention of it," Hickok says. "You're trying to clear out obstructions to a new relationship."

The interviewer has now reached the most important question of the evening: to ask what priority the prospect places on establishing a successful romantic relationship. Hickok estimates that maybe only twenty percent of the hundreds of prospects he himself inter-

viewed described it right off the bat as being first in their lives, but after close questioning, Hickok says he invariably could maneuver them into revising their answer. "For example, if they said their children were their first priority, you would ask them if it isn't true that their relationship with their children improves when they have a good romantic relationship."

At this point, "you've got that bond doing now. Many of these people have told you things they've never even told their best friend." Armed with that emotional vulnerability, Hickok says the salesperson also has to push hard on another crucial point: to win agree-

ment from the prospect to make a clear-cut decision — either yes or no — on joining the service before the session is over. Even today Hickok offers no apology for thus pressuring people. "Some of them put off making decisions about relationships throughout their lives. Part of the test here is to be able to make decisions and stick with them."

Only at this point, having won the agreement to make a decision, does the salesperson finally launch into his presentation about how Compatibility Unlimited matches people based on their objectively quantifiable traits. To give the prospect a taste for how ac-

curately standardized questions can assess someone's personality, the salesperson now reviews the results of the small questionnaire the prospect filled out earlier, and he explains how full membership involves far more exhaustive psychological testing. Once he explains how the matchings work, "you start setting up to close," Hickok says. The salesperson asks if — aside from cost — the prospect would like to participate in such a program. "At this point, you're right at the neck of that gate, about to get on the truck," Hickok says, conjuring up the cattle image once again. If the prospect agrees he'd like to join if he could only afford it, "he's

already agreed to join and he doesn't know it," Hickok says. The salesperson can then draw upon all the financial information he earlier solicited and turn it against the prospect. Using this approach, Hickok boasts he got eighty percent of his own prospects to sign up. Though he was unusually successful, the companywide average was fifty percent, according to the former sales training director.

Today Hickok still sounds a little wistful about leaving behind the match-making industry (he's now working as a recruiter for a local modeling agency). "I could sell that program [the computer-matching service] all day and

all night and feel real good about it," he says. "People are sitting there screaming at you for help, and you can't help them by giving them crap." You have to help them confront the truth, even if it means an encounter with their own dark side, never a pleasant experience. That's what the hard sell involves, Hickok says, and he's equally articulate defending the product it's designed to sell.

"The traditional ways that we meet people in our society don't work to produce good relationships," he says. Before becoming a salesman, Hickok had some training as a therapist and developed a small psychotherapy prac-

tice in Texas. He talks with great compassion about the unhappiness caused by people's failure to achieve good romantic relationships. "The absolutely most common statement I heard from people was, 'I hate to go to bars.' Yet alternatives to bars, such as church groups or classes, present only the slimmest of pickings," Hickok says. "None of them delivers any kind of satisfactory cross-section of people." Compatibility matching has to work, it is the secret of true love, Hickok agrees. He thinks the only problem with it today is the people running the businesses that pretend to put the secret into practice.

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OF MARIAN, ROSE & FRANK

They bickered
and battled
and boozed.
But in a
strange way,
they belonged
together.

BY BRAE CANLEN



It was a surprise to find out that Rose drank a quart of Gallo port a day. I just didn't expect it from a seventy-eight-year-old woman. It took me two weeks to catch on to the unnatural accumulation of green bottles in the alley dumpster we shared.

Rose seemed like a sweet old lady, at first. She took care of an old old lady, name of Marian, who was blind and hard of hearing. Marian was ninety-five. Both women were wrinkled, but in different patterns. The third person in the one-bedroom apartment next door was not wrinkled and not old. He was the opposite of wrinkled, in fact: bloated. I'd call him. He was Frank, the youngest of the trio. (I've changed Frank's real name because he takes out his hunting rifle when he's enraged. Everyone else in this story also has a different name from their own.) Frank had been in the Marine Corps for seventeen years. "I've done my share of runnin' and gunnin'," he liked to say.

In the world according to Frank, Mexicans were wetbacks, black people were niggers, and everyone else was looking for trouble until they had proven otherwise. Frank was the size of a small bear with good posture. His cheeks were often flushed. Subtract thirty years from Rose's age and you'd be just short of how old Frank was. Although I would never call the three of them a triangle d'amour, it's possible that he and Rose were lovers. That was the rumor, anyway. One thing was certain about Frank: he laid down with Old Grand-Dad, a fifth a day. It did not take me two

weeks to learn this. I discovered it the day I moved in. Encinitas is a long drive from San Diego in a U-Haul truck. I didn't start unloading my possessions until late afternoon. It was September of last year, and the Santa Ana heat was pouring down. My new place was an old wooden cottage two blocks from the ocean.

The apartment Rose, Frank, and Marian lived in was built during the same Encinitas era, a time when a growth-management plan involved a lawn mower. Rose had her way with gardens, and something was always in bloom in the front yard. She took care of the landscaping, but nobody kept up the six apartments that formed an L around it. Rose and her roommates lived in the end unit, in the part of the L that faced my cottage.

I first saw Frank outside his kitchen doorway, on a concrete square that would sit four people in beach chairs. (Or, as I would later find out, four derelicts on kitchen chairs and wooden crates, with a fifth person lying on his side.)

When Frank saw me and my friends carrying boxes down the narrow path that separated our windows, he asked if we needed help. But he said it without moving any other body part but his lips. Thanks anyway, Frank.

I had met Rose a couple of days before. She had taken me inside their apartment and introduced me to Marian, who gripped my arm like a wrestler and had me repeat my name, louder and louder, in her ear. She called me "the girl across the way," from then on. Marian had stiff white hair that Rose would sometimes fold like wings and



bobby pin to the back of her head. Other times it would stick straight out from her scalp, looking like a cruel science project.

Marian ate like a horse, in Rose's often-repeated analogy. Marian looked every one of her ninety-eight years. Her eyes were bright blue and must have brought her many compliments in her youth. Now they were covered by a white film. One advantage to Marian's blindness was that she couldn't see Rose and Frank in the morning.

Rose didn't look ugly, but she looked worn. Six kids and two dead husbands had left their marks. Her eyes were hooded by wrinkles, which formed a network of grooves across her skin. Her gray hair was fine and sparse, like a baby's. Her stiff movements and shuffling walk were the fault of arthritis, but some of her aches could probably be traced to the daily clash between Frank and Gallo port, or between herself and Old Grand-Dad.

Every morning, sometime around eight, Rose would walk to the liquor store and return with a bottle for each of them. Relations deteriorated just before lunch. At noon they would begin fighting about whether they would eat ham sandwiches or bacon and eggs, where Frank's cigarettes were, and who was going to take the clothes in from the line. They cursed at each other creatively and comfortably. "You haven't got the brains God gave a fish head," was how Frank warmed up. Rose chewed on her words as she said them and couldn't match Frank's volume. But she compensated with her reach into the depths of swear words. Hearing a seventy-eight-

year-old woman say "You wouldn't make a scab on my ass" was startling at first, but I grew accustomed to it.

As neighbors, we developed a certain cadence over the next eight months. Frank complained. Rose muttered. I walked over to my stereo. Frank yelled. Rose cursed. I turned up the volume. Frank threatened. Rose backed down. I lowered the volume. Marian also used the radio defensively. She had a small transistor that she held to her ear; she listened to soul music or talk shows at a loud volume and not quite tuned in. It often drove Frank out to the side porch, where he would alternately yell "goddamn nigger music" and "turn that fucking thing down" through the open door.

All of which showed me that Marian had power, at least indoors. The ground she held was financial and solid: she had money in the bank and they didn't. Marian, a spinster with a nephew somewhere and land holdings somewhere else, paid the rent every month, assisted by the government because of her disabilities. Rose's income was a social security check; she had an agreement with the social services department that involved caring for Marian. This arrangement excluded Frank, who was simply freelancing. Rose claimed that he was there "because Marian likes to have a man around the house."

Frank considered Marian, whom he always referred to as "the old lady," as an unpleasant price for shelter. At night she kept him up by moaning, over and over. "Oh my God." Whenever he cursed at her, she became infuriated and

threatened to throw him out. Or she banished him with the radio. Sometimes he slept on the lawn to get away from her.

Rose had to pass my kitchen doorway to get to the clothesline, a trip she made every day. Sometimes she stopped to complain about Marian or Frank or to tell me pieces of their history. Rose had lived in that apartment complex for fourteen years. Frank staying with her off and on. Marian lived a block away, until her house was torn down in 1983 to make way for a retail center. Marian's vision was starting to go at the same time, and she needed someone to take care of her. Rose had already been looking after Marian, along with the other ailing people she regularly visited in the neighborhood.

A body didn't have to be sick to be on the receiving end of Rose's generosity; dogs, cats, and derelicts were always coming by. She was known among the local transients as a woman who would feed you if you showed up at the right time but would turn a water hose on you if you showed up at the wrong time. People living in their cars would impose upon her bathroom and kitchen for a few weeks, which was the approximate duration of Rose's charity. Sometimes she let people sleep in the apartment, especially if they had kids.

Rose and Frank also provided a free day-care service. Their place may not have been the first choice for parents in need of a babysitter, but it was always there for a quick drop-off. A child might show up every day for a week and then not at all for months. Spencer, a five-year-old boy with blue eyes and white-blond hair, came regularly. His skin was so pale it was almost translucent. He wasn't getting out in the sun much, it appeared.

But with Rose and Frank, he got bathed in attention. They focused on him like a pair of parent monkeys and wouldn't let any of the other bums near him. Spencer was allowed to run around like a wild boy, but he was kept from any real harm with the gentle persuasiveness of a grandparent. I never heard Spencer cry except once, when his mother came to pick him up in her boyfriend's Pontiac Firebird.

Spencer and Lydia were the same age, but they never met. Lydia was dropped off by her dad for three straight days in October. It was enough time for Frank to become hopelessly enchanted. She sat in his lap with her arms around his neck, a primordially beautiful girlchild with long, dark hair that ended in curls. Frank smiled, incessantly, when she was around.

Sometimes Rose's son and daughter-in-law came with their

(Continued on page 28)

Together

(Continued from page 27)
report his reappearance directly to her. As a show of support, I told her I'd hit him with an iron skillet first. She laughed and left; a female banner flapped between us.

Frank was back a week later, and he became his same old son-of-a-bitching self, by Rose's assessment. For the next few days, Frank rotated his eyes toward the ground when I walked by. He greeted me with monosyllables. Rose and I never discussed his return. The Christian lady kept her threat.

On the morning of my twenty-ninth birthday, I was awakened by Frank's knocking over a refrigerator outside my bedroom window. It was too heavy to carry to the dumpster, so he toppled it, end over end, all the way there. It didn't occur to him, I guess, to roll it on its side. Frank later told me that the year I was born, 1957, he spent

Christmas, New Year's, and his birthday in jail, all because of Thunderbird wine. That evening, while drinking some champagne, I realized that I would not be looking at that refrigerator, which sat on their porch like a dirty polar bear, throughout my thirties.

I would not have to look at Rose, Frank, and Marian for much longer, either. They moved last April; the refrigerator is still next to the dumpster. So is the second outdoor refrigerator they owned. Their landlord hauled away the two stoves they kept outside the gate before the new tenants moved in. I don't know where Rose and Frank got their appliances, but it wasn't Montgomery Ward. People gave them cast-offs, I suppose. I don't know if the appliances worked, because I never saw them plugged in or anywhere near an electrical outlet. They just sat outside, in case they were needed. Like many people who don't know where their next appliance is coming from,

Rose and Frank hoarded whatever they could find in a have-not world. And they held on to whom-ever they could find in a care-not world. I thought their relationship might end when Frank visited his folks in Minnesota, where they owned a large farm. His plan called for two months, December and January, of going out with his father and buzz-sawing trees all day. "Yep, we'll cut down enough to last them all winter," he said, again and again and again. Also, he would hunt. Take down enough deer to keep them in perpetual venison as well. "Ever have deer meat?" he would ask his buddies. "It's the best goddamn meat you'll ever taste."

Frank announced his next-day departure several times. Saying good-bye became redundant. I started doubting whether he would return. I don't think I could imagine Frank on an airplane — a Trailways bus, yes, but not a commercial flight. How would he react when they brought him those

tiny bottles of bourbon? Frank was already anticipating it. On the morning he left, he and Rose argued over whether he should bring along one bottle of Old Grand-Dad or two. Rose had only bought one on her morning run, and she refused to go back to the store for another. But neither of them had been in the mood to argue. The night before he left town, Rose and Frank sat alone on their side porch, silently drinking. She rested her hand on his knee but took it away when I walked by.

No one clearing out their lings in the morning and their antagonisms at night. Rose shuffled around quietly, having nothing really to mutter about. She told me she wasn't going to take Frank back in when and if he returned. I don't think this had anything to do with Lou, an old friend of Rose's who stayed with the two women while Frank was gone. Lou swore to me that Rose came

into the bedroom while he was lying there, made a few suggestions, and shoved her hand under his blanket. "Can you believe it, a seventy-eight-year-old woman?" he asked me. I saw her sitting in the sun one day, writing a letter to Frank. "I miss that old son of a bitch," she said. "Me and Frank's been buddies for years." The first thing Frank and Rose fought about when he came back was whether he would fix the sink or not. (He didn't.) That night Frank had some tall deer stories to tell his friends. He had almost wiped out an entire species, to hear him talk. He stopped me when I came in the gate and said he had brought back something for me. It was a pair of antlers, attached to a little crown of deer scalp. They weren't very big, but Frank was very proud. He smiled widely. "Wow, deer antlers," I said. "Thanks, Frank." The underside of the scalp was still fleshy. I took them inside and looked around my

house for a place to set them. They spent the next two days on the kitchen floor, lying on a piece of newspaper, then I sneaked them to the alley dumpster in a big trash bag. Three weeks later, Frank knocked on my door and asked if he could borrow the antlers for a moment. He was in the middle of a deer story and needed a visual aid. I had prepared myself with an explanation if someone pulled them out of the trash, but not for this. "Oh, I lent them to a friend of mine," I said. He smiled and said okay, sorry if I bothered you, thought you might still have them around. Frank was telling truncated versions of his stories by now. A strep throat had borrowed his voice and then robbed him of it altogether. "Don't worry, I'm not contagious," he told me. Three or four weeks went by, and it was so quiet I thought he had left. "Borderline cancer," he explained huskily, when I ran into him one

dusk. Frank had been taking his throat to Veterans Hospital, where a doctor told him to stop smoking. He did, but not for long. He and Rose stopped fighting, but I don't credit their harmony to his inability to yell. Rose was not only very practiced at caring for others but also appreciative of the opportunity Marian gave her added satisfaction by developing the flu and then kidney problems at the same time. The paramedics came for her every couple of weeks. Marian got better, and so did Frank, but it couldn't be said that either became healthy. Other things changed, too. Marian became more churlish and sullen. She developed habits aimed at annoying Rose. In the morning, she would announce that she was going to use a whole box of tissues that day. Then she would periodically crumple them up and throw them on the floor. "I'm going to beat her ass one of these days," Rose would say. I worried about this. But I

worried more about Frank hitting Marian. Although I knew that Rose would intervene, it was a case of the drunk leading the blind. So I kept my ear tuned toward the window when the yelling started. Marian soon realized that the girl across the walk, as she called me, would come running if she stood in the doorway and screamed, "Help! Help! Help!" I usually found her alone and unharmed. Her nightgown would be disarrayed so that at least one leathery breast was exposed. Her white hair was, by this time, always unorganized. Marian's cause for alarm was usually that Rose and Frank had gone to the store and left her alone for a few minutes. "I'm going to fire those two," she would threaten, holding both my wrists like a set of handcuffs. Then she would try to persuade me to call the paramedics. Marian loved checking into the Scripps hospital for a few nights. It was a vacation from Rose. (Continued on page 30)

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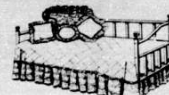
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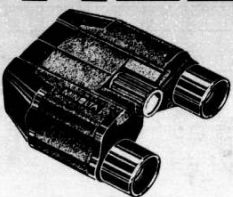


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Together

(Continued from page 29)
and Frank. This was eventually her undoing.

A social worker came by the apartment every so often, to check on Marian. Rose hated the woman and had once threatened her with a broom. She always referred to her as "that motherfucking dope-addict welfare lady." (From what I could glean from Rose's tirades, the social worker had admitted to being a

reformed drug abuser. Rose and Frank strongly disapproved of people taking drugs.)

The welfare worker fell into disfavor because she accused Rose of sleeping with Frank, who was not supposed to be living in the apartment. "I'm a seventy-eight-year-old woman!" Rose exclaimed to me, bristling. Even more incredulous to Rose was the social worker's observations about Frank's friends. "She said I had drunks lying all around," Rose said. "Do you see drunks lying on my floor?"

Nope, Rose. You wouldn't hear me saying that to some government inspector.

The end came fast. It was preceded by a week of Marian's walkouts, during which she lay on the front lawn and refused to go back indoors because she was mad at Rose, Frank, or both. She would curl up with a pillow, her pink-and-white robe twisted around her. The sun made her glow against the green grass, like a crumpled candy wrapper in an Easter basket. If anyone asked

her what was wrong, she told them to call the paramedics. Rose, if she was called outside, usually said, "Don't bother. She's a pain in the ass."

But the neighbors called a few times, and the paramedics got fed up and contacted the social worker. She came by, talked to Rose, surveyed Marian on the lawn, and drew a conclusion. "It looks like you and Rose are getting sick of each other," she shouted in Marian's ear. "I guess so," answered Marian.

Within seventy-two hours, Marian was in a nursing home. Rose had decided to take her son up on his offer of a trailer on his land in Valley Center. But she still hated leaving the best place she had ever lived, she said, even though the carpet was so dirty she had to roll up her pant cuffs. She was looking forward to living alone. "If someone comes knocking at my trailer, I'll tell them to get the hell out," she told me. Then she added, "I'm just kidding. I'll share my home with anyone." As for Frank,

she said, "I'm glad to get rid of the lazy son of a bitch."

Rose's son told Frank that he didn't have to be around to help move her things. Frank was insulted. He had fully intended to lend a hand, but not after hearing that b.s. For two days after Rose left, he and Wild Mick binged like newly minted bachelors, drinking all night and sleeping all day. Frank knocked on my door one afternoon, asking if I would lend him and Mick twenty dollars for gas money to Fresno. They had a tiling job

there, he said. I cut my losses by giving him ten. That night, assisted by some Wild Turkey, they sifted through their options: looking for work in northern California, joining AA (more Mick's idea), or pushing a tent outside Rose's trailer. Frank liked the last idea and thought they could earn their keep by cutting down trees for Rose's son.

"I'm real good at cutting down trees," Frank said.
"So am I," said Mick.
"I'm better," said Frank.
Their partnership never made it

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JONATHAN SAVILLE

Almost at the very end of Wilton Jones's *The Savoy Theatre Cat*, currently being given its world premiere by the San Diego Gilbert & Sullivan Company at the Casa Del Prado, several generations of D'Oyly Carte comic baritones, all dressed in the

jester costume of *The Yeoman of the Guard's* melancholy Jack Point, pass from one to the other the grotesque-headed jester's baton carried by this character. Finally they give the baton into the hands of a small boy, who receives it with a sly, triumphant, and possessive smile. This child, played with perky poise by the talented young Blake Soper, is (as we have already been informed) Martyn Green. Lovers of G&S

know Martyn Green as the twentieth-century D'Oyly Carte's greatest lord high executioner, modern major general, and ruler of the queen's navy. Here he is with his glory ahead of him, at the moment when the Savoyard tradition, in a temporary decline after its creative years, is about to find new artists, new audiences, new life. It is a charming and touching moment in Jones's dramatization of the collaborative career of W.S. Gilbert and Arthur Sullivan, and it indicates where the central focus of this amiable play is to be found: in the history of the G&S operettas over the last years of the Nineteenth Century, when they were first being written and performed, and the first years of the Twentieth Century, when, the old guard gone or going, the art of Gilbert and Sullivan became independent of its creators and a heritage — modest in scope but in its way perfect — to the world.

The same focus is evident in the series of death announcements that give a somber hue to the play's last scenes. One after the other — in a simulation of announcements made from the Savoy stage — we are told of the deaths of Sullivan, of D'Oyly Carte, and of Queen Victoria. Why is the death of the queen given this dramatic prominence? Because the history of the G&S operettas is being treated as a Victorian phenomenon, contemporary with the final decades of Victoria's long reign, and a characteristic expression of Victorian society and culture. At the very beginning of *The Savoy Theatre Cat*, at a period decades before these sad events, we have been introduced to the Prince of Wales, complaining about how his mother's persistence in remaining alive deprives him of the throne; and now, the great years of G&S already passed, he has at last obtained his goal.

The title figure of Jones's play is himself an indication that *The Savoy Theatre Cat* is less about individuals than about a whole era in theatrical history. This animal, who on his own feline scale is even longer-lived than Queen Victoria, provides a stability and continuity in the changing fortunes of the D'Oyly Carte Company, the developments in Gilbert and Sullivan's ar-

tistic collaboration and their personal relationship, and the decades-long series of new operettas, revivals, successes, and failures. Played in a sinuous, balletic style by Larry Auburn, the cat observes the passing years, prances about the performers' legs as they sing excerpts from the operettas, and serves as a sympathetic listener to various members of the company (especially Gilbert) who confide to this familiar animal their aims, their hopes, and their anxieties. The cat is also given an imaginative life of his own, for at times we see certain events through his eyes: *The Mikado's* "Three Little Maids" performed by sipping female cats, and *HMS Pinafore's* "Carefully on Tip-toe Strolling," which of course alludes to a cat ("Silent be! It was the cat!"), wittily experienced as a ballet of aggressive theater mice.

This kind of musical play necessarily creates some fundamental dramaturgical problems. Since it is history that is being portrayed, since the playwright consciously wishes to show us the historical reality of his subject, and since reality is complicated and chaotic, it becomes difficult to give such a play any clear and dynamic through-line other than the year-by-year passage of history itself. To be true to the facts, and to give the audience a vivid sense of the ambience of the Savoy during the exciting years in which the G&S canon was first produced, Jones introduces no fewer than forty-five characters. It is, in the nature of things, impossible to give more than a very few of these any distinct characterization, and since so many of them are involved in various events of the long D'Oyly Carte history, there is at times a dizzying sense of not-quite-identifiable characters engaging in an overwhelming multiplicity of not-quite-explained mini-plots. Though Kellie Evans-O'Connor is a likable performer, she cannot interest us enough in the life and career vicissitudes of May Fortescue for us to pay close attention to what happens to that D'Oyly Carte soprano or to care much about her. We simply do not see enough of her (she is, after all, only one character among forty-five), and the fact that Miss Evans-

O'Connor doubles another role, also a D'Oyly Carte soprano, does not help to make May Fortescue a uniquely memorable personality. The same might be said of such characters as Jessie Bond, Henry Lytton, and many others. The result is frequently a fragmentation of the action and of the audience's attention.

Yet, admittedly, the profusion of characters and the diversity of actions do create a sense of what an active theatrical company is like, providing a historically plausible background for the foreground characters and plot elements; Gilbert and Sullivan themselves (played aptly by Rowell Harrison and Gary Wright). D'Oyly Carte (given a strong theatrical presence by Paul Nolan), and the succession of G&S operet-

tas. Here, too, however, the material tends to be overwhelming — so many operettas, so many creative struggles, so many first nights. One aspect of the career of Gilbert and Sullivan is made quite clear: the radical decline in their creative abilities in their last collaborations, the feeble *Utopia, Ltd.* and *The Grand Duke*, each represented by a song pitifully inferior to the delightful extracts from the earlier masterpieces.

These excerpts are engagingly performed by a pleasant cast under the musical direction of Hollice Korman, with the usual mixture of professionalism and enthusiastic amateurism that characterizes community theater of this sort. But the inherent (and, given his intentions, inevitable) difficulties in Jones's script make the dramatic effec-

tiveness of the show more problematic. The trouble is that stage director J. Sherwood Montgomery, instead of devising ways to defuse these worrisome characteristics or even to turn them to good advantage (as dramatically effective components of a kind of epic theater), has staged the play so as to emphasize their potential weaknesses. The numerous brief scenes, properly paced and with an uninterrupted thrust of action, might very well create a lively and interesting vision of the life of the theater in which Gilbert and Sullivan worked, so that what is apparently excessive diversity and fragmentation might be experienced by the audience in a stimulatingly positive way. Instead, the scene changes are slow and cumbersome, with crude lighting effects

(clunk down, clunk up) and a lot of noisy moving of unwieldy and unattractive scenery. Even without cuts (though certainly some judicious cutting would be useful), this script should not take three hours to perform: the action should speed along; the scenery should be light and easily moved; and the energy of the historical flow (which is the heart of *The Savoy Theatre Cat*) should not be repeatedly and tediously impeded by dramatically unnecessary readjustments of the stage. Jones's script, with its attention to historical accuracy, its pleasing combination of realism and sentiment in its attitude toward its subject, and its welcome provision of a dramatic framework for an anthology of G&S songs, deserves better. □

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Sigourney Weaver

DUNCAN SHEPHERD

Half Moon Street had been scheduled for release last Spring, but I stopped worrying that I would ever get to see it, which I had been doing because I so admired the same director's *La Balance*, once *Aliens* established itself as a hit or a smash or whatever act of violence it wreaked on the American public. Sigourney Weaver, you see, is in it. What's more, she shows off more square inches of flesh in it than she has done in anything else. And the distri-

bution company, which is the same as handled *Aliens*, must have suddenly started to feel they might have something bigger on their hands than they first realized. The scenes in question have, admittedly, an unaffectedness and unalackness owing in large part to their occurring in either nonsexual or postsexual circumstances, but there always seems to me something more interesting (if that's the word) about an actress waiting till her sixth or seventh movie to do this kind of scene than one who starts right off doing it. I am sure this must have some connection to rules taught in adoles-

cence about not kissing on the first date and respecting the other person and so on.

Anyway, the role she plays here provides plenty of what is called dramatic justification for such scenes, and particularly for her blissful lack of self-consciousness in them. She is, to begin with the movie begins, an American in London, or to be exact a Harvard Ph.D. (with designer eyeglasses to show for it) at the Institute for Middle Eastern Strategic Studies. She has come there by way of China, where, in addition to other activities like doing her doctoral dissertation, she managed to have a scandalous affair with a dissident Chinese poet, who used to engage her in all-night arguments about T.S. Eliot. (Even now she will be happy to complete a line from *The Love Song of J. Alfred Prufrock* if her current companion feeds her the cue for it.) She is also something of a movie buff whose knowledge of trivia goes beyond the superficial stuff like verbatim dialogue from *Beat the Devil* all the way to the obscure depths of the identity of A.I. Bezzerides: she not only knows he's the answer to the question of who wrote *Drive by Night*, but goes for bonus points with the unsolicited information that he also wrote *Kiss Me Deadly*. There is more to her than just a brain, however. She jogs. She exercises. She is a devout vegetarian ("I don't eat dead animals," she announces to her carnivorous tablemate, and then starting pointedly at his cigarette: "I don't smoke either"). She is divorced or divorcing, and sees nothing against an occasional bit of "uncomplicated sex." (She is quick to support such a position with something picturesque like, "Don't put walls around me. Sam China was full of walls. I'm sick to death of them.") She is, if you begin to get the drift of all this, a prototypical woman of the Eighties — that's of course the Two Thousand Eighties — and possibly even a legitimate candidate for induction into a New Yorker ad as What Kind of Woman Drinks Dewar's.

But, for all that, she is not well-paid, and she is further held back in her career, or is further infuriated about it, on account of being a forward American among a lot of backward Brits ("You're a woman in a hurry," someone remarks with a note of disapproval. "No more than any man," she shoots back). Setting the action in England has proven to be, among other things, a convenient way of setting the clock back a decade or two on the women's movement, and not just as regards wages. Our heroine is properly appalled at the post-dinner ritual whereby the women retire to the sitting room for small talk while the men remain at table and pass the port; still more appalled at having her own trenchant essay on the Middle Eastern situation published in *The Spectator*, with minor revisions, under the by-line of her boss. To get ahead at long last, at least as regards wages, she decides to supplement her income by moonlighting as an "escort girl" at the famous and infamous Jasmine Agency (having got the idea from an anonymously sent video tape). This doesn't tarnish her feminist credentials, in her own eyes anyway, as much as you might expect. She goes against custom and continues to use her real name in her new job, as well as to use her old clothes. She wears little or no makeup. She doesn't mind showing up at parties and assignations with wet hair. She declines loftily to sleep with any client who fails, with as little as a single slip of the tongue, to meet her approval. And she observes her objection to the others with the cool detachment of an undercover sociologist. One of these others, in a lucky piece of overlap with her day job, turns out to be an actual His Lordship (Michael Caine, very low-key and solid), who is in the midst of some tricky and totally altruistic mediations between the Arabs and the Israelis.

The image she presents of proud, confident, decisive, declarative womanhood (she's okay whether you're okay or not) borders quite often on the unbearably

flaunting and annoying — as any image is apt to do when presented as somehow exemplary and enviable and more highly evolved than any actual human you have ever been privileged to meet. This near-unbearableness is somewhat mitigated — as in such cases as Brenda Starr, Reporter, and Sheena, Queen of the Jungle, or, on the masculine side, Travis McGee and Robert Parker's No-First-Name Spencer — by being well across the border into fantasy. There is no one thing in the package here that is unbelievable; it's the combination of things, with no spillage or burst seams, that's that. And yet it has to be admitted that, if anyone can smuggle this package back across the border into reality, and if it is not somehow an insult to say so, Sigourney Weaver seems perfectly cast in the role (meaning, for one thing, that she looks smashing with her hair wet).

It would be as pointless as it would be painful to speculate on how much more interesting the character might have been if there were something about her that did not seem calculated to groom her for that hypothetical Dewar's ad: if, say, she were stumped about who A.I. Bezzerides was or if she felt, if not exactly sullied or de-

pressed, at least a little aesthetically dissatisfied after allowing one of her clients to trim her pubic hair. But no, nothing. There may have been some sort of come-uppance intended or humble-pie served ("London is full of people like you") when she is suddenly forced to see herself as a mere pawn in a very grand-scale political game — a bit reminiscent, perhaps, of that moment in the A.I. Bezzerides script for *Kiss Me Deadly* when the hero, a squalid version of Mike Hammer, finds that he is not as know-it-all as he thought he was. This, or something like it, would have been a nice revelation to bring off here, but the actual circumstances are too uncomplicated to be convincing: the heroine's sudden slowness on the uptake, after all of her scintillating quickness beforehand, seems to show only the unimaginativeness of the scriptwriters and not any of her own.

Whatever the plusses and minuses of the character, the movie succeeds wonderfully well in setting up two distinct social circles and in bringing about their plausible intersection. There is almost a sense here of a sort of post-Profumo renovation of the London of Arthur Conan Doyle or of Stevenson's *New Arabian*

Nights — a secret London under or inside the public one. Almost, that is, but not quite. Rather than drop us into this under- or inner-world through some sort of trapdoor or secret panel, the movie guides us there, together with the heroine, step by chronological step, in such a way as to dispel its mystery as well as to slow the pace. This abecedarian approach, overly concerned to provide motivation and secure sympathy for the main character, gives it the air of one of those TV-movie exposés on the order of *Portrait of an Oriental Massacre* or *Heather: The Making of a Harem Girl*. The political intrigue, meanwhile, has to hide its time in the background, filing its fingernails and humming softly to itself, and then all of a sudden come charging to the front, claws flashing.

As in *La Balance*, director Bob Swaim, a native American who now has made movies in France and England but never yet at home, has attempted in *Half Moon Street* to devise a kind of backhanded love story in which the audience makes it all but impossible for love to thrive. In a sense, the problem with both these movies is that it succeeds too well. The audience, that is, is so thoroughly persua-

sive that the love angle comes across as sentimental and unbelievable and even obstructive — if you can characterize the primary focus and purpose of a movie as a mere obstruction. This was less of a drawback in *La Balance*, where the accompanying thriller plot was sufficiently convoluted to draw attention from the romantic deficiencies. Here, in place of that compulsively followable thriller plot, we get only periodic teasing glimpses of unexplained surveillance: somebody watching somebody, and perhaps somebody else watching that first somebody, and then everybody pouncing all at once. And there is an absurd piece of staging, amidst all this pouncing, whereby Swaim tries to find an equivalent to the situation in *La Balance* where turning in a hoodlum to the police could be interpreted (though not by its beneficiary) as a gesture of love. The equivalent here is just too exact. No respectable assassin, when he thinks his prey is knocking at the door, is going to send an uncooperative and badly battered hostage, who may well be in love with the man, to answer the knock. But this is only a minor snag. The tension, up to that point and a bit beyond, is terrific as long as it lasts. It just doesn't last very.

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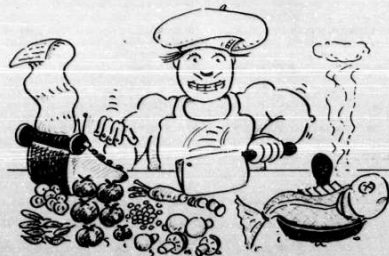
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The speaker is a man in his mid-thirties, lively, engaging, with a full head of white hair, a pleasant face, and a youthful physique. His accent is an odd combination of his native French and New York. His name is Pierre Franey, he writes for the *New York Times*, and by himself, as well as in conjunction with Craig Claiborne, he has written about a dozen cookbooks. The three most famous are the *New York Times Cookbook* (Claiborne and Franey, 1975),

The Classical French Cookbook (Time-Life series), and the *New York Times 60-minute Gourmet* (Franey, 1979). Each week he improvises and creates dozens of recipes in his kitchen in East Hampton, New York, which he then uses for his column. He goes into his newspaper office about once a week, but most days are spent at home creating recipes. He never tires of it. "It's like being a painter," Franey explains. "All of us eat with our eyes. Each day is exciting for me."

To be sure, his creativity is grounded in classical French technique. At seven, when asked what he wanted to be when he grew up, he answered without hesitation, "A chef!" Standing in the kitchen watching his mother and grandmother cook, his heart stirred with longing. Since becoming a chef is highly prized in France and requires years of training and study, his family encouraged him. Because of his natural

talent, he was apprenticed to the famous Drouot Restaurant in Paris. Five years later, at the crucial age of nineteen, he was sent to the World's Fair in New York to demonstrate French cooking. The year was 1939.

Before Pierre Franey could return to France, war broke out, and Paris fell to the Germans. It was a dangerous time, and he remained in the States. Since he was energetic and gifted, he became the fish chef at Le Pavillon, then one of the most prestigious restaurants in New York. Its mentor and visionary was Henri Soule, who brought classical and elegant French cooking to our shores. The restaurant attracted some of the most famous diners in the world, including the Duke and Duchess of Windsor.

Pierre Franey, Vickie Hoffman, and I are sitting at a table in the Mediterranean Room of La Valencia Hotel in La Jolla, where Franey laughingly recalls his early days. Though I had phoned the day before to request a window table with an ocean view, we were told we would have to wait. Pierre good-naturedly agreed to a table close to the doorway, shrugging off the slight mishap as if it were of no consequence to him. "I hardly spoke English in those days," he continues, talking of his early years in this country. "And then I was drafted into the army. They asked me if I wanted to be the personal chef of General MacArthur, but I refused. MacArthur was in the Pacific, and I didn't like the idea of going there. So they sent me to cooking school in Alabama. What a time that was!" He shakes his head in recollection. "The army cooking teacher was a sergeant. He taught things that I already knew when I was fourteen. He told me to sharpen my knife like this." Pierre holds up his knife and fork, with his thumb in front of the knife as if it were a sharpening blade. "But in France we put our thumb behind the blade so we don't cut our finger. The sergeant said to me, 'You are a stubborn Frenchman, and you have to do things my way.' I was expecting my girlfriend from New York and was to get a three-day pass.

The sergeant said that because I refused to do things his way, my pass was canceled."

Pierre has ordered an English muffin, coffee, and a slice of country-style ham. He cuts off a piece of ham, holds it up, and laughs again. "Do you know what I said to my sergeant in my best English? I said, 'F you, and I went AWOL and saw my girlfriend for a week. When I came back, they kicked me out of cooking school, and I became a regular infantryman. I went over to France with the U.S. Army, but the country was broken at that time. I came back to the United States and was a citizen of this country. For a while, I returned to Le Pavillon."

In the late Fifties, a then-fledgling restaurant critic for the *Times*, Craig Claiborne, dismissed with the poor quality of most French restaurants, wrote an article called "The Decline of Elegance in New York's Restaurants," in which he lauded Le Pavillon as one of the city's finest. Since Claiborne needed a photograph, he went into the kitchen of Le Pavillon and met the chef of whom he later wrote, "A man of modest height and somewhat athletic build, wearing a tuxedo and an immaculately starched white uniform and apron; his name was Pierre Franey. He was photographed standing before a silver platter containing a whole baked striped bass with champagne sauce. It was simply but elegantly garnished with puff pastry crescents and sculptured, turban-shaped mushrooms. After the photography session, we sat down to dine and founded a friendly rapport, which has continued. During the course of those years, we cooked and worked together, discussing and preparing thousands of dishes, in the beginning mostly on weekends and his days off."

Pierre Franey pauses in his narrative. He speaks in an animated fashion, as natural in his conversation as in his cooking. "In 1960 I went to Howard Johnson as vice president in charge of research. The young Jacques Pepin went with me. That job saved my life. Being in the kitchen of a famous restaurant day after day is a lot of

pressure, but at Howard Johnson, I could think, I could have time for myself. During this period, I began doing books with Craig, and in 1975 I began writing a food column for the *Times*, gourmet recipes that could be prepared in an hour or less. The results of this column led to *The New York Times 60-minute Gourmet*."

He shrugs charmingly. "People ask me how I do my cooking. The first thing I do every morning at 8:30 is go to the market, and by 2:30 in the afternoon, I've created four or five recipes. When I see the fresh produce, I get ideas. Maybe it's a special gift, but as soon as I see the ingredients, ideas come into my head. I buy what I need, then I cook and taste. Combining herbs and spices is like making perfume;

you try it until it's right. I like bay leaf, thyme, garlic. If you brown garlic, it has a bitter taste. If you put it through a press, it loses its oils. I boil the garlic very quickly, shell it, and then purée it — it never has a strong flavor that way. When I eat out in a restaurant, and I like a dish, I go home immediately and try to duplicate it. I like to keep my recipes short."

"Here is an easy fish dish I made in my kitchen. Sauté halibut in very little olive oil, maybe two minutes on each side, very quickly. Or I might broil it for a few minutes or bake it quickly. I squeeze an orange, add a *beurre blanc* [fish stock, sweet butter that is whipped until frothy, vinegar, and herbs]. I cut up a little cilantro and shallots and dice up a small amount

of tomatoes, just for color. Pour this over the hot fish and garnish with small, carved boiled potatoes, alternated with snow peas, which have to be crunchy. It's a simple dish, beautiful to the eye and it tastes wonderful."

In October a new book of Franey's will appear that is devoted entirely to fish cookery. Its recipes will be short, easy to follow, and in the book you will be told, as he told me, to use your imagination, be spontaneous, and don't be slavish about recipes.

We've been chatting for an hour, and Vickie, who has been chauffeuring him around (he will be back for the March of Dimes Chef Gala on October 19 and 20), has him scheduled for lunch at Mille Fleurs

in Rancho Santa Fe, followed by more meetings and an evening reception. Franey takes this in good stride, energetic, indefatigable. As we leave, he comments about the Alice Waters School of Cooking: "She has to be careful not to overdo with odd combinations."

We get into the car, and he gallantly chooses the back seat until I am dropped off a few blocks away. I wave good-bye, and he smiles boyishly. In that moment, I can clearly see the small boy who stood in delight as the trains passed through his native town of Burgundy while he tried to catch a glimpse of the chefs in the wagons. He is still full of wonder and innocence, the true mark of the artist whose key words are "simplicity" and "be spontaneous." □

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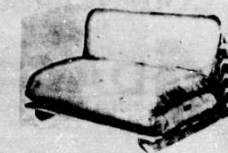
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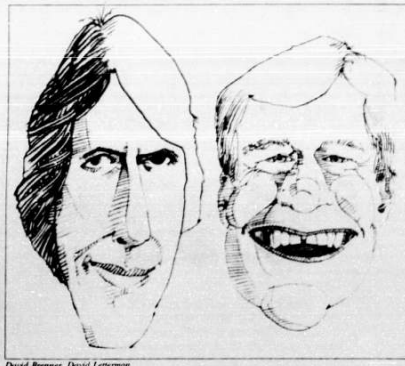
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Look Who's Talking



David Brenner, David Letterman

JOHN D'AGOSTINO

Until a few years ago, Johnny Carson was considered the ideal talk-show host. Handsome, dignified, witty, capable of turning failed humor to his advantage, skilled at sustaining an entertaining repartee with the most boring of guests, and coolly under control even in the midst of a potentially humiliating stunt, he set a standard for proper late-night form that for twenty years seemed not only unassailable

but unattainable. Then at 12:30 a.m. on February 1, 1982 *Late Night with David Letterman* debuted on NBC. Letterman's subsequent success in the time slot immediately following *The Tonight Show* would come to represent a sort of deregulation of talk-show standards that four years later threatens to glut the late-night airwaves with imitative, comparatively low-budget, and ultimately inferior programs. Although initially Letterman was hailed as the logical heir to Carson's throne, he was in many ways Carson's antipode. He was boisterously awkward, hip, ironic, and

charmingly self-conscious. An apparently reluctant interviewer, Letterman's discomfort with the interrogative format showed in his dumb questions and his inconsistent demeanor — he was obsequious with some guests and cruelly impertinent with others. Unlike the natty Carson, he looked as though his mom dressed him for the show, complained on the air about his bad haircuts, and was his most endearing when flashing a goofy, gap-toothed grin that seemed borrowed from *Mad* magazine's Alfred E. Neuman. Because Letterman's offbeat humor was more risk-taking than Carson's, his gags frequently met with dead silence, and the easily embarrassed host would admit that his agonized squirming in such instances was genuine.

Perhaps predictably, the winking silliness of Letterman's show connected in a big way with an eighteen-to-thirty-four audience that found little entertainment in Carson's chummy schmoozing with the likes of Charles Nelson Kelly or James Coco. The popularity of Letterman's flippant anti-style, combined with the viewer's impression of the former standup comic as a nice guy trapped by circumstances beyond his control in a maze of television madness, since has created a new ideal that seems more easily attainable than Carson's buffed suavity and well-oiled, show-biz instincts. Letterman has proved that millions of mostly young, knowing Americans will accept a talk-show host who is just himself, who displays little show-biz acumen beyond the ability to fit a reactive wit between the cracks in a conversation or comedy bit. That vast audience doesn't demand even that prepared sketches be funny as long as they're sufficiently off-the-wall.

With the traditional entrance requirements to big-time television apparently lowered, then, a number of ambitious standup comedians have been putting "talk-show host" at the top of their lists of career goals, having been convinced by Letterman's accomplishments that that represents a logical progression for a funnyman. Already several comedians have taken his cue and are diving into the late-night tank. Last year Richard Belzer debuted on cable

television with a free-form show called *Hot Properties* that's gotten mixed reviews. David Brenner's *Nightlife* debuted a few weeks ago (locally it can be seen at midnight on Channel 10). Joan Rivers's show debuted this month. And industry rumor has it that Gary Shandling, who has supplanted Rivers as Carson's "permanent" guest host, and Jay Leno, who came to national prominence as a result of his appearances on Brenner's show, are both being groomed for their own late-night slots.

While in New York City last week, I had the opportunity to attend tapings of both the Brenner and Letterman shows on successive evenings, and a comparison of the two exposed the folly of the assumption that expertise in one idiom translates well into another. The differences between *Nightlife* and *Late Night with David Letterman* extend well beyond their respective sets and budgetary resources, but even these deserve mention.

Brenner's show is shot in a small studio near East 72nd Street. The studio audience must queue up outside the building on a grimy side street lined with modest brownstones and regularly traversed by street people and their pushcarts (I saw one New York City variant appropriate to the nation's media capital — a bagperson pushing a shopping cart piled high with bulging trash bags, pulling another cart bearing a large television set). The only indication that this was the location of Brenner's show was a small banner hanging above a doorway and emblazoned with the show's name and logo. In that doorway stood a young woman who checked people's passes with a hurried uncertainty that would prove common among all of the show's young staffers.

An air of confusion prevailed inside as well, as staffers rushed about directing people to empty seats and duplicating each other's frenzied efforts. The *Nightlife* set bore the marks of a limited working budget. In the middle of the stage floor, suspended between Brenner's desk and the bandstand by four thick wires, was a large, cheap-looking, air-brushed painting of the *Nightlife* logo. Behind it rose a wall of

copper-colored plastic into which an ill-fitting door had been cut for the show's guest "celebrities" to pass through. Every time a stage-hand touched the door, the wall swung precariously. Brenner's desk was framed by an expanse of the sort of opaque glass one finds in the bathroom of a defunct nightclub. The thrown-together set looked more appropriate for a high school theatrical production than for a professional television program, and one got the impression that the mobility and temporary nature of the props was purposeful.

Letterman's show is taped in a studio high in the RCA Building, a sleek, black-marble gothic that looks down on Rockefeller Plaza and the upscale shopping mecca of fashionable Fifth Avenue. Audiences wait behind velvet ropes in the building's main-floor lobby, surrounded by elegant indoor boutiques and banks. There seem to be uniformed guards stationed every few feet in any direction, and polite, well-trained young employees in NBC blazers go about their specific duties with aplomb. The studio itself is a hive of synchronized activity, but the various production assistants complete their preparatory chores in a relaxed manner not unlike that of the show's star. There hangs in the air a sweet smell of success, wealth, and power that would seem at odds with Letterman's habitual self-effacement and unostentatious image.

Of course the hosts of these shows cannot be blamed or credited for the money spent on their respective productions. But unfortunately that disparity in sophistica-

tion is not confined to the shows' trappings. A frequent guest host of *The Tonight Show* for many years, Brenner is finding that it is one thing to sub for Carson on a long-running hit show whose built-in, faithful following historically is supportive of guest hosts, it's quite another thing to carry the ball alone, without Doc or Ed or the excuse of the surrogate's handicap to fall back on. During commercial breaks at the two *Nightlife* tapings I attended, Brenner seemed lost, unsure of himself, almost scared, and the attentiveness of his staff seemed to bring him little reassurance. Worse yet, his painful self-consciousness carried over into his interactions with guests, inhibiting the same comedic impulses that had made him a successful standup comic.

Stripped of his strong suit, a comedian-turned-emcee such as Brenner is reduced to asking straightforward questions, a task for which a career spent getting yuks with rehearsed material is poor preparation. This was borne out early in the first taping. Brenner's guest was Sally Kellerman, who first came to the public's attention sixteen years ago via *MPSH*. Since 1970 Kellerman has acted in a number of bad and mostly ignored films and television movies and was seemingly washed up until landing a featured part in Rodney Dangerfield's recent film, *Back to School*. On the heels of that success, she has been doing the rounds of talk, morning news, and "TV-magazine" shows in an attempt to revive a sagging career and to plug both *Back to School* and an upcoming

film. But after exchanging the usual starchy, show-biz greetings, Brenner opened the questioning with a doozy. "So," he said, "you were a big hit in *MPSH*, and then you sort of disappeared for fifteen years. What happened?" Taken aback by the saccadic query, Kellerman regained her composure long enough to stammer, "Well, that's certainly a nice question to start with!" The chat went downhill from there as Kellerman gamely tried to recapture a period of her life she would rather have left untouched, and when she left the stage area, her firmly set jaw was a clear indictment of Brenner's deficiencies as an interviewer.

The night after the Brenner tapings, I sat in the NBC studio as Letterman talked with the newly crowned Miss America, Kelly Cash. Cash had just finished explaining that the pageant is no longer considered a beauty contest but instead is promoted as a scholarship competition. The host then followed with questions about the perquisites that attend being Miss America. "Do you have any plans to go abroad?" he asked at one point. It was a simple enough question, but the epitome of American womanhood stared blankly at Letterman as though he'd asked her to outline the various stages of nuclear fusion.

"You mean," she hesitated, "like... to another country?" Letterman just stared at Cash while the audience tittered, then brought the house down with the simple words, "Scholarship, huh?"

In comparing Brenner and Letterman,

there is a lesson for the standup comic who aspires to talk-show stardom. Letterman is successful in the form largely because his is a resourceful, lightning-quick, reactive wit. His monologues and prepared bits are almost never as funny as the flip ad-libs or the pointed retorts with which he skewers the pompous and the stupid. Comedically, he is perfectly suited to his role because he thrives on the extemporaneous. In that regard, his style is more accurately associated with improvisational comedy, a form that most standups respectfully avoid.

Brenner, on the other hand, is more traditional in his approach. His specialty is exposing and magnifying the silliness we all encounter in our daily lives, and he's very good at relating funny anecdotes about his childhood or the frustrations of adulthood. Unfortunately there is little call for that skill in a talk-show situation, and Brenner's ad-libbing abilities are woefully weak. Sitting in the audience during the taping of *Nightlife*, one knew intuitively that for that skill in a talk-show situation, and Brenner's ad-libbing abilities are woefully weak. Sitting in the audience during the taping of *Nightlife*, one knew intuitively that for that skill in a talk-show situation, and Brenner's ad-libbing abilities are woefully weak. Sitting in the audience during the taping of *Nightlife*, one knew intuitively that for that skill in a talk-show situation, and Brenner's ad-libbing abilities are woefully weak.

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CHINESE CHAMBER MUSIC

The Gaslamp Quarter Theatre graciously hosted a series of concerts of Chinese chamber music last week. This seemed appropriate because of the historical connections of the Chinese community with the downtown area, particularly with the site of the nearby Horton Grand Hotel, where an after-concert reception was held on opening night in the hotel's charming museum of Chinese artifacts. Like the visit of the French boys' choir to Saint Brigid's Church, which I commented on recently, this was in many ways more an entertaining social event than a strictly musical one — as one might have suspected, on opening night, from the fact that several people in the front row of the tiny theater, not two feet away from the artists, were continually taking flash photographs during the performance, providing a distinctly unmusical counterpoint (including the *chickadee-bezzzz* of a Polaroid camera). It was easy

to enjoy this evening as a curious, mildly delightful adventure, but it was impossible to take it seriously. Four musicians were involved, three of them visitors from China (China Lin, He Dong, and He Yue-Yuan), and the fourth a Hungarian-American pianist prominent in San Diego's musical life, Zsuzsa Heiligenberg. Five instruments were played: the *p'ipa* (a four-stringed lute), the *erhu* (a two-stringed bowed lute with a hexagonal drum for a sound box), the *bawu* (a side-blown bamboo flute), the violin, and the piano — a combination already indicating the peculiarly eclectic quality of the performance. The only section of the program in which one felt oneself in the presence of unadulterated Chinese music was that devoted to the *p'ipa*, played in a virtuoso manner by He Yue-Yuan. This instrument, which goes back to the T'ang dynasty (Seventh to Ninth centuries A.D.) and established its particular type of solo repertoire in the Sung (Tenth to Thirteenth centuries) and Ming (Fourteenth to Seventeenth centuries), is particularly effective in descriptive and impressionistic scenes, of which the clashing, thumping, rattling battle-piece

QUARTER NOTES

BY JONATHAN SAVILLE

played by He Yue-Yuan is typical. The *erhu*, an instrument associated with Chinese opera, also has an affinity for pieces of this sort, as for example "Bird Songs in the Valley," in which China Lin achieved various convincing (if not profoundly musical) imitations of bird-calls with his high-pitched glissandos. In other pieces, the Chinese solo instrument, whether *erhu* or *bawu*, was accompanied by the piano ("The moon mirrored the clear pool," "The story about the Great Wall of China") in arrangements by China Lin. The nature of these Chinese instruments, their scales, their mode of articulation, their expressive devices — all are radically antithetical to the sonorities of the piano. Furthermore, traditional Chinese music confines itself to melody, rhythm, texture, and timbre, eschewing harmony as a structural or expressive principle, while these arrangements necessarily introduced that thoroughly alien element, creating a mixture comparable to that of coffee and salt. The harmonies and textures of the piano parts, in addition, had the insipid qualities of Delius cum water, a bland, old-fashioned impressionism equally distant

from the Chinese sounds it accompanied and the musical power of compositions by the masters of the Western impressionist style. The rather silly eclecticism of this concert reached its peak in the section performed by He Dong, an accomplished violinist. Some of the pieces were of the descriptive sort by now familiar ("The fishing boat comes in the dark" and "The morning in Mountain Mao," with more treble glissando bird calls in the manner of "The Hot Canary"), and there was, of course, the usual banal piano accompaniment. The violinist performed his own work, "The festival in the village of minority Ly," a long composition of pseudo-orientalist strongly reminiscent in style, unexpected, acerbic, totally unimpassioned, but at the same time wonderfully invigorating and expressive harmonies. What one encountered here was a marriage of unrelated traditions that gave new life to both — quite a different union from that of traditional Chinese descriptive pieces and Fauré in a coma, which dominated the rest of this curious, amusing, endearingly naive, but musically negligible program.

concert's raison d'être, turning it from a compendium of Chinese chamber music (however adulterated) to a showcase for the musicians playing whatever they wanted, was also responsible for the best music making of the evening. Pianist Heiligenberg, having dutifully run through all of those empty-headed accompanying appoggiaturas, was given the chance to perform on her own, and she chose something as thoroughly un-Chinese as Bartók's Fifteen Hungarian Peasant Songs, one of the composer's major piano works (dating from 1914-18). How exciting it was to hear so exuberant, shapely, intense, and rhythmically supple a performance of these transformations of folk songs, with all the composer's inventiveness in devising unexpected, acerbic, totally unimpassioned, but at the same time wonderfully invigorating and expressive harmonies. What one encountered here was a marriage of unrelated traditions that gave new life to both — quite a different union from that of traditional Chinese descriptive pieces and Fauré in a coma, which dominated the rest of this curious, amusing, endearingly naive, but musically negligible program.

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CITY LIGHTS

(continued from page 4)

would comment this week on the specific charges contained in the *Post*'s lawsuit. Attorney Higgins did, however, deny that Brady ever told advertisers that the *Post* would be reduced in size. The attorney also claims that the *Post*'s editorial board agreed when it hired Brady last April that he would work as an independent contractor selling ads for both the *Post* and *City Heights Voice*, a similar publication published by neighborhood activists in nearby City Heights. The *Post*, Higgins claims, knew about Brady's plan to open his own bank account where advertisers' payments would be deposited.

"Brady feels he's completely innocent, and we want to clear charges," Higgins said. "After [Wednesday's] hearing, it will be clear that the allegations by the *Post* are unwarranted."

Pat Getzel, a member of the *Post*'s editorial board, says she had no idea Brady was depositing advertising funds in his own Mid-City Newspapers bank account until late August.

On that day, the owner of Kensington Realty dropped by the newspaper's office to pay for the company's August advertisement. "I looked at [the check] and saw it was made out to Mid-City Newspapers, and it kind of surprised me," recalls Getzel. Though she knew Brady was selling ads for both the *Post* and the *City Heights Voice*, Getzel wasn't told that Brady had formed his own company.

"It started to dawn on me that there might be more to it," says Getzel, who with *Post* editor Mary Hardie began visiting Adams Avenue merchants to discuss Brady's sales techniques.

Getzel and Hardie learned that some merchants had been making out their checks to Brady's Mid-City Newspapers as early as July. (Documents filed with the lawsuit show, for example, that the owner of an Adams Avenue pizza house on July 25 gave Brady a \$332 check made out to Mid-City Newspapers.) Getzel says that though the *Post* never received the money for these ads from Brady, she wasn't worried because "some of our advertisers are mom-and-pop operations and they don't always pay on time. We just assumed their checks were late."

Getzel and attorney Steve Tenklo, a founder of the Normal Heights Community Development Corporation now serving as the *Post*'s volunteer lawyer, say they've learned a lesson in basic business sense. "I think our bookkeeping system was based on trust, and that was one ingredient missing from the recipe," says Tenklo. While Getzel acknowledges that the Adams Avenue merchants are "a bit confused" by the *Post*-Brady dispute, she says that most advertisers are sticking with the *Post*, whose trust issue will be distributed October 18.

Brady and his lawyer, though, promise to fight the lawsuit and continue competing for advertising dollars along Adams Avenue. While Brady wouldn't answer questions about the lawsuit or his work at the *Post*, he did confirm that he still plans to publish the first issue of his own monthly newspaper,

tentatively titled the *Mid-City Paper*, sometime later this month. "When I talk to community leaders, they say there's a crying need for a bigger paper, one that takes in all the neighborhoods," says Brady. So he has designed his new publication to cover the neighborhoods of Kensington, Normal Heights, North Park, and University Heights, with circulation boundaries stretching from Highway 163 on the west to Fairmount Avenue on the east and from Mission Valley on the north to Highway 94 on the south.

LANA AND THE LAW

(continued from page 4)

sign a handwritten mechanic's lien for his truck and drove away in the vehicle.

Five days later, Scanlon came back to the house. Winkler told detectives. Winkler says he woke up at approximately 11:00 p.m. and saw that Jeff Scanlon had entered his apartment and was pointing an automatic pistol at him. Scanlon was irate because he found out that Winkler reported the truck as stolen. Scanlon threatened to kill him, Winkler says, but left after Winkler persuaded him not to.

Jeff Scanlon says this entire story has been made up by Winkler, who owes him \$560 for installing a stereo system, a new bumper, and other custom features in the truck. Winkler willingly signed the mechanic's lien and turned over the truck until he could pay off the debt, according to Scanlon, who does mechanical work to supplement his disability payments. (Scanlon suffered a spinal-cord injury in the military and is partially disabled.) Scanlon says he is not involved in drugs and does not know why Winkler would make up such a story, but it might have something to do with getting the truck back without paying the \$560.

Scanlon thinks the detectives were wrong for sending a SWAT team to his house based on Winkler's accusations. He points out that his only prior conviction is a malicious-mischief charge for breaking a window. But the cops consider him "a kid" and "a punk" without any rights, he says, just as they assumed that his dog was vicious. "Everybody's going on assumptions. My dog's dead on assumptions."

An additional grievance of Scanlon's is the fact that officers shot the animal three times and tracked its blood around the apartment, which they turned upside down while looking for the mechanic's lien and the automatic pistol. (The officers' inventory of seized property lists, among other things, two pellet guns, a .22-caliber pistol, three rifles, two boxes of ammunition, a scale, and a box containing drug paraphernalia, including a substance used to dilute methedrine, according to Imperial Beach Sheriff's detective Douglas Newkirk. All these items were returned, since the search warrant only named items relating to the truck and the automatic pistol, which was not found. Scanlon denies having drug paraphernalia and says he uses the scale to weigh auto parts.)

Newkirk says that Scanlon

(continued on page 42)

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(continued from page 4)

with a rough crowd that is involved in the drug trade. "He is well known to us," says the detective, adding that he and the SWAT team suspected that Scanlon was armed, and the officers acted accordingly. Cars and trucks are often stolen to satisfy unpaid drug debts, Newkirk adds. As for the shooting of Lana, Scanlon's six-year-old Doberman, he says, "It charged one of the officers and was about to bite."

The sheriff's department believed Winkler's story because it was corroborated by a neighbor and two of Winkler's roommates, who said they witnessed Scanlon's visits and threats. One of these roommates admitted to the methedrine deal with Scanlon, according to detectives. But this roommate's testimony lacked credibility because of his association with drugs, resulting in a refusal of the district attorney to press charges, says Newkirk. "The roommate is just as culpable, and he was the prime witness," he explains. But Newkirk still thinks that Scanlon, who was never arrested in connection with the crime, should be prosecuted for armed robbery and grand auto theft. "I'm rather upset that the district attorney didn't file on the case," he says. "All the detectives are convinced that this is a tryable case."

Donald MacNeil, chief prosecutor for the district attorney's office in the South Bay, says that the witnesses gave contradictory statements and could not verify all of Winkler's story. "We were unable to determine where the truth lay," says MacNeil. The district attorney's office asked the detectives to provide more evidence, he says, but the officers "felt they had acquired as much information as they could."

The white pickup truck was given back to Michael Winkler by the detectives. Jeff Scanlon is preparing to use the cops for shooting his dog. He says he has also hired an attorney to help him file a claim for damages and, if the claim is denied, bring the matter to court. All that's left of Lana are her five puppies, which live in Scanlon's side yard, and her cremated remains, which are kept in his small cedar box. ■

INFORMATION ACTS

(continued from page 4)

copies of the reports do not have to be provided. "It is our opinion, based on a variety of reasons, that to do so upon demand of any member of the public would be inadvisable."

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the letter stated. Asked to elaborate upon these reasons, Sergeant Rich Hendrickson of the sheriff's public affairs division said that the department does not want to "extend a blanket invitation" to the public when it comes to photocopying. Whatever convenience the press has, the citizens must also have. It is conceivable, Hendrickson said, that a change in the copying policy could result in requests to provide copies of "of every single report ever written" to members of the public. "We don't have the wherewithal to do that," he added.

The no-copy policy applies to all the sheriff's stations in the county, according to Hendrickson. In North County, the cities of Del Mar, Solana Beach, Poway, San Marcos, and Vista all contract with the sheriff's department for law-enforcement services. Of the three police departments in North County, two allow viewing and copying of crime and arrest reports. Oceanside and Escondido will provide copies to citizens and members of the press for a fee that starts at four dollars. Carlsbad will only release its police records to attorneys and their appointed representatives. The San Diego Police Department provides copies of crime reports to the press for free. Arrest reports are not public record, a SDDP police spokesman said, because they contain personal observations by the arresting officers and background information on suspects that could be damaging to their reputations.

Although *The Citizen* has not officially threatened the sheriff's department with a lawsuit, the phrase "our attorney" has been dropped a lot in conversations and letters between the two. And *Citizen* editor Dennis has a point he would like to make. "When [newspapers] go to court and win against a public agency, they have to reimburse you for your court costs and attorney fees." In 1984 the City of Oceanside had to pay \$18,377 to Oceanside Newspapers, which owns *The Citizen*, because of a lawsuit won by the Oceanside *Blade-Tribune*, another newspaper in the Southcoast chain. The suit concerned the Oceanside police department's denial of access to their records. ■

THE MESSENGER

(continued from page 4)

men in ties are beginning to walk slowly toward the parking lots. Kays hobbles back on his bike and beats the traffic up G Street to the light at Seventh Avenue.

hangs a hard left, and hustles on to the Great Western high-rise to deliver a package to the Home Federal Capital Group. Next stop, attorney Mike Aguirre's office at Eighth and B. Then he speeds over to Ash, pumps fast down to Front Street, blowing his whistle now and then, turns left over to A, and cases in to the black Bank of California skyscraper. He picks up something from the law firm of Luce, Forward, Hamilton & Scripps and pedals it three blocks down the street to the First National Bank Building. Three short blocks! "There's a lot of big asses in these offices," Kays chuckles. "Sometimes I'm called to take deliveries between floors — in the same building!"

Kays doesn't figure to be doing this much longer. He says the life expectancy of a bike messenger in New York is about one year; his year, and maybe his number, will be up next April. He doesn't want to defy the fates. He sees how many cars run red lights downtown at rush hour and how many drivers seem to get mad at the mere sight of a bike rider passing them. And as downtown traffic slows toward gridlock and those named in the most practical means of moving around quickly, he thinks maybe he'll earn a small claim to fame: the man who rode San Diego in the metropolitan big time, on a bike. ■

LETTERS

(continued from page 3)

elaboration (including a sensitive video machine that shows changes in the aura occurring as the subject thinks about different areas of his body), is the most knowledge foreman in this field. When [newspapers] go to court and win against a public agency, they have to reimburse you for your court costs and attorney fees." In 1984 the City of Oceanside had to pay \$18,377 to Oceanside Newspapers, which owns *The Citizen*, because of a lawsuit won by the Oceanside *Blade-Tribune*, another newspaper in the Southcoast chain. The suit concerned the Oceanside police department's denial of access to their records. ■

America were homeopathic. The policies that govern American allopathic medicine — is the kind of medicine dispensed by hospitals and doctors and based on seventeenth-century beliefs about the mind and body — is a virtually destroyed homeopathy. Which has been proved countless times to be an effective form of medicine. The rest of the world is homeopathic or Bach Flower remedy? He should know that the effects can be quite powerful. The Sorenson also unhappy that acupuncture, a dramatic and even more powerful form of physical, mental, and emotional therapy, is so widely practiced and enjoying a growing reputation here in San Diego and the rest of the country? Acupuncture has been around for several thousand years, not just a couple of centuries. One wonders why it wasn't until 1986 that acupuncture was covered by insurance in California.

(4) Is reincarnation so foolish? Perhaps not nearly so foolish as the "Christian" notion that when we die, we travel to either some other part in the sky or to the North County, two allow viewing and copying of crime and arrest reports. Oceanside and Escondido will provide copies to citizens and members of the press for a fee that starts at four dollars. Carlsbad will only release its police records to attorneys and their appointed representatives. The San Diego Police Department provides copies of crime reports to the press for free. Arrest reports are not public record, a SDDP police spokesman said, because they contain personal observations by the arresting officers and background information on suspects that could be damaging to their reputations.

(5) Astrology's not worth getting into very much. Everyone knows that common defense — that the moon exerts a tidal pull on the oceans and waters of the world, and that we are two-thirds water ourselves. But astrology as it is practiced today is just a much a derivative joke. Astrology was once regarded and practiced as a useful psychic and therapeutic tool, prior to the scientific revolution that helped to blind Western civilization to so many things. But that time is long since past.

(6) It's shameful that the *Reader* allows an excellent newspaper like *Wholistic Living News* to be attacked by one of its writers. Several contributors to *Wholistic Living News* can write elegant circles around a pedestrian talent like Sorenson and consistently do so, issue after issue. And the idea of lambasting their advertisers is a little bit hysterically hypocritical. The *Reader*, I notice this week, advertises an expensive full-page ad for Marlboro on the last page of the section in which Sorenson's article appears. Are the *Reader* editors as concerned about their readership's health and welfare as we would be led to believe by the publication of an article like "Sorenson's" or are they, after all, "corrupt old fart" contributors of the culture's big bucks?

(7) Countless positive-thinking books have been written to help their readers make money and cheer up pessimists and lecturers are legion. Who has not heard of Napoleon Hill or at least glanced at the pages of his book or Norman Vincent Peale's books? Sorenson's and Peale's theories, which have been taught for several decades, are just as "mystical" as Judy Larkin's.

Who and what is Sorenson really attacking in "The Prosperity Gurus" anyway? I don't get it. There are frauds in every profession and from every walk of life, and there always have been. We elect frauds and charlatans in America to public office on a regular basis. Our lawyers regularly lie without embarrassment in courts and are paid to do so. Our biggest financial firms send their youngest, greenest recruits out to land large, expensive financial counseling sales during their first weeks of training. Our mainstream doctors regularly inject and even kill people, and no one is too surprised or apparently overly concerned. We don't get mad at the whole social fabric that's out of whack and unwavering before our eyes, but that there is just a few corrupt souls who are destroying what we like to think, deep in our hearts, is a good system, a basically good system, a system whose doctors can be trusted, whose lawyers aren't such bad folk after all, whose financial advisors (or whatever the latest euphemism is), therapists, psychiatrists, and others are worthy of the public trust. Sorenson is concerned about the gullibility of "new-age" people, but occasional (not common, as Sorenson believes, "new-age" influenced pain seems to be practiced today in the past the old culture has visited upon the rest of the cultures of the world, upon itself, and upon us. *Renald H. H. Encanto*

Tripe Type

After having read your recent cover story, "The Prosperity Gurus," I have finally been driven to write you and complain of the obnoxious, biased, irresponsible, and low-quality journalism you feature in your journal. Being a published author myself with a degree in journalism from an "accredited" university, I feel the *Reader* staff needs to recognize that they have some responsibility to the San Diego public to write articles that come from their brains rather than their anus.

The reason I am so angered by "The Prosperity Gurus" article is that the author, Steve Sorenson, grouped together concepts many learned that are legitimate with those of ridiculous charlatans. Then he lumped everyone serious, and reckless offenders pay more and often — even to the point of revocation of the "driving privilege"; i.e., license. Driving is a privilege and not a right and is so defined legally. Most would admit that if cited every time they violated laws they were licensed to obey, they might save a lot of wallpaper. If genuinely aggrieved, there's always traffic court and the entertaining and educative experience alluded to earlier. But better plan to be original and accurate. Repeat performances in this little drama don't pay, they cost you. *D.E. Briggs Encanto*

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helped to set an important precedent back 2000 years to the days of witch hunts because of a personal bias. This is his own premise-disposed by his own reader paper like the *Reader* chooses to publish this tripe as cover story, that is irresponsible. You are giving one biased writer the best way to train an animal was through positive reinforcement. People should not own an animal if they do not live in a free where a dog can bark occasionally and run free. The dogs that bark a lot are usually the ones that don't get enough attention. My animals have always been such companions to me. Would you shock your friend or companion? I think perhaps the person who invests that kind of money in a contraption of that sort has no being a dog for negative reasons. It probably could turn a nice animal into a mean, money-making venture. *Carol Remonda Point Loma*

Allow Me To Editorialize

Thomas K. Arnold, in his article "Where the Cops Are" ("City Lights," September 14) didn't editorialize. Allow me: as a college student in the early Forties, I drove a cab at night in Los Angeles. It was an education not obtainable in my classes. When I donated the cab, which comprised the uniform, I was told I had special privileges and promptly acquired so many tickets for driving for the LAPD. The company paid only the first one. Shortly I laid down my own law, i.e., if a passenger wanted me to break any law — like a dash to Union Station trains (LAX wasn't invented yet) — it was bean fields — said passenger(s) would post the potential fine right up front with me. That, except for parking citations, ended the problem. So it is with most of us. We who value a back fed citations teach faster than "lectures" traffic school, et cetera. A graphic education can be had by the judge's "trial side." Most serious offenders for nonrepeaters are excused without fines. But prior to hearings, the judge pictures/explains for half an hour about the myriads excuses he's had laid on him over the years by defendants. If I weren't a court and serious, it would make a wonderful situation comedy. The "bullshit" (excuses) flows like wine where judges don't see the stage first. But many stories are converted to guilty pleas as their ludicrous illogicality is foreshortened by the judge's often humorous anecdotes, and countless hours of taxpayers' money is saved. And frequent offenders' records result in considerable income to government while broadening the public's education. Those too young to have yet learned that laws are written to protect us and definitions do apply to them, too, are taught via the pocketbook. Slow learners, serious, and reckless offenders pay more and often — even to the point of revocation of the "driving privilege"; i.e., license. Driving is a privilege and not a right and is so defined legally. Most would admit that if cited every time they violated laws they were licensed to obey, they might save a lot of wallpaper. If genuinely aggrieved, there's always traffic court and the entertaining and educative experience alluded to earlier. But better plan to be original and accurate. Repeat performances in this little drama don't pay, they cost you. *D.E. Briggs Encanto*

Zing Around The Collar

I was outraged by your pet advertisement in the September 14 issue entitled "Dog Training Collar." Why would anyone want to shock their animal? I thought the best way to train an animal was through positive reinforcement. People should not own an animal if they do not live in a free where a dog can bark occasionally and run free. The dogs that bark a lot are usually the ones that don't get enough attention. My animals have always been such companions to me. Would you shock your friend or companion? I think perhaps the person who invests that kind of money in a contraption of that sort has no being a dog for negative reasons. It probably could turn a nice animal into a mean, money-making venture. *Carol Remonda Point Loma*

Science Fiction

People and their thought processes never cease to astound me. Mr. Gay Lighth: September 14 ("Letters," August 14) about the case in *Science Fiction*, is a case in point. Referring to Francis Crick's controversial opinion that "the soul is imaginary" and the brain is essentially highly organized chemistry, he goes on to say that this is "depressing" — meagerly substantiated, and completely unconvincing. Well, first of all, to call this viewpoint depressing is merely to make a value judgment; I for one find it fascinating that such a thing can happen in the universe. And it is hardly meagerly substantiated, Mr. Blair, your fondly held thinking aside. The brain is made of common chemical elements, as research shows without exception. But to say brains are only chemical elements is to miss the point. These elements do not become a brain until they are combined in a particular way, just as the dots that are the only things composing a newspaper photograph are just dots until they are combined in such a way as to result in something more than the individual pieces, namely a picture. The brain or any system, biological or otherwise, is a holistic entity, and this is what admittedly too many scientists forget.

Finding out how the universe really is is the most worthwhile and interesting pursuit I can imagine. It was science, not spiritualism, that brought us electric lights, advanced medicine, and atomic bombs (you can't win 'em all). And, contrary to what many might be thinking, some of us are open to new areas of knowledge, but if you make claims that contradict common sense and/or proven physical laws, the burden of proof is on you! For a belief of this nature to be seriously considered, there must be very convincing reasons beyond something as vague as personal conviction or the fact that it's been termed "mystical." Astrology, for example, is on the face of it utterly absurd! How in hell do you train our putative "ancestral human history" to come on, show me, and I'll believe it, but I'll be damned if I believe it on someone else's testimony alone and without an overwhelming amount of statistical evidence! In science, friends, one exception disproves the theory, indicating that it is incomplete. On that basis alone, astrology must be discarded because it is riddled with inaccurate predictions. We can't make progress in true knowledge by clinging to our medieval misperceptions. Not only that, but anyone who takes the trouble to investigate it will discover that the real world is infinitely more interesting than anything the psychics and

astrologers have been able to dream up. Relatively, black holes, quarks, antimatter, the Big Bang, DNA, evolution, life itself — all these are so much more incredible than the human-centered time fantasies that the ones who crave easy and comfortable answers go for.

Another mistake that many people make is in blaming science for the misuse of its discoveries (nuclear weapons, ecosystem destruction, et cetera). As long as there is irrationality and unwisdom among us, this will continue to happen, but I prefer the risks of knowledge to those of ignorance, such as being burned at the stake for not believing the prevailing mythology, for

example. Growing up is painful, and only if humanity can survive its current stage of juvenile delinquency and not retreat into unreality, we have the entire universe to live forward to. Soul travel won't get us there, but space travel will. *Jeff Wells Mill Hills*

Your Grubbies

D.G. Kuttner ("Letters," August 21) has it right, except for the bottom line: keeping downfalls full of transients (conventioneers, many, et cetera) instead of voters enables the controllers to maintain power forever to benefit the huge outside interests: hotel chains, retail

chains, banks, the navy, and so forth. As Kuttner said, the "vicious cycle" of occupancy tax being used to fuel the internal, infernal machine exemplifies this control, as does the port district, which is another device to keep the income-producing assets of the area and its income in control of the inner circle, away from the voters.

If you had the big bucks, would you let the grubby little voter in on the huge resources of San Diego? *J. Bernard Ocean Beach*

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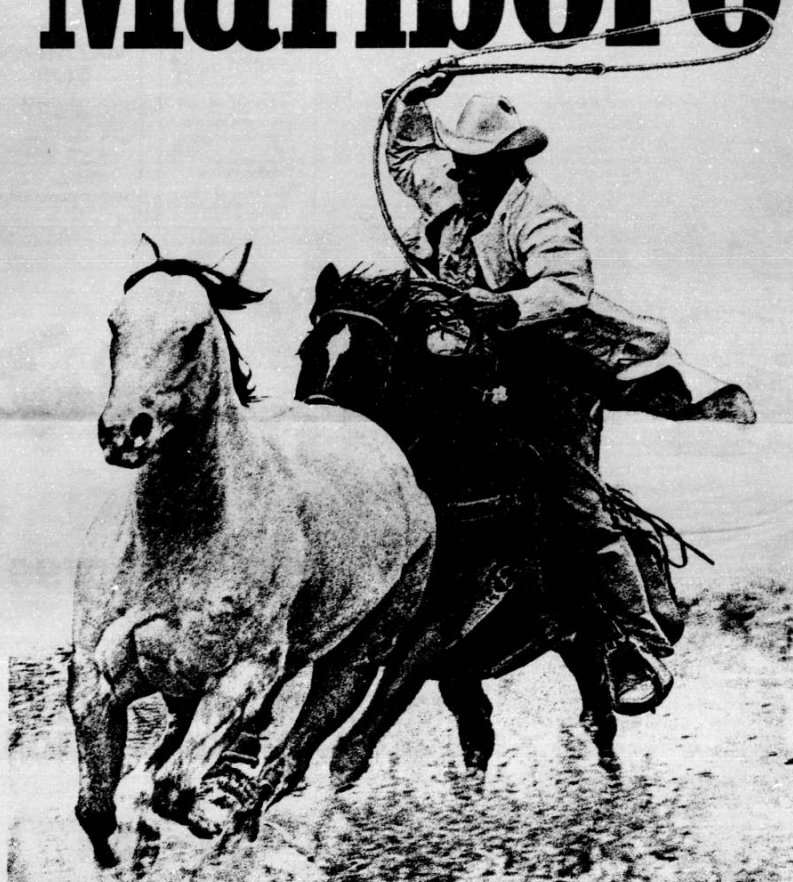
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Section 2 Events, Theater, Music, Film

Brew Browsing

I am notorious for my magnanimity, and I enjoy giving credit where credit is due. So all credit to Brenda and Jim Richmond of Spring Valley. KPBS chose this community-spirited couple to organize their fundraising International Beer Festival, and from what I know of them, I'm sure they'll do a splendid job. They're already obtained (with the underwriting of Liquor Barn) some sixty different beers from fifteen countries on four continents, including the slow-syncretic Old Peculier from England (that is the way it's spelled), the ferocious Nordic Wolf from Germany, the sublime Taj Mahal from India, the barking Chihuahua from Mexico, the fat-fairytaleish Dragon Stout from Jamaica, Canada's slow-witted but noble Moosehead, Germany's hot but expensive St. Pauli Girl, Australia's earthquake-flavored Broken

Hill, Mexico's blazing Sol, Ireland's appeagated Harp Lager, the Philippines' expressionistic Red Horse, and from the United States, the faral King Cobra, the scrawling Signature, the scratchy Stroh's, the heavy-load-carrying Anchor Porter, and the professional Old Foghorn, among many others. They've made sure that swillers will have something besides barley malt, hops, and alcohol in their bellies, including such appropriate and nutritious gourmet items as beef franks and Polish sausages, kosher dill pickles, honey-mustard peanuts, potato chips, pretzels, nuts, pizza, and nacho cheese boats that will carry one's imagination across endless frothy seas of lager, ale, stout, Pilsner, Dortmunder, bock, California steam beer, porter, and all the other light cereal-brewed beverages. Kudos to the Richmonds!

But — but wouldn't KPBS have done better to ask me? There's nothing in principle wrong with all those modern beers, but if they had come to

(continued on page 12, col. 4)



Illustration by Jennifer Hewitt

Junk Art

Some say America is living in the Space Age. But an equally strong case could be made for America as the cultural cradle of the Junk Age. The Tigris and Euphrates of trash. Cultural anthropologists millennia from now undoubtedly will puzzle over the religious-ceremonial significance of thousands of small metal tab-and-ring artifacts found in circular patterns around long-dead bonfires on ancient beaches.

And consider the very American phenomenon of the junk drawer. It's an idea that arose spontaneously out of a nation's need for a place to put a whole class of goods. Broken three-dollar calculators. Dying penlight batteries. Knobless pocket radios. The other 249 nails packaged with the one needed to hang a picture. America is surely up to its collective hips in the nonbiodegradable, the radioactive, and the thoroughly useless.

But in the hands of New York performer, political satirist, and trashmeister Paul Zaloom, plastic containers, dead appliances, old newspapers, and every imaginable form of the pointless come to life. This is the stuff of his one-man extravaganza, *Theatre of Trash*. What better medium is there to satirize ideas as junk than junk itself?

The subjects of most of Zaloom's comic vignettes are decidedly serious: nuclear weapons, acid rain, censorship, contaminated water, the farm crisis, and other contemporary national and global crises. Zaloom preens the rubber chicken of comedy and parody to the sledgehammer of drama to make his points. He trashes trash-think with its own commercial fruits.



Paul Zaloom, "Theatre of Trash"

The puns are verbal and visual. One commentary on the American public school system employs plastic detergent bottles — Miss Joy and Miss Ivory — as the symbolic schoolteachers. Students are

shots, which even begin to look like wild little screaming faces as they attack Zaloom. The principal? Golf spikes.

Zaloom creates the sounds and voices for all the characters (continued on page 12, col. 1)

The Ice Men Cometh

Ice and snow are off-the-wall as far as I'm concerned. You see, I was born and raised in Chula Vista, and the farthest north I've ever been is when I spent the summer with my Aunt Tercha in Picoima, and the closest I've been to frostbite is when I was pendejo enough to listen to my sister and lick an ice ray. I've still got scars on my tongue from where my mom pried it off with hot water. So last week, when my buddy Aloysius Francis Murphy, Jr. (a lean, mean, all-muscle ironworker better known as Murphy) told me the Calgary Flames were going to be playing the St. Louis Blues in a preseason exhibition match at the Sports Arena on Saturday, October 4, all I could think of was that Larry O'Brien snuck a few expansion teams into the NBA while I wasn't paying attention.

"No, hockey," said Murphy. "Hockey?" I replied. "Who in San Diego gives a fuck about hockey?"

Murphy didn't think I was exactly Rodney Dangerfield, but, man, did I get an earful and a half. It seems a lot of

these snowbirds from back East still get nostalgic for a bunch of grown men skating around and beating up on each other with sticks. Murphy, for example, has still got his high school jersey from when he played hockey for Five Wounds Prep back in Worcester, Mass. — except Murphy pronounces it "Woo-stah." (What he did with the "r," I don't know.) The jersey has "The Enforcer"

written across the back.

"What's that supposed to mean?" I asked, trying to pretend I was interested.

He said he got the name because of the time one of his teammates was scrapping for a puck, and this guy from St. Cyril's Prep gave his buddy a shot in the neck with an elbow. Murphy jumped the boards, sat on the other guy's chest, and whacked him with

his stick. He got sent to the penalty box for that one.

"Wait a minute," I said. "Penalty box? Is that like detention?"

Murphy's a patient guy, but his Irish was getting up, and he was all red in the face. So he drew me a little diagram on a napkin. The rink is 200 feet long and ninety-eight feet wide. It's divided into three zones: attacking, neutral, and

defending. There are six guys on a team: three wings, two defenders, and a goalie. The object of the game, according to Murphy, is to control the puck and hit the hell out of the other team.

The wings are offensive players. It's their job to move the puck towards the net. There's a right wing, a left wing, and a center. It's the

(continued on page 12, col. 1)

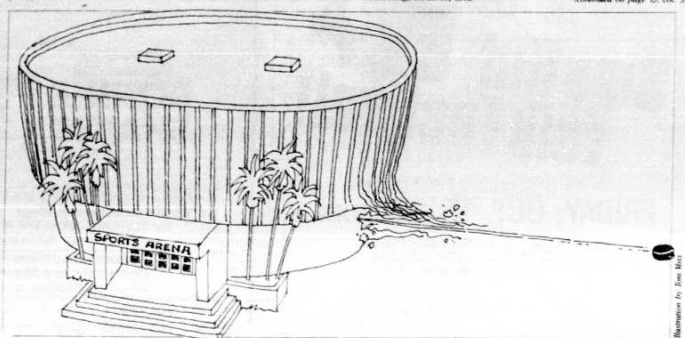


Illustration by Tom Moe

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. 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, contact phone number, and a phone number for public information. **READER EVENTS EDITOR,** P.O. Box 80803, San Diego CA 92138.

Dance

Square-Dance Lessons. couples of all ages are invited to participate in a beginning square-dance class sponsored by the U-C Saws Square Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount Albertine Avenue, Clairemont. Call 560-5861 for more information.

Daytime Folk Dancing, the Kayso Folk Dancers host two classes of international folk dances, Fridays, 9 a.m. to noon, Casa Del Prado, Balboa Park; and Saturdays, 1 p.m. to 3 p.m. North Park Recreation Center, 4044 Idaho Street, North Park. Call 238-1771 for more information.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornblend Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at the Balboa Park Club building in Balboa Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. For more information on the nonprofit club, phone 483-4860 or 278-8445.

Penthouse Dance, the 24 Karat Club sponsors a dance Friday, October 3, 8:30 p.m., Terrace Room, Executive Hotel, 1055 First Avenue, downtown. Cocktail attire requested. 492-9292.

Ballroom Dancing, swing and

Friday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park. A beginners' class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information.

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

An Introductory Scottish Dance Class takes place Saturday, October 4, 10 a.m., Recital Hall, Balboa Park. A beginners' class starts Monday, October 6, 7 p.m., Casa Del Prado, Balboa Park.

Both events are sponsored by the Royal Scottish Dance Society.
Call 549-4257 for further details.

Smooth Dancing, the next meeting of the National Smooth Dancers is Saturday, October 4, 8 p.m., Silvergate Masonic Temple, 3795 Utah Street, North Park. Lessons on how to smooth dance start at 7 p.m. For more information, call 279-9165.

Square-dancing. Ken Reid and Don Pfister call the do-si-dos and allemandes, Saturday, October 4, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. 565-2727.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Round Dance, a beginning round-dance class takes place

every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9325 for details.

International Folk Dancing
place each Monday, 6:45 p.m.
beginners, 8:15 p.m. for
intermediate-level dancers,
MiraCosta College, Ninth St.
and Stratford Court, Del Mar
reservations necessary: 475-2276

"Circle Dancing," Sufi dance continues on Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

San Diego Folk Dancers invite all intermediate dancers to join no-partner and couples' dance each Monday, 7:30 p.m., Recreation Hall, Balboa Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

[illegible]

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Varieties



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Evening: GA. \$15.00, St. \$10.00
UCSD Fac/Staff & Sr.Cit. \$12.00

**October 15, Wednesday
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Mandell Weiss Theater**
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From PBS series "Connections"
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mail list please call: 534-6090**

OCTOBER 2, 1986 1

READER'S GUIDE

Sports

climate on Africa's history and future, Tuesday, October 7, 9 p.m., and Wednesday, October 8, 1 p.m., KFTS-TV, Channel 15.

"A Visit to a Small Planet," Americans are of two minds about Jerry Lewis. Some people love him. Others feel the need to assault their TVs with a rolled-up newspaper every time he appears on-screen. As far as warning to both lovers and haters, Lewis's next scheduled appearance on San Diego airwaves is Tuesday, October 7, 9 p.m., when *A Visit to a Small Planet*, a 1960 alleged comedy where Lewis trades a script originally by Gore Vidal about an alien visiting Earth, airs on XETV, Channel 6.

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers and circus acts, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3480.

Poway Rodeo, the fourteenth Jim Shadden Poway Rodeo takes place Friday, October 3, through Sunday, October 5. Among the scheduled events are barrel racing, barrel racing, bull riding, calf roping, saddle bronc riding, steer wrestling and team roping. The rodeo begins Friday, October 3, continues on Saturday, October 4, 7:30 p.m. both nights, and ends Sunday,

October 5, 2:30 p.m., PVRA arena, Twin Peaks and Tierra Bonita roads, Poway. Call 297-4363 for complete information.

Velodrome, the San Diego velodrome hosts a series of races every Friday through October 24. The next set of fast and furious men's and women's races (without brakes) takes place Friday, October 3, 7:30 p.m., San Diego Velodrome, Mettley Field, Balboa Park, 298-1570.

Jet Ski Racing, at speeds exceeding fifty miles per hour, the riders of these handbuilt-horsepower jet skis compete in both slalom and free-style competitions, where headstands, handstands, and jumping over docks with the benefit of a ramp

are considered a matter of course. The Caribbean Lagoon Jet Ski Racing World finals competition takes place Saturday, October 4, and Sunday, October 5, 7 a.m., Aqua Heliconia Lagoon, Snug Harbor Marina, 4215 Harrison Street, Carlsbad. For ticket information, call 434-3089.

Autocross Slalom, improve your driving skills, safety, and emergency-response times in a race against the clock Saturday, October 4, and Sunday, October 5, 8 a.m. to dusk, west parking lot, San Diego Stadium, Mission Valley. This nonprofit event, sponsored by the BGR Racing Club, also features a high-performance driving school on Saturday, October 4. Call 236-1165 for complete information.

Ski Festival, a festival for all San Diegans who can't wait for the first snow of the season takes place Saturday, October 4, 4 p.m. to 9 p.m., Adventure Ski Schools, 1105 First Street, Encinitas. Among the featured attractions are a talk by Jack Kishida, 1975 World Pro Ski racing champion, a slide-show presentation by David Moe of Powder magazine, and a ski comedy show by the Ski Dazzle Performers. For details call 942-2188.

Auto Racing, El Cajon Speedway's next event of the season is an open competition, Saturday, October 4. Gates open at 6 p.m., qualifying runs start at 6:15 p.m., and the races begin at 7:30 p.m. Take the Bradley off-

TO LOCAL EVENTS

ramp at Route 57 to Gillespie Field, in El Cajon. 448-8900.

Pro Hockey, NHL professional hockey comes to San Diego for a pre-season exhibition match when the Calgary Flames and the St. Louis Blues face off Saturday, October 4, 7:30 p.m., Sports Arena, 3500 Sports Arena Boulevard, Point Loma. Tickets are available through Ticketmaster. Call 224-4176 for more information. See, too, the "events highlight" on page one of this section.

Bicycle Festival, tent, thirty-, and sixty-mile road/route races, a twenty-mile mountain bicycle route, an expo where the latest equipment will be on display, a rodeo where ages five to eighty-five can test their skills, a self-explanatory junk bike run, a swap meet, a concourse where classic and exotic bikes will be on display, as well as food, music, and prizes all take place at the North County Cycle Club's "Old California" Bicycle Festival, Sunday, October 5, 8 a.m. to 4 p.m., Old California Restaurant Road, 1020 San Marcos Road, San Marcos. Call 723-1933 for complete information.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conference Building, Balboa Park. A tournament is held every Thursday night. Call 583-3870 for more information.

Go! 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.

Golf Lectures, a series of free lectures continues each Tuesday. This week the students will decide which golf topic they want to know more about. Tuesday, October 7, 7 p.m., Fore-Ward Golf Fitting, 9550-C Clairemont Mesa Boulevard, Clairemont. Call 541-2727 for more information.

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. 298-0920.

In Person

Dufus Extraordinaire Rick Rockwell (a.k.a. Skippy from San Diego at Large), Paul Clay, and Spunky McFarlin appear today, Thursday, October 2, through Sunday, October 5, 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown. Call 235-6466 for ticket information. See, also, the "events highlight" on page one of this section.

Sunday at 8 p.m., and Tuesday and Wednesday at 8:30 p.m. The Impulse is located at 832 Garnet Avenue, Pacific Beach. For information phone 481-4520.

Comedians Carly Ladman, Harris Lee, and Jory Cansen share the stage at the Comedy Store today, Thursday, October 2, through Sunday, October 5. Valery Pappas, Jackson Penner, and Allan Stephan open Wednesday, October 8, and continue through October 12. Show times are 9 p.m. today and Sunday, 8 p.m. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

"Theatre of Trash," Sushi presents the San Diego premiere of performance artist Paul Zaloom's satirical play in which he animates toys, appliances, artificial fruit, and other assorted junk, today, Thursday, October 2, Friday, October 3, and Saturday, October 4, 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown. Call 235-6466 for ticket information. See, also, the "events highlight" on page one of this section.

Acting Classes, the Studio for Performing Arts conducts two classes every Monday. The first, an acting class for teen-agers, begins at 4 p.m. Theater audition classes follow at 5:30 p.m. The studio is at 3735 Adams Avenue, Kensington. To register call 283-0446.

Poets Vietnam veteran Terry Herrier, author of *Way of the Snake* and *Lover's Brown* (*The View at the End of the Pier*) read from their work. Monday, October 6, 8 p.m., Espresso Gallery, 500 Fourth Avenue, downtown. Free. 239-0511.

"The Messenger: An Odyssey," this multimedia performance starring Joyce Cutler-Shaw and directed by Arthur Wagner blends art and science. Tuesday, October 7, 8 p.m., Sushi Gallery, 852 Eighth Avenue, downtown. 235-9466.

"New Writing Series," poet Hannah Weiner, author of *Cold Poems* and *Night's House*, reads from her work Wednesday, September 8, 4:30 p.m., Reville Formal Lounge, UCSD. Free. 534-2533.

Special

La Mesa Oktoberfest, German oompah music fills the air in La Mesa during the twelfth annual Oktoberfest beginning today, Thursday, October 2, and continuing through Sunday, October 5. More than 175 food and craft booths, a beer garden, dancing, authentic Bavarian music, and log-sawing and nail-driving contests will be there to entertain revelers. The hours are today, Thursday, October 2, 5 p.m. to 10 p.m.; Friday, October 3, 5 p.m. to 11 p.m.; Saturday, October 4, 11 a.m. to 11 p.m.; Sunday, October 5,

10 a.m. to 9 p.m., Palm Avenue and La Mesa Boulevard, La Mesa. Free. 465-7202.

Big Ten Reunion, a form of cognitive dissonance occurs in San Diego as transplanted from the Midwest during October. Everything is still green, and people attend football games wearing shirts. To help those alumni from Big Ten colleges (Purdue, University of Illinois, et al.), the second annual "Back to the Big Ten" party takes place today, Thursday, October 2, 5:30 p.m. to 10 p.m., poolside, San Diego Hilton, 1775 Mission Bay Drive, Mission Bay. Changer Bull Beneski will be master of ceremonies, and fellow teammates Mark Hermann, Jim Lachey, Ralf Mousenski, and Tim Spenser will also be there. The Patrick Henry High School marching band will play the appropriate school fight songs. Patrons are encouraged to wear t-shirts popular at the time they attended college. How many are wearing Netru jackets and love beads? Call 235-4362 for complete information.

"Porcelain Rhapsody," the sixteenth annual exhibition of hand-painted porcelain takes place Friday, October 3, and Saturday, October 4, 9:30 a.m. to 5 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. Call 479-7096, 582-4402 or 276-0384.

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The Running Of The Bulls

Thrills are on. Hair-raising action in Tecate October 4th and 5th, for the 8th annual running of the bulls. Dancing in the streets, beauty contest, and rock concerts. A weekend jam-packed with revelry and excitement. Don't miss this year's Pamplonada in Tecate, B.C. Be there at 1:00 pm Saturday and Sunday when the bulls are released and the participants run for their lives. Saturday and Sunday, October 4th and 5th, in Tecate, B.C. for an unforgettable weekend south of the border.

TICKETS

CHARGERS vs. BRONCOS Oct. 12

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For tickets call 440-2277
Mon. - Sat. 11am - 4pm MC & VISA welcome

antiques, will take part in the San Diego Friendly Fly-In, sponsored by the San Diego chapter of the Experimental Aircraft Association and the Antique Airplane Association, Saturday, October 4, and Sunday, October 5, 9 a.m. to 4 p.m., Brown Field, 1502 Heritage Road, four and a half miles east of 1605 on Highway 117, Chula Vista. A special air show featuring the Hammerhead stunt flyers, as well as flights by antique and experimental aircraft, takes place both afternoons. For details call 457-3390.

Gymkhana Horse Show, St. Paul X Catholic Church hosts an Equitation home show and gymkhana Saturday, October 4, and Sunday, October 5, 9 a.m. to 7 p.m., 14107 Lyons Valley Road, Jamul. Among the scheduled events are a silver show each day, game booths, a pig race, and a parade. Call 463-6947 or 463-6426 for complete information.

Escadido Harvest Festival, music and dancing, baked goods and cards, quilting, weaving and spinning demonstrations, as well as a crafts sale, clown, and puppet shows, are all part of the Escadido Historical Society's second annual Harvest Festival, Saturday, October 4, and Sunday, October 5, 10 a.m. to 4 p.m., Heritage Walk, Grape Day Park, Escadido, 743-8207.

Downtown Tours, the Centre City Development Corporation sponsors guided tours of downtown each weekend. On Saturday, October 4, 10 a.m., a bus tour of the Glamour Quarter, financial district, and other parts of downtown takes place. The following day, Sunday, October 5, 1 p.m., a walking tour of the heart of San Diego is scheduled. Free. Call 696-3215 for complete information.

Vintage Train Rides, riding a train is an unknown experience for most people these days. Restored trains, including a 1926 observation car, depart from the Pacific Southwest Railway Museum three times a day every Saturday and Sunday for a fifteen-mile, round-trip journey on the old San Diego and Arizona Eastern line. The train leaves at 11 a.m., 1 p.m., and 3 p.m. daily. The museum is located at 916 Sheridan Road, Campo. Call 697-7162 or 478-9937 for more information.

Japanese Flower Arranging, the La Jolla chapter of the Ohara School of Ikebana Japanese flower arranging celebrates its fifth anniversary Sunday, October 4, noon, conference pavilion, Hotel Inter-Continental, 133 West Harbor Drive, downtown. Call 457-4626 for complete information.

Luanu, Hui-O-Hawai hosts an afternoon of Polynesian food and entertainment, Saturday, October 4, noon to 7:30 p.m., Portuguese Hall, 2818 Addison Street, Point Loma. For more information call 278-7909.

Blind Recreation Center fundraisers, a "taster" featuring food and musical entertainment by members of the visually-impaired community takes place Saturday, October 4, noon to 3 p.m., Blind Recreation Center, 1805 Utop Street, North Park. 296-5031.

Beer Festival, autumn comes and a young man's fancy turns to beer - from all over the world - pale pilsners from the Philippines, thick, creamy ales from England, modest, unassuming brews from Bavaria. KPBS beer a fundraising beer festival Saturday, October 4, noon to 5 p.m., Lower Clubhouse, Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard, Del Mar. Call 229-2574 for ticket information. See, too, the "events highlight" on page one of this section.

Photography Awards Deadline, entries for the Museum of Photographic Art's sixth annual photography awards exhibition must be submitted before Saturday, October 4. Photographs may be any size, black and white, color, or mixed media but must conform to the rules of the competition. Entry forms may be obtained at the Gallery Store, 724 Broadway, downtown. Call 293-5262 for complete information.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. Call 443-2998 for details.

British Car Show, see rare examples of British automotive engineering Sunday, October 5, noon to 5 p.m., infield, Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard, Del Mar. 672-3975.

Free Museum Tour, the La Jolla Museum of Contemporary Art hosts an open house, featuring its "Fine Tuning: Sailing Design - Today" exhibit as well as a live jazz band and free refreshments Sunday, October 5, 1 p.m. to 4 p.m.

"The desire which is most right is to be master of oneself."

THE TEACHINGS OF GURDJIEFF
FIRST OF A SERIES
OF NEW TALKS

Monday, October 6, 1986
7:00-9:00 pm
Council Chambers
Aztec Center
SDSU
Free admission

The Gurdjieff Society of San Diego
For information: 457-5772

4 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Free 454-3541.

House of China Lava Program, classical Chinese instrumental music, Chinese vocalists and butterfly hand puppets by Tsui Yi and friends, Chinese songs by Eva Wu, and the Lava Dance are just part of the entertainment featured Sunday, October 5, 2 p.m., patio area, House of Pacific Relations, Balboa Park. 234-1460.

Photo Hike, ranger Torrey Lyzza leads a photo hike through the Wilderness Gardens Preserve, Sunday, October 5, 3 p.m., ten miles east of I-15 on Highway 76, Vista. Free, except for a small parking fee.

Free Zoo, in honor of Dr. Harry Wexler, founder of the San Diego Zoo, a submitted free, Monday, October 6, 9 a.m. to 4 p.m., San Diego Zoo, Balboa Park. 231-1515.

Affirmation Walks through the Tijuana River National Estuarine Sanctuary are conducted each Tuesday throughout the summer; meet at 7 p.m. at the Border Field State Park kiosk at the west end of Monument Road, Imperial Beach. 237-6766.

For Kids

Sunday Storytimes, Barbara Carver conducts a storytime for preschoolers every Sunday, 10:45 a.m., Claremont Public Library, 2920 Eugene Boulevard, Claremont. Free. 276-0090.

Space Theater Fall Classes, the Reuben H. Fleet Space Theater and Science Center sponsors a series of classes for youngsters from kindergarten through grade nine. The next class, "Please Don't Eat This Apple," a computer course, teaches youngsters through second grade, takes place Sunday, October 4, 10 a.m., Reuben H. Fleet Space Theater and Science Center, Balboa Park. For a free brochure listing the complete schedule of classes, phone 238-0731 or 238-1233.

Children's Museum Birthday, in honor of its third birthday, the Children's Museum of San Diego is unveiling three new exhibits: "Circuscape," where a hundred Lego blocks are available to create new environments; "Shapecape," which allows children to explore geometric shapes; and "Beachwalk," which allows toddlers to crawl around rolling waves of different heights. The celebration takes place Saturday, October 4, 10 a.m. to 3 p.m., and Sunday, October 5, 10 a.m. to 3 p.m., the Children's Museum of San Diego, La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. 450-0767.

Spanish Storyhour, an hour of stories on Spanish takes place every Saturday, 11 a.m., Carlsbad City Library, 1350 Elm Avenue, Carlsbad. Free. 438-5614.

Puppet Show, Family Tree Puppets present The Frog Prince, Saturday, October 4 and Sunday, October 5, 11 a.m., 1 p.m., and 3:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Saturday Plays, a special Halloween play, Five Minutes to Morning, debuts Saturday, October 4, 12:30 p.m., Take One Studio, 2400 Kettner Boulevard, downtown. Call 296-6092 for reservations.

Pajama Storytime, preschoolers are invited to bring their favorite stuffed toy every Monday, 7 p.m., to hear stories at the University Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

To Local Events

Kids' Botanical Tour, naturalist Barbara Moore leads a children's tour, Tuesday, October 7, 1 p.m., Quail Botanical Gardens, 230 Quail Botanical Gardens Drive, Encinitas. Free. Call 942-8021 for reservations.

Girls' Chorus Auditions, the San Diego Girls Chorus holds auditions and rehearsals for girls age eight through twelve every Tuesday, 6:45 p.m., Paper Theatre, Balboa Park. Call 581-0582 or 581-0401 for details.

More Storytime, preschoolers, accompanied by an adult, are invited to enjoy stories, songs and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Wednesday Storytimes, two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Also, the National City Public Library, 220 East Twelfth Street, National City, hosts a half-hour of stories, songs, and films every Wednesday, 10 a.m. 336-4280. Both events are free.

Junior Oceanographers, the Scripps Institution of Oceanography sponsors a Junior Oceanographers Club for youngsters grades four through high school. The first meeting is Friday, October 10, 7:30 p.m., aquarium classroom, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. For registration information, call 534-5758.

Galleries

Gallery Response, Gallery Eight responds with an exhibit featuring new and other functional metal objects by Daniel Eli Krakauer, and "Animal Wear" images on metal," by Tracy Adams Tanager, continue through Friday, October 3, Flor y Canto Gallery, SDSU. Gallery hours are daily, 10 a.m. to 4 p.m., except Sundays, 7 p.m. to 10 p.m. The reception is Monday, September 29, 7 p.m. to 10 p.m. 265-6511.

Metal Work, two exhibits, "Animations," a display of colorful and other functional metal objects by Daniel Eli Krakauer, and "Animal Wear" images on metal," by Tracy Adams Tanager, continue through Friday, October 3, Flor y Canto Gallery, SDSU. Gallery hours are daily, 10 a.m. to 4 p.m., except Sundays, 7 p.m. to 10 p.m. The reception is Monday, September 29, 7 p.m. to 10 p.m. 265-6511.

Artists' Liaison Exhibit, eight artists - Karen Conan Richter (mixed media), Michael Davis (bakery), Thomas Holter (glass), John Hopkins (ceramics), Daniel Frost (jewelry), Dan Krivka (wood), Frank Mulier (jewelry), and Danielle Phillips (mixed media) - exhibit their work through October 2, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. The exhibit continues through October 2. Call 295-0575 for gallery hours.

Sea-Inspired Exhibit, new work by local artist Joan Austin and photographer Sada House's series Aquatic Moods are on exhibit through October 10, Boomh Gallery, Palomar College, 1140 West Mission Road, San Marcos. Call 744-1150 x2304 for gallery hours.

"Wearable Art Show", seven artists using such media as weavings, porcelain, and seashell cuttings display their works at the Otterback Gallery, 510 North Highway 101, Encinitas. The exhibit continues through October 11. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 942-3636.

"Forces of Enlightenment", "you have to push," says sculptor Daniel Martinez, "you need to work on your ideas every day. Every show is like your last show." His anthropomorphic figures made out of found objects and industrial materials are on display through October 11, Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday 1 p.m. to 5 p.m. 544-0203.

"Woven Artistry of Guatemala", the striking color combinations and variety of weaving techniques by the natives of the Guatemalan highlands are on exhibit at the Gallery Store, 724 Broadway, downtown. The exhibit continues through October 11. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m. 233-9100.

"Painter of the People", Acevedo Gallery is hosting an exhibition of paintings by Domingo Ulloa, which depict the working people of this nation and capture the turmoil in this world. Acevedo Gallery, 4010

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THE OLD TIME CAFE PRESENTS FRIDAY • OCTOBER 3 • 7:30 PM SILLY WIZARD FRIDAY • OCTOBER 3 • 7:30 PM THE LOUISIANA CAJUN TRIO An international Cajun band featuring the best of Cajun music. The band is composed of three men and two women. The band is composed of three men and two women. The band is composed of three men and two women.	
SATURDAY • OCTOBER 4 • 7:00 & 9:00 THE NEW EXPRESSION BAND An evening of Cajun blues and Cajun country. The band is composed of three men and two women. The band is composed of three men and two women. The band is composed of three men and two women.	
SUNDAY • OCTOBER 5 • 7:00 THE LOUISIANA CAJUN TRIO An international Cajun band featuring the best of Cajun music. The band is composed of three men and two women. The band is composed of three men and two women. The band is composed of three men and two women.	
TUESDAY • OCTOBER 6 • 7:30 OLD TIME NIGHT Open stage, musicians call at 6:30	
WEDNESDAY • OCTOBER 7 • 7:30 GUITARIST & FOLK SINGER W.B. REID A new live act playing the old time music. The band is composed of three men and two women. The band is composed of three men and two women. The band is composed of three men and two women.	
THURSDAY • OCTOBER 8 • 7:30 COVER CHARGE NIGHTLY • BEER & WINE	

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READER'S GUIDE

Goldfinch Street, Mission Hills. The exhibit continues through October 11. Call 296-8748 for gallery hours.

"To Water and Survival, Vision and Seeing," new works by painter Gary Lang are on exhibit through October 11. Quint Gallery, 644 Ninth Avenue, downtown. Gallery hours are Wednesday through Sunday, 10 a.m. to 5 p.m., except on Thursdays, when the gallery closes at 9 p.m. 239-5262.

Bauhaus member Oskar Schlemmer, little known outside Germany, is the subject of a retrospective that includes his paintings, drawings, sculptures, as well as theater costumes and a video of his masterpiece, *The Trade Fair*. The exhibit continues through October 12 at the San Diego Museum of Art, Balboa Park.

"People of the Forest," the sixty-five black-and-white photographs on exhibit document the forty years Gertrude Bloem spent among the Mayans in the state of Chiapas, Mexico. The exhibit continues through October 12. Museum of Man, Balboa Park. 239-2001.

"Sange Nueva," forty-nine up-and-coming artists representing the "new blood" in Chicano visual arts exhibit tattoo art, mural designs, woodcut, photographs, and more through October 12. Centro Cultural de la Raza, Pepper Grove, Balboa Park. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-1135.

"John Thomson: A Window to the Orient," emphasizing common people as well as royalty, Thomson's photographs captured a truly seen side of the Orient, and his pictorial style predicated

the later documentary styles of Margaret Bourke-White and Brassaï. The exhibit continues through October 12. Museum of Photography, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except on Thursdays, when the gallery closes at 9 p.m. 239-5262.

"Visions and Revelations," an architectural exhibition featuring works by Mike Balch, Douglas Chisholm, Haley Hodnett, Edgar Leroy Husley, Carl L. Simon, and Thomas S. Webb, Jr., continues through October 16, room D-104, Mesa College Art Gallery, Mesa College. Gallery hours are 9 a.m. to 2 p.m., Monday through Friday. 560-2829.

"Cowgirls," Marlene Alt presents her "irreverent look" at the Western heroine, using images and quotations culled from books, comic strips, Hollywood movies, and commercial advertising, continuing through November 1, installation, 497 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. 232-9915.

Enamels, etched jewels — Harlan But, Martha Barry, Jamie Bennett, Rebekah Laskin, Jane Ferree, Belle, Roger Kahn, and Steven Kaufman — display work specially created for this exhibit. "Enamels Now: Jewelry, Vessels, and Wallpieces," Wiza Gardner Gallery, 535 Fourth Avenue, downtown. The exhibit continues through November 1. Call 231-2366 for gallery hours.

"San Diego Artists Guild Open Juried Exhibition," William Peterson, editor and cofounder of *Arcscape* magazine, presents his

"select, concise, and comprehensive survey of the best contemporary art in San Diego" through November 2. San Diego Museum of Art, Balboa Park. The gallery is open Tuesday through Sunday, 10 a.m. to 4 p.m. 732-7931.

"Deception and Revelation: The Art of the Mask," more than one hundred masks created by twenty-two contemporary artists and tribal artists from such places as Mali, Nigeria, Nepal, and Guatemala, and depicting images ranging from gods to devils, goblins to lions, International Gallery, 643 G Street, downtown. The exhibit continues through November 7. Gallery hours are Monday through Saturday, 10 a.m. to 4 p.m., Sunday, 11:30 a.m. to 3 p.m. 232-8255.

"Missing at the Polls, American Women of 1915," inspired by Smithsonian Institution artist Frank Mica in 1915, these plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum of Man, Balboa Park. 298-4114.

"Five Tuning Sailing Design Today," a selection of drawings, photographs, videotapes, as well as the sailing yacht *Sara D'Jorja* '83, document how sail design has evolved over the years. The exhibit continues through November 30. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The museum is open Tuesdays and

Thursdays through Sunday, 10 a.m. to 9 p.m. For additional information, call 454-0267.

"Return of the Dinosaurs," this show ought to be called "The Beasts are Back, Part II." It is the sequel to the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically accurate, computerized, pneumatic replicas of

Sтегозавры and other huge reptiles are set in re-creations of their primordial surroundings that include babbling mud, waterfalls, and volcanoes. The exhibit opens Saturday, September 27, and continues through January 4, 1987. Natural History Museum, Balboa Park. Museum hours are daily, 9:30 a.m. to 4:30 p.m. Call 232-3821 for more information.

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with some incredible rarities that would have raised enough funds for public television to enable it to buy CBS. For example, he has performed bottles each of the sixteen different types of beer brewed by the ancient Babylonians as early as 4000 B.C., the very beers that accompanied the drunken prophet Ezekiel. The Egyptian pharaoh Ramses III, who had close associations with the Biblical Exodus, consecrated to the thirty Egyptian gods

466,323 jugs of beer, and I, through secret excavations near Memphis and Thebes, have uncovered and imported 455 of these jugs, their contents as pungent as on the day they came out of the vat, 3100 years ago. I have confirmed the reports by Pythias, a fourth-century B.C. visitor from Massilia (Marseille) to the British Isles, of English beer made from cereal and honey, by actually finding several barrels of that delicious drink behind a wall at the Charing Cross underground station. On a well-deserved spiritual retreat, in between meditation, prayer, and pious works, I found the storeroom of one of the three separate breweries at the great medieval monastery of Saint Gall in Switzerland, where monks and special guests were allotted a gallon a day and consequently worshipped God with much noise, and I have in my collection large samples of that truly divine brew. Furthermore, a foresighted

performance from a background

ancestral of mine, Chastity-in-Wood-and-Deed Rosenbloom, in the year 1614 bought up huge quantities of Massachusetts Bay Colony beer at the fixed price of one penny a quart, and instead of pouring that lovely liquid through his gut, he prudently buried it in the cellar, whence it has come down to me and could be bought — for a lot more than a penny a quart — as a stupendous way of contributing to KPBS. If only they had had the wisdom to ask me!

As it is, you will have to do with the modern beers, in all their national variety and historical shallowness. You can participate in this organic KPBS International Beer Festival on Saturday, October 4, from 1:00 p.m. to 5:00 p.m., in the Lower Clubhouse of the San Diego Fairgrounds. Tickets may be bought at a discount in advance or at full price at the door. But don't try to get in if you are under twenty-one. For reservations and information, phone 229-2574.

— Violet Rosenbloom

TO LOCAL EVENTS

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— Violet Rosenbloom

Jack
(continued from page 1)
as he races frenetically from skit to skit. The final result takes on the appearance of an imaginative kid on a rainy day, left to entertain himself with whatever he can find in the closets or under the sink. Zaloom comes to found-art performance from a background

of puppetry. He toured for years with the well-known Bread and Puppet Theater and still performs in special productions with this politically oriented troupe. He has performed his own solo work since 1971. In 1983 and 1986, Zaloom was awarded the highest artistic honor in puppetry from the Union Internationale de la Marionnette. He is currently collaborating on a television project with head puppeteer Jim Henson.

Next week Zaloom unpacks his hefty bags in San Diego for three performances sponsored by Sushi. His one-man junk jubilee combines a portion of *Theater of Trash* and an earlier work, *Crusades from the Blue Zoloom*. Crusade has Zaloom

retrieving subversive books, toasting futuristic ocean salads, and lecturing on documents available from the federal government. In the latter, the government material is presented untempered with. The humor and the horror of it is that there are people in Washington who take it seriously. According to Zaloom, the U.S. really did plot to kill Castro with poisoned cigars. The government is its own best parody.

Zaloom's performance inaugurates Sushi's seventh season of performance and art. *Theatre of Trash/Blue Zoloom* can be seen today, Thursday, October 2, through Saturday, October 4, at 8:00 p.m. each evening. The performance will be held at the San Diego Rep's Sixth Avenue Playhouse, 1620 Sixth Avenue (at Cedar Street), downtown. Call 235-8466 for information and reservations.

— Linda Nevins

Ice Men

(continued from page 1)
center's job to station himself in front of the net and worry the goalie, while the other guys on the team pass the puck back and forth until they have a shot. The goalie, meanwhile, is there like some air-traffic controller, trying to keep his eye on everything zooming by and to cover all the angles so the other team doesn't sneak one past his side.

The defenders hang around the corners waiting for the puck to escape so they can flip it back to the blue line. From how Murph described it, the whole line is like the Berlin Wall. No human being can cross it without some kind of hassle. The puck has to cross it first. Then the players. If someone does, it's like being offside on football, and the teams face it in the neutral zone in the middle of the rink. Then once one "line" (as they call each team) gets the puck, the players pass it back and forth, trying to set up a shot. The defense plays a zone, but when the puck gets near the net, it becomes one-on-one, and things get crazy.

Then he explained the one big "except." He said it was a simple game except when one of the other team messes with you, and you have to fight back, and you get thrown in the penalty box, and the fans for the other

team yell things at you about your on-ice relationships to barn animals. Your team is born one man while you're in the box. It's during this time that the other team will get on a power play and try to score points.

Murph tried to tell me that hockey was really a game of finesse — like basketball. I've seen Kurt Rambis and Danny Ainge make like Mike Tyson and Marvin Frazier often, and I'm enough to know that finesse is an overrated concept in the pros, so I said, "Murph, come clean, the whole point is for you Northern boys to trade chingons."

"It goes deeper than that," he said. "There's this bond between you and the guys on your team that's stronger than family, stronger than the church, stronger than..." His baby blues got misty. "Hockey," he said, "is about retribution and revenge."

Damn, this was getting serious. Sure, I like the guys on my softball team, but I wasn't about to pull a drive-by just because somebody yanked one of my homies. "Murph, maybe it's not all that serious," I said, but then he got this look on his face like the one in the painting called *The Rapture of St. Theresa* in my old catechism book, and I knew he was crusing some personal Twilight Zone where it snowed 365 days a year and even grandmothers and babies wore ice skates and carried sticks. "Hockey is poetry in motion," he said, his big hand grabbing hold of my bicep. "It's

farther than any other team sport ever invented; everything is fluid, and there's this kind of primal thing that separates the men from the boys."

"Yeah," I said. "And separates the men from their teeth."

It was at that point his expression changed again, and I swear I saw skulls and crossbones in his eyes, as all feeling left my arm and my fingertips turned blue. So I said, "Look, Murph, I get my unemployment next week. How about I buy a couple of tickets so we can catch the Calgary Flames and St. Louis Blues?"

I did a little checking around and found out that Calgary and St. Louis went at it during the Stanley Cup semifinals last spring, and that Calgary won four matches of the seven-game series, and that St. Louis is looking for a little revenge and retribution. Calgary went on to eliminate the Edmonton Oilers (with that hot doc Wayne Gretzky) before the Montreal Canadians destroyed them in the finals. The game is Sunday, October 4, San Diego Sports Arena, 3500 Sports Arena Boulevard. The gates open at 6:30 p.m. when amateur and senior teams face off in exhibition matches. The Flames and the Blues hit the ice at 7:30 p.m. Immediately following the main event, there will be a scrimmage between the San Diego Amateur Hockey Association and USU teams. Tickets are available through TicketMaster. Call 224-4176 for more information.

— Orlando Ramirez

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4:30 PM THE REFLECTORS Rock and Roll
6:00 PM THE JACKS American Roots R+B
7:30 PM DICK DALE AND THE DEL YONES King of The Surf Guitar

Sun., Oct. 5th
11:00 PM Coastal Community Civic Band 40pc Brass Band
12:00 NOON MISS SOLANA BEACH PAGEANT
1:00 PM CHICAGO SIX Dixieland, Jazz, Swing
2:30 PM TOBACCO ROAD Vintage Swing, Jazz, Jitterbug
4:00 PM BORDER TOWN Boogie Woogie, R+B, Jitterbug
5:30 PM QUEEN IDA Zydeco, R+B
7:00 PM MAR DELS Vintage, Nostalgic, Rock+Roll

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ARSENIC AND OLD LACE
The Pine Hills Players present the

does this show compare favorably to anything ever done at the Fiesta, in many respects it also compares favorably with the touring version of the play that came to San Diego two years ago. The reasons are many. Marty Burnett's set is such a wonder of invention and detail that

CLOU D 9
The South Coast Repertory Theatre is staging Cary Churchill's witty, satirical farce that examines the effects of race and class differences. Churchill's impulse for the play came from Jean Genet's idea that "colonial oppression and sexual oppression are similar." The play — one of the most important of the past centuries — explores the "effects of applied sexual stereotypes." Jules Aaron has directed the production. Cast members include Charles Ciolek, William H. Macy, John Kander Hensel, John-David Kelller, Jennifer Parker, and Carl Roggstad. Cliffer Faulkner is the scenic designer. Shigeru Yaji the costume designer, and William H. Macy the musical director, and Diane King the musical director. (\$m.)
South Coast Repertory Theatre, through October 26; Tuesday through Saturday at 8:30 p.m., Sunday at 8:00 p.m., Matinee Saturday and Sunday at 3:00 p.m.

Bestair's systematic demolition of her son, *Gemma Ray* is as much a study in the ways nuclear energy only adds to one's discomfort. And the Bowery's *Medea* is a study in the direction of Ginny-Lynn Safford, has staged it with an unflinching realism that enhances its horrors. At the same time, it is also an outstanding performance by Linda Libby as Bestair. Adapted at first by a playwright, and then by a screenwriter, *Medea* is not without its bottomless nihilism. Libby is thoroughly convincing — and thus the most effective of the *Medea* like mother. Clairemele Ghelardi (Tille) and Stephanie Saff (Zindel) are the two daughters, the one sunshine, the other a sad rain. Eric Hanson's (Muzak) performance is a cold and pattern clatter — provides an ongoing image of schizophrenia, as if he were a man with a broken mind. The *Medea* is a study in the ways of comeliness and Lawrence Cook's background music (from serene Muzak to more strident tones). The *Medea* is a study in the ways of effective lighting scheme. Zindel heaps on a few writer's tricks at the

FOOL FOR LOVE
The San Diego Repertory is staging Sam Shepard's drama about starstruck actor John Cusack and his wife and their "ferce and funny" showdown of the heart. The play, which runs through Oct. 1983, is set in a dingy Mojave Desert hotel room, where an old, nameless man tells Cusack of his dealings with a wealthy eye. Sam Woodhouse has directed the production. Cast members are Patrick Drilling, John Cusack, Tavis Smiley, Bob Boughton, Martyn Beckwith and the sonic and lighting designer, Ingrid Isakovic. The production manager, and Zoltan Puc and Igor Kornetschuk are the sound designers. **San Diego Repertory Theatre, Lyceum Square, through Oct. 1983. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.**

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central aims of the book is fundamentalism. In this sense, the speech nor the general conclusion is interesting. It is interesting in that it synchronically presents — but does not explain — the contemporary religious commitments, as represented by Václav Tokarek, David Janáček, and the Czechoslovak Catechism Commission. The *Edizioni Catechistiche* of the Holy Scriptures through Sunday Matinee Saturdays 2:00 p.m.

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OCTOBER 2, 1986 15

READER'S GUIDE TO THE THEATER

parallel yet contradictory realities: constraint and freedom, separation and union, loss and return. Culler, who conceives of the artist as a messenger of human events, current events, and survival, will perform with Arthur Wagner, who has also directed the piece. There will be one performance of this production, which will utilize photographic images (film, sound, and text). (Sm.)
Sushi, Tuesday, October 7, at 8:00 p.m.

MIXED DOUBLES
 The Lamplighters Community Theatre opens its new season with the San Diego premiere of the farce by Fred Cerniche, that takes place at a resort in Mexico. The romantic misadventure begins when an unemployed actor arrives at the resort with his date, only to discover that his ex-wife and her lover are also adjoining rooms. And down the hall are inept stage struggles. Needless to say, chaos ensues quickly. Herman Frank has directed the production. Members of the cast include: Stephen Bar, David Bendish, Susan Bennett, Jim Brady, Kelly Rae Brown, Jo Colley, Anne Howard, Samantha Rocchio, Brian Short, Chuck Stanton, Larry Thaler, and James Woods. (Sm.)
The Lamplighters, through October 5, Friday and Saturday at 8:00 p.m. Mainline Sunday at 2:00 p.m.

MODERATING
 The San Diego State University department of Drama opens its new season with a drama. The play, written by Steven R. Arrick, an alumnus of the department, the play depicts a week in the life of two young Southern California newsmen. Increasing frustration and alienation

result in drug and alcohol problems that threaten to destroy their marriage. Michael Harvey has directed the production. Drew Kahn and Susan Ray play the lead roles. Scott A.S. Smith is the scenic designer. Lucas E. Mason is the costume designer. Leif A. Cadenhead is the lighting designer, and Michael Anderson is the sound designer. (Sm.)
Experimental Theatre, San Diego State University, Friday, October 3, through October 11, at 8:00 p.m.

MOVE OVER MRS. MARKHAM
 The Coronado Playhouse is staging the comedy farce by Ray Cooney and John Chapman about the antics of a woman who takes place in a very elegant top-floor flat in London. Fifteen years of marriage seem just about done in this comedy, which covers everything from Philip's business deals with Bos-Vow books to Alan's near escape from the police. Members of the cast include: Stephen Bar, David Bendish, Susan Bennett, Jim Brady, Kelly Rae Brown, Jo Colley, Anne Howard, Samantha Rocchio, Brian Short, Chuck Stanton, Larry Thaler, and James Woods. (Sm.)
Coronado Playhouse, through October 25, Thursday through Sunday at 8:00 p.m.

ON APPROVAL
 In Frederick Lonsdale's frothy, upper-class, sophisticated British Twenties comedy, a selfish penniless duke, a rich amorous heiress, and a rich nasty-tongued widow sort themselves out into appropriate couples during a stay in Scotland when they are trying each other out as potential spouses. "On approval" is a charming play, in spite of its lack of the ultimate

refinement of wit and truth of sentiment. Neil Coward would have given it. The Galskamp production is nimble and stylish, with Will Simpson's expertly deft direction and some very pleasant acting. Worth seeing, if you are in the mood for meretricious. (Sa.)
Galskamp Theatre, through October 18, Wednesday through Saturday at 8:00 p.m. Mainline Sunday at 2:00 p.m.

THE OPEN STAGE EXPERIMENT
 Take One Studio Theatre is offering a place where aspiring performers, amateurs, and professionals can do in-progress work before a live audience. Every Sunday at 8:00 p.m., the stage is available for "audition pieces," simple ideas, dance, theater, improvisation, music, comedy, drama, art, magic, and more. The Open Stage Experiment is the idea of Dr. Lindsey Smith, who asks that performers for a Sunday evening arrive by 7:30 p.m. to sign up. (Sm.)

SPIDER RIVER ANTHOLOGY
 The Lamb's Players Theatre continues its "American Season" with Charles S. Johnson's adaptation, with music, of Edgar Lee Masters' popular celebration of life. The ghosts of Spider River recall their lives and share their reflections on the past. Deborah Ann Smith has directed the production. Members of the cast, who play more than fifty different characters, are: Paul Card, Kerry Cordero, David Cochran, Heath, Deborah Ann Smith, and Patricia Thayer. Michael Buckley is the scenic and costume designer. David Thayer is the lighting and sound designer. Pamela Turner is the choreographer, and Keith Teter is the musical director. (Sm.)
Lamb's Players Theatre, through October 4, Thursday through Saturday at 8:00 p.m. Mainline Sunday at 2:00 p.m.

THE SUNSHINE BOYS
 The best show in town these days is not at the Globe, not at the Playhouse, not at the Rep. It is The Sunshine Boys at the Margueta Public Theater. What? Neil Simon? Community action? Shattering budget? Yes, but the difference here is Noreen Margueta, who for years has been one of the most dependable intelligent theater people in town. A remarkably good actress herself, as director at the Margueta, she has consistently chosen the absolute best of those San Diego actors who make acting a part-time amateur activity instead of an Equity-validated profession. Sheldon Gero and Norbert Ehrenfreund, who play the two superannuated vaudeville comics whose love-hate relationship is the subject of Simon's play, have a thorough command of the style, big Jewish theatrical. Their sense of timing is flawless; they know how to maximize every laugh. They are also skilled realistic actors, giving full value to the humanity of the

characters they are playing, from the unique centered self that lives deep within to the smallest visible emotion. As the patient, loving nephew of one of the old comics, actor Sam Goodrich turns in a performance fully on a level with those of Gero and Ehrenfreund in its emotional truth — the exasperation and caring of a real person — as well as in its comic technique. Noreen Margueta is as canny in her direction of the play as she was in choosing the cast.

THE SAVOY THEATRE CAT
 Reviewed this issue.
 San Diego Gilbert and Sullivan Company, Casa Del Prado Theatre, Balboa Park, through October 12, Saturday, October 4, and Friday, October 10, at 8:00 p.m. Mainline Sunday, October 5, and Sunday, October 19, at 2:30 p.m.

THEATRE OF TRASH
 Sushi, the performance and visual arts gallery, opens its seventh season with New York puppeteer and political satirist Paul Zaloom's work. Theatrical Trash is a "wickedly barbed satire" in which Zaloom animates toys, appliances, artificial fruit, "and other assorted junk" in a politically pointed send-up of "Telly in America." The communication in America, the CHANGING in America and elsewhere, is the San Diego premiere of this work. Zaloom examines military practices ranging from the U.S. Army's fourteen-page recipe for fruitcake to the Strategic Defense Initiative. (Sm.)
Sushi, Thursday, October 2, through Saturday, October 4, at 8:00 p.m.

THE WILLOW BUILDING
 The Alice Company, a community theater group, presents the San Diego premiere of a new play by L. Lavin Thompson. The drama tells the story of Booker T. Washington, a black Vietnam veteran who has been emotionally and spiritually shattered by the trauma of battle and readjustment to civilian life. He cannot hold a job and rejects the attempts of friends to give him support. His decline may come to a halt, though, when he has the opportunity to champion the cause of his fellow tenants by protesting against developers who want to turn their apartment building into a condo. The name of the play comes from an actual building in Chicago, from actual veterans of the Vietnam War, and from the fact that he was discharged from the service. (Sm.)
The Theatre in Old Town, through October 5, Thursday through Saturday at 8:00 p.m. Mainline Sunday and Sunday at 2:00 p.m.

YANKEE DOODLE BOY
 The California Performing Arts Centre begins its new season — and after many years, reopens the doors of the North Park Theatre — with a musical tribute to George M. Cohan, adapted from Mary Cohan's biography. The Man Who Owned Broadway, by Martin Gregg, and associate director Ned Kelly have directed the production, which has a cast of 125 performers and which features such songs as "Give My Regards to Broadway," "Grand Old Flag," and other Cohan favorites. Douglas Blanchard plays Cohan. Other principal members of the cast include: Susan Cranfill, Les Hamlin, Jokei LeClair, and Patricia Cummings (who has also designed the costumes). Jack Denata is the lighting designer, and Sandy Blyth is the sound designer. (Sm.)
North Park Theatre, through October 5, Thursday through Saturday at 8:00 p.m. Mainline Sunday and Sunday at 2:00 p.m.

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North Park Theatre, through October 5, Thursday through Saturday at 8:00 p.m. Mainline Sunday and Sunday at 2:00 p.m.

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 Kathryn Russell, Tribune

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READER'S GUIDE TO THE MUSIC

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BY JOHN D'ACOSTINO

Now that the wave of excitement attending the Everly Brothers' 1983 reunion and subsequent recording and touring has ebbed — leaving behind two new Everly albums and a trail of happy concertgoers — we are left to regard the duo not merely as a cherished relic from the Fifties but in the less hospitable context of contemporary music.

If there were nothing else to recommend the duo's return to form, then, one would at least have to applaud theirchutzpah. The innocent themes, polite rhythms, and precise, crystalline vocals that characterized the Everlys' familiar works were sounding a mile anachronistic before their acrimonious separation in 1973, for the guys to lock arms and plunge into the chillier waters of the Eighties music industry could have been thought a foolhardy stunt. Yet with their recent studio issues (EB '84 and this year's *Damn* Yesterday) and with their live performances is that, qualitatively speaking, they can hold their own in today's market, and then some.

Given the aborted projects and countless efforts of other "comeback" artists who have



EVERLY BROTHERS

tried to update their sound, and especially considering the gentle nature of the brothers' style, one might be surprised at the relative ease with which the Everlys have adapted to the brave new world of synthesizers and digital recording. But upon further reflection, one realizes

that the Everlys' peerless vocal harmonies and keen interpretive sense give them a big advantage over other renaissance pop veterans. While for many performers, artistic success is largely determined by the quality of their material, for the Everlys, songs have always

seemed little more than excuses to sing. Give the duo a few good excuses, then, and you have a fail-safe formula for terrific pop music.

The simplest explanation of the Everlys' great success in the halcyon late Fifties and early Sixties was that they then

benefited from an unbeatable combination of perfectly matched voices and boyish Southern charm had an irresistible appeal, and the songs they sang allowed the most infectious elements of Tin Pan Alley tunesmithing, country balladry, and seminal rock and roll. Their ability to evolve from that winning but temporal form without losing their singularity is the key to their fairly smooth re-entry into the pop wars three decades later. And the fact that they have been a natural evolution and not an attempt to shed one stylistic skin for a more contemporary but ill-fitting one has facilitated the Everlys' transformation into legitimate Eighties artists.

Where years ago the Everlys relied on the superior songwriting talents of Bonny Lee Bryant, who contributed "Bye Bye Love," "Wake Up, Little Sister," "Bird Dog," "All I Have to Do is Dream," and "Devoted to You," and to some degree on Don Everly ("Cathy's Clown," "I'll Be Kissed You," "So Sad [To Watch Good Love Go Bad]"), the reunited Everlys have taken a sharp turn into the present by covering material largely written for them by Eighties artists. While neither EB '84 or *Damn Yesterday* yields a flawless gem to match those listed above, the brothers' vocal magic makes the newer material immensely listenable. And on such standout cuts as Paul

(continued on page B)

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Continued from page 17

McCartney's "On the Wings of a Nightingale," Mark Knopfler's "Why Worry," and Rank and File's "Amara Ruth." The Everlys come tantalizingly close to redefining their own style.

It could be said that with their current sound, the Everly Brothers reclaim their own territory. Thirty years ago, they were instrumental in forging a new kind of pop-rock from the raw ore of country music. Since then rock and roll has in turn adulterated country music, and the two forms have cross-pollinated so many times that their genetic codes seem irrevocably scrambled. Many young bands have reacted to this homogenization by digging deeper for the pure country roots on which the Everlys themselves were suckled. With their genuine Kentucky cachet, early-rock credentials, and vocal harmonies that are much imitated by Eighties "roots-rock" groups, the Everlys fit comfortably into a current scene the seeds of which they planted before most of today's roots-rockers were born.

Of course the years have not passed without exacting their toll. Time and trials have changed the Everly boyish charm to a tempered, worldly sagacity and have added a few facial lines and gray hairs along the way. On the other hand, maturity seems to have added some weight to the duo's voices without affecting their natural buoyancy. When they performed at the Civic Theatre a year ago last month, they sounded better than ever. Backed by a crack band that featured the great guitarist Albert Lee, the Everlys added some instrumental

oomph to their earlier hits and played their newer material with the enthusiasm of a young duo trying to make its mark. I have no reason to doubt they will prosper a similar and similarly wonderful set of old and new songs when the Everly Brothers perform two shows this Friday night at Humphrey's.

In other concerts this week, the **Bus Boys** are at the Belly Up Tavern tonight, Thursday, while Friday's shows include **Henry Butler and Julie Christensen** at Bella Via, electric harpist **Andreas Vollenweider** and his band at SDSU's Open-Air Theatre, and **Silly Wizard** at La Paloma Theatre. Last group combines traditional Scottish music with more contemporary sounds and employs a similarly diverse range of instruments that includes the penny whistle, accordion, synthesizer, and electric bass.

On Saturday the **Descendants, D.L., Aggression, and the Grim** are at Jackie Robinson YMCA, while **Steel Pulse** teams with the bizzaro **Sun Ra and His Omni-Jazz-Energy-Arkestra** for a wild show at SDSU's Open-Air Theatre. **Fishbone and Borracho y Loco** promise to keep things hopping when they share the stage for two shows at La Paloma Theatre on Sunday night, while a re-formed **Badfinger** is at the Bacchanal, and zydeco mama **Queen Ida** appears at the Belly Up Tavern. The **Marshall Tucker Band** is at the Bacchanal Monday and Tuesday nights, and the week closes with a show featuring former Pinnsof **Peter Case** and the **Rave-Ups** at the Belly Up Tavern.

CONCERTS

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

Henry Butler and Julie Christensen: Bella Via, Friday, October 3, 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

The Everly Brothers: Humphrey's, Friday, October 3, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Andreas Vollenweider and Friends: SDSU's Open-Air Theatre, Friday, October 3, 8 p.m., 232-0800.

Silly Wizard: La Paloma Theatre, Friday, October 3, 7:30 p.m., First and D streets, Encinitas, 436-4030 or 280-9035.

Descendants, D.L., Seven Seconds, Social Spilt, and the Grim: Jackie Robinson YMCA, Saturday, October 4, 8 p.m., 151 Forty-fifth Street.

Steel Pulse and Sun Ra and His Omni-Jazz-Energy-Arkestra: SDSU's Open-Air Theatre, Saturday, October 4, 8 p.m., San Diego State University campus, 232-0800 or 483-6339.

Fishbone and Borracho y Loco: La Paloma Theatre, Sunday, October 5, 6:30 p.m. and 8:30 p.m., First and D streets, Encinitas, 232-0800 or 483-6339.

Badfinger: Bacchanal, Sunday, October 5, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Queen Ida: Belly Up Tavern, Sunday, October 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Marshall Tucker Band: Bacchanal, Monday and Tuesday, October 6 and 7, 8 p.m., 8022

Clairemont Mesa Boulevard, 560-8022.

Peter Case and the Rave-Ups: Belly Up Tavern, Wednesday, October 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Guitar Jami: featuring Laurinda Almeida, Sharon Inio, and Larry Correll, East County Performing Arts Center, Thursday, October 9, 8 p.m., 210 East Main Street, El Cajon, 440-2277.

Joe Ely: Belly Up Tavern, Thursday, October 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Earl Klugh: Humphrey's, Friday and Saturday, October 10 and 11, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Patty Montana and Ben Jackson: Old Time Café, Saturday, October 11, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Lee Ritenour with Ernie Watts: Humphrey's, Sunday, October 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

The Lucy Show: Bacchanal, Sunday, October 12, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Sandi Pettit: Golden Hall, Tuesday, October 14, 7:30 p.m., Community Concourse, downtown, 236-6510.

The Screaming Blue Mescalitos and the Bel-Fires: Belly Up Tavern, Wednesday, October 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Blasters: Belly Up Tavern, Thursday, October 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Sing Out Folk Festival, featuring Guy Carawan, Luci Murphy, Sparky Becker, Bob Norman, Sam Hinton, Utah Phillips, and Michael Connoy: East County Performing Arts Center, Friday, October 17, 8 p.m., 210 East Main Street, El Cajon, 440-2277.

Berlin: UCSD Gym, Friday, October 17, 8 p.m., UCSD campus, La Jolla, 232-0800.

Motorhead, Raw Power, and Crossmag: California Theatre, Friday, October 17, 8 p.m., 1122 Fourth Avenue, downtown.

Dave Mason: Bacchanal, Sunday, October 19, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

The Romantics: Bacchanal, Tuesday, October 21, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Level 42: Bacchanal, Wednesday, October 22, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Mick Taylor: Belly Up Tavern, Thursday, October 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kenny Rankin: Belly Up Tavern, Sunday, October 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Uriah Heep: Bacchanal, Tuesday, October 28, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

New Order: SDSU's Open-Air Theatre, Friday, October 31, 8 p.m., San Diego State University campus, 232-0800 or 483-6339.

Slayer and Overkill: Jackie Robinson's YMCA, Saturday, November 8, 151 North Forty-fifth Street.



BERLIN
FRIDAY • OCT. 17 • 8 PM • UCSD GYM
9IX

Tickets available at:
At May Company, Mac Jack's, Plaza Music Shoppe
and Fleet Exchange. Telephone charge
(619) 232-0800

LOWENBRAU CONCERTS

Brothers Reunited THE EVERLY BROTHERS
Friday, October 3

The World's Finest Acoustic Guitarist EARL KLUGH
Friday - Saturday, October 10 - 11

The Season Finale! LEE RITENOUR
With Very Special Guest ERNIE WATTS
Vocalist PHIL PERRY
Sunday, October 12

EARTH RUN TOUR '86

Humphrey's Shelter Island Drive "by the bay"

TICKETS ALSO AVAILABLE:
AT HUMPHREY'S
JUMPHREY'S CONCERT LINE 224-9438

Budweiser

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

E.L.P.
ON SALE TOMORROW FRIDAY
8 PM SATURDAY NOVEMBER 1

KIFM ANDREAS VOLLENWEIDER AND FRIENDS
TOMORROW NIGHT
8 PM FRIDAY OCTOBER 3

STEEL PULSE
WITH SPECIAL GUEST SUN RA & HIS OMNI-JAZZ-ENERGY-ARKESTRA
THIS SATURDAY
8 PM OCTOBER 4

NEW ORDER
WITH SPECIAL GUESTS THE FALL
8 PM FRIDAY OCTOBER 31

THIS BUY'S FOR YOU

BELLA VIA
Italian Restaurant & Jazz Nightclub

OCTOBER 1986

2591 Hwy. 101
Cardiff
942-1108

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
COMING IN NOVEMBER Nov. 7 & 8 - Phillip Upchurch Nov. 14 & 15 - Tom Grant						
5 Every Sunday KATS CARAVAN	6 Every Monday MONDAY NIGHT FOOTBALL	7 Every Tuesday SWING NIGHT D.J.	8 MARK LESSMAN	9 AMBIANCE II featuring DAOD	10 BRUCE CAMERON & RISKY BUSINESS	11 CHRIS CONNOR 2 shows 9 pm & 11 pm Ticketmaster
12 4 pm-6 pm KATS CARAVAN	13 PASTA AND PIGSKIN	14 JAZZ BLUES	15 ROBIN HENKEL	16 CHICAGO 6 SWING BAND	17 PETER SPRAGUE & KEVYN LETTAU DANCE OF THE UNIVERSE	18 HOLLIS GENTRY'S NEON
19 Rhythm & Blues Dancing	20 Happy Hour Wide Screen T.V.	21 DANCING FREE HORS D'OEUVRES	22 KAREN HOLLOWAY & ART RESNICK	23 MOST VALUABLE PLAYER	24 AFRO RHUMBA	25 HALLOWEEN COSTUME PARTY Great prizes for best costumes. Also bring your carved pumpkin for best pumpkin prizes, Friday, Oct. 31
26 KATS CARAVAN	27 Spaghetti & Meatballs (Dinner with salad and garlic bread)	28 Happy Hour prices all night	29 AFRO RHUMBA	30 AFRO RHUMBA	31 AFRO RHUMBA	

HALLOWEEN COSTUME PARTY
Great prizes for best costumes. Also bring your carved pumpkin for best pumpkin prizes, Friday, Oct. 31

Del 114

THE BUS BOYS
and guests Epic Records
JEFF SCOTT

THE MAR DELS
Saturday, October 4 9:30 pm
Tickets sold at Belly Up & all Ticketmaster agencies

DEL DALE
and
DEL TONES
Sunday, October 5 9:00 pm
Cajun Zydeco
QUEEN IDA

SOUL PATROL
Tuesday, October 7 9:30 pm
Ska/punk
TALK BACK

MIKE REILLY
Original Rock & Roll
BAND
featuring Mike Finnigan

KARLA BONOFF
and
J.D. SOUTHER
Thursday, October 9 9:00 pm
America's Hot New Duo
Hit song on movie
"About Last Night"

THIS WEEK'S AFTERNOON CONCERTS
Fri. Oct. 3 - **CRONO REE** - Dinerland Jazz
Wed. Oct. 8 - **TOBACCO ROAD** - Vintage Jazz & Swing

NFL MONDAY NIGHT FOOTBALL
and all related
Charger games
at the Belly Up on
our 2 giant screens.
Live sound - \$20 not dots.
\$75 draft - free popcorn!

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Alaska, contemporary and country, Friday and Saturday.

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff, 942-1108: Gina Eckstine and Jins, jazz and contemporary. Thursday: Julie Christensen and Henry Butler jazz. Friday: Kat's Karavan, blues and rhythm and blues, 9 p.m., Saturday, and 4-8 p.m., Sunday: recorded music. Tuesday: Mark Lesman, jazz. Wednesday: Live jazz is featured during Sunday brunch also.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-8022: The Blue Boys, rock, and Jeff Scott, rock. Thursday: the Mar Dels, vintage rock. Friday: Dick Dale and the Del Tones, surf rock. Saturday: Queen Ida, Cajun Zydeco music. Sunday: the Soul Patrol, Motown soul. Monday: Talk Back, ska/punk. Tuesday: the Mike Reilly Band featuring Mike Finnigan, original rock and roll. Wednesday: Afternoon Concerts: The Chicago Six, Dinerland jazz. 5:30-8 p.m., Friday: Tobacco Road, vintage jazz, boogie-woogie, and swing, 6-8:30 p.m., Wednesday.

Bookworks/Panhandle Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: Conno, flute and vibraphone jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5000: Midnight Delight, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

Coffee-by-the-Sea, 1953 San Elito, Cardiff-by-the-Sea, 436-1231: OJO Porter, guitar and singers. Friday and Sunday evenings. Friday: Peggy Shannon, folk. Saturday: Mark and Sarah Schiebeck, classical guitar duo, Sunday brunch.

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

Crazy Burns, 6996 El Camino Real, La Costa, 438-3373: Muse Continuum, new-age jazz, 4:30-8:30 p.m., Sunday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside, 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday; call club for information.

Firebird Lounge, 439 West Washington, Escondido, 745-1931: Strider, rock, Thursday through Saturday; the Edge, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1994: Tony Carmen, nostalgia music, Wednesday through Sunday.

Gentleman's Choice Restaurant, 1020 West San Marcos Boulevard in the Old California Market, San Marcos, 744-5215: Jack Johnson, country and variety, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Passion from L.A., contemporary, Tuesday through Saturday; recorded music, Monday.

Harbor Lights, 264 Harbor Drive, Oceanside, 722-4857: Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.

Henri's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co., contemporary, Tuesday



Thursday, October 2
SPORTS NIGHT
Drink specials & surprises • 1/2-price potato skins & nachos • \$1.25 Margaritas & free popcorn • 1/2-price admission with football costumes



ROCKIN' WEEKEND

Friday, October 3
KIEMPH JAZZ HAPPY HOUR
with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis
featuring **ELLA RUTH PIGGEE**

Friday & Saturday, October 3 & 4

SCARLET plus **FRANCE**
Two bands • Two dance floors
Three bars • Three video big screens
with music videos mixed by Let's Vis
2 for 1 covers, \$1.25 Coronas
Blush Wine & Icee Teas 'til 9:30 pm

SUNDAY

Sunday, October 5
SUNDAY JAZZ BRUNCH
BRUCE CAMERON JAZZ ENSEMBLE
featuring

Come to Let's Greenhouse this Sunday and enjoy our new jazz brunch including complimentary cocktail, and much, much more. Call for reservations and specify jazz or Greenhouse seating • 299-2828

In Let's Garden Theatre, Sunday night

the procastinators
ROBYN BANX
Preliminary #1

SCARLET
Proceeds to benefit the Muscular Dystrophy Association

MONDAY

Monday, October 6
MONDAY NIGHT FOOTBALL
SAN DIEGO CHARGERS vs. SEATTLE SEAHAWKS
Drink specials, carved roast beef sandwiches
75¢ Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, October 7 & 8

ipso facto
\$1.25 Iced Teas • 1/2-price appetizers all night long
No cover 8:30-9:30 pm

Wednesday
HEAD OVER HEELS NIGHT
No cover with skirt & heels

2828 Camino del Rio South, Mission Valley 299-2828

through Saturday with Andy Ames, Tuesday and Wednesday; the Belar Bros, vintage rock, Sunday and Monday.

Hotel Escondido, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Don Tension, country and contemporary, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Rondeaux Brothers, contemporary, Thursday through Saturday.

Inland's Own, 656 First Street, Encinitas, 944-0233: Scan

McVicker, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Tyer, Irish and contemporary, Friday and Saturday; Barbara Unnan-McCarthy, Irish music, Sunday.

Japanese Restaurant Yae, 1616 Iberia Place, Rancho Bernardo, 485-0390: A man named Rolly sings incense tunes, 5:30 p.m., Friday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1833: Forecast, jazz, contemporary, and rhythm and blues, Wednesday through Saturday.

Kylin's, 927 First Street in the Lumberyard Shopping Mall, Encinitas, 942-8181: Peter Wickham, contemporary, Wednesday through Saturday; Aubrey Fay, Fran Loskota, and Scott Van Ravensberg, jazz, Sunday through Tuesday.

La Tapeta, 340 West Grand, Escondido, 747-8292: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapeta performs Friday.

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

Sunday; Free clogging lessons, Monday and country dance lessons Tuesday through Thursday.

Le's, 1903 East Valley Parkway, Escondido, 746-7038: Steppin' Out, country rock, Tuesday through Saturday.

Millie Flowers, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Tuesday.

Mira Mar, 815 North Hill Street, Oceanside, 439-6711: Fowler and Caine, contemporary, Wednesday through Saturday.

Mission Inn, 540 East Mission, San Marcos, 471-2509: The Belar Bros, vintage rock, Thursday through Saturday; the Sunday Edition (Harry Paul and Tom Connors), country, light rock, and Patsy music, Sunday through Tuesday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Chris Clayton, contemporary, Wednesday through Saturday.

Muhney's, 340 East Grand Avenue, Escondido, 741-0935: Twice As Nice, variety music from country rock to rock to Top 40,

Chuck's STEAK House
La Jolla's Finest Jazz
featuring the great sounds of

October
NEW SHOOZ
Wednesday & Thursday, 8pm - midnight
Friday & Saturday, 9pm - 1am

Every Sunday night — Jazz 8 pm-12 am
Joe Marillo Quartet
Lunch: Monday-Friday 11:30 am - 2:30 pm
with daily seafood specials
Dinner: 5:00 - 11:30 pm, La Jolla's finest steaks,
prime rib and seafood
Happy Hour: 4 - 6 pm, Monday-Friday
Reservations suggested
1250 Prospect Street (McKellar Plaza) • La Jolla • 454-5325

CELEBRITY ROOM
Tuesday through Saturday, 9 pm-1 am, Sept. 30-Oct. 11
DANCE TO THE '50s
with the
JETS
present the
RAMA LAMA ROCK 'N' ROLL REVUE

MONDAY NIGHT N.F.L.
BAR-B-Q RIBS \$3.95
\$1 Celebrity Shooters!
10 ft. TV
4805 Convo St., San Diego, 279-2444

THE AGENTS
October 2, 3 & 4
Fantasy Fashions
Auction every Friday - 7 pm

ONE NIGHT ONLY
SAN DIEGO'S BEST NEW BAND! MIARI
Tuesday, Oct. 7

RED "HOT" ROCK WITH
SCARLET
Oct. 8, 9, 10 & 11

Thursday, October 2 & 9
ALL-YOU-CAN-EAT "OCTOBERFEAST"
A sumptuous buffet affair of authentic German foods, beer and wine.
Only \$10.95
4014 Bonita Rd., Bonita (one mile east of 805) • 479-3537
Open weekdays for lunch, daily for dinner
For booking information contact Rock! Talent Agency • 466-ROCK

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MILO GOES TO THE Y
DESCENDENTS
D.I. SOCIAL SPIT THE GRIM

SATURDAY • OCTOBER 4 • 8 PM
JACKIE ROBINSON YMCA
151 45TH ST. • 264-0144

motorhead
FROM ITALY WITH SPECIAL GUESTS FROM NEW YORK
RAW POWER • CRO-MAGS
FRIDAY • OCTOBER 17 • 8 PM
CALIFORNIA THEATRE
1122 4th Ave. • ALL SEATS RESERVED
THIS SHOW DEDICATED TO THE MEMORY OF BRIAN PENN — EEL
ADVANCE TICKETS AVAILABLE AT OFF THE RECORD, LOU'S RECORDS, BERLIN WALL, TICKETRON, TELESEAT

Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022

THURSDAY, FRIDAY & SATURDAY



KGB FM SATURDAY, OCTOBER 4
NIGHT hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD

EVERY THURSDAY AND SATURDAY
FROM 5:00 PM TO 9:00 PM

LADIES, CALL FOR
RESERVATIONS

**BACCHUS
DANCERS**

SUNDAY, OCTOBER 5
KGB FM
presents

BADFINGER



MONDAY, OCTOBER 6 AND TUESDAY, OCTOBER 7
KGB FM
presents

**MARSHALL
TUCKER**



WEDNESDAY, OCTOBER 8
ADULT MUSICAL COMEDY WITH

**BIRD &
MCDONALD**



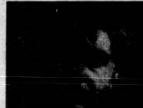
SUNDAY, OCTOBER 12

**White Horse
band**



WEDNESDAY, OCTOBER 15

**TOM
COCHRANE
AND
RED RIDER**



UPCOMING CONCERTS
Friday & Saturday, Oct. 10 & 11 SOUL PATROL
Sunday, Oct. 19 DAVE MASON
Tuesday, Oct. 21 ROMANTICS
Wednesday, Oct. 22 LEVEL 42
Sunday, Oct. 26 JOHNNY WINTER &
ROY BUCHANAN
Tuesday, Oct. 28 U2/HAIR

All tickets available at **TICKETMASTER** and the Bacchanal

4-7 p.m., Wednesday through

Outback Lodge, 14900 Oldale
Road, Escondido 749-3193: North
Forts, country, Friday and
Saturday and hosting a jam
session, 4-7 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la
Valle, Del Mar 755-6614: The
Procrastinators, rock, Thursday
through Saturday, 4-7 p.m.,
rock, Sunday; Ella Ruth Pigeon,
jazz and blues, Monday and
Tuesday; the Heres, rock,
Wednesday.

Old Time Cafe, 1464 North
Highway 101, Leucadia 436-4030:
Kristina Olsen, singer-songwriter
and Nicolette Birrell, traditional
folk singer and autoharpist,
Thursday; the New Expression,
folk, blues, and country, 7 and
9 p.m., Saturday; the Louisiana
Cajon Trio, Cajon music, 7 p.m.,
Sunday; Old Time Host Night,
Tuesday; W.B. Reid, guitarist and
folk singer, 7:30 p.m., Wednesday.
Sunday brunch concert: Melissa
Morgan, harp music.

Pea Soup Anderson's, 850
Palomar Airport Road, Carlsbad.
438-0880: Frank Ricci, variety,
Tuesday through Saturday.

Pomerado Club, 12237 Pomerado
Road, Poway 748-1135: The Savory
Brothers, country, Thursday
through Saturday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad 729-2989:
Memphis Tension, rock, Friday
and Saturday.

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo 277-2146: Darc Daniels
and Flashback, contemporaries,
Tuesday through Saturday.
Saturday: the Rod Credit Band,
oldies music, Sunday and Monday.

Red Bird Tavern, 12950 Poway
Road, Poway 748-4016: Ron
Morin, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North
Pine, Escondido 743-9796:
Stomptey, rock, Thursday
through Saturday; Cinema
(formerly Freewill), rock, Sunday
and Monday; Messing, rock,
Tuesday and Wednesday.

Rudi's Hidden Acres, 3700
Carmel Valley Road, Del Mar
481-9656: Red Lane, country and
rock, Friday and Saturday.

**San Luis Rey Downs Golf
Course Country Club**, 31474 Golf
Club Drive, Bonsall 758-3762:
Dan Connor, oldies, country and
contemporary, Tuesday through
Thursday; The Crescendos, band
dance music, 6-12 p.m., Friday and
Saturday, and 7 p.m., Sunday.

Sunset Lounge, 2328 Escondido
Boulevard, Escondido 741-2541:
The Sunday Edition (Harry Paul
and Tom Connors), country, light
rock, and Fifties music, Thursday
and Saturday.

Treasure Room, 1270 Main Street,
Ramona 789-3755: Key Largo,
contemporary rock, Friday and
Saturday.

That Pizza Place, 2622 El
Camino Real, Carlsbad 434-3171:
John and Julie Moore, bluesgrass,
Saturday.

The Top Spin, 205 Laurie Lane,
Fallbrook 728-9108: Tractor, rock,
Wednesday through Sunday.

Valley Fort Restaurant, Red Dog
Saloon, 3757 South Mission Road,
Fallbrook 728-4797: Crossover,
country, Thursday through
Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista 941-3052:
Jockey Room: Cinema (formerly
Freewill), rock, Friday and
Saturday; audition night with
Prime Suspect, rock, Wednesday.

Whiskey Creek, 14240 Poway
Road, Poway 748-7531: Jerry Baze
and a Touch of Country, country,
Wednesday through Saturday; Jan
Kendrick and Company, country,
Monday and Tuesday; clogging
lessons, Monday and Tuesday;
country and western dance lessons,
Wednesday and Thursday.

SS SDSO
CULTURAL ARTS BOARD
presents

MONDAY, OCTOBER 6 - 2:00 PM.
MONTEZUMA HALL
Public \$4.00

TERRORISM
"A TIME TO FIGHT OR A
TIME TO TALK?"

**G. GORDON
LIDDY**
Former FBI agent
and
White House aide

**DR. HATEM
HUSSAINI**
Former head of P.O.
information Office in
Washington, DC



G. Gordon Liddy



Hatem Hussaini

SATURDAY, OCTOBER 11 - BACKDOOR

THE SPOKEN WORDS

with
JELLO BIAFRA of the DEAD KENNEDYS
Also **MICHAEL C. FORD**

EVERY TUESDAY AT MONTY'S DEN

**COMEDY
NIGHT**

COMING SOON...

Lovedolls Superstar
Watch for sale dates

"ALL AGES ALWAYS WELCOME"
Tickets available at Aztec Center Box Office (265-6947).

TICKETMASTER

at the May Co. Mod Jack's Plaza Music Shoppe
and Fleel Exchange Ticketmaster charge
(619) 232-0800.

Produced by the
ASSOCIATED STUDENTS
of San Diego State University

Whiskey Flats, 1260 West Valley
Parkway, Escondido 745-8640:
The Enge, rock, Thursday through
Sunday; Warning, rock, Monday
through Wednesday.

Wooden Nickel, 15300 Poway
Road, Poway 748-5364: Ron
Morin, country, Friday and
Saturday.

Beaches

Avanti's Restaurant, 875
Prospect Street, La Jolla.
454-4288: George Reno, pianist
performing pop, jazz, blues, and
boogie, 7 p.m., Monday through
Saturday.

Bahia Belle, at the dock, Bahia
Hotel, 998 West Mission Bay
Drive, Mission Bay 488-0551: The
Rockaways, contemporary music
for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission
Bay Drive, Mission Bay 488-0551:
Holla Gentry's Neon, jazz,
Wednesday and Thursday; the
Clue, rock, Friday through
Monday; the Mar Dela, vintage
rock, Tuesday; Chula Vista Room:
Bob MacLeod, piano variety,
Sunday and Monday.

Bullfrogs (formerly Club Chab),
5046 Newport Avenue, Ocean
Beach 223-5300: Circles, rock,
Thursday through Saturday; Laser
Eyes, rock, Sunday and Monday;
Perfect Stranger, rock, Tuesday
and Wednesday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla 457-4170:
The Heaters, rock, Thursday
through Monday.

Carlos Murphy's, 1904 Quivera
Bain, Marina Village 223-8061:
The Tremors, surf rock, Monday;
the Heaters, rock, Tuesday and
Wednesday.

Casey's Pub, 714 Garnet Avenue,
Pacific Beach 273-9555: Tim
Price, contemporary, Wednesday
through Saturday; David Lee, rock,



PETER CASE, Wednesday, Betty Lou Breen

Sunday, Monday and Tuesday.

Chuck's Steak House, 1250
Prospect Street, La Jolla.
454-5325: New Shoes, jazz,
Wednesday through Saturday; the
Joe Martin Quartet, jazz, Sunday.

Coronado Playhouse, 1775
Strand Way, Coronado 435-4856:
Joe Hawk, Bing Crosby
impersonator, 8 p.m., Wednesday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla 459-0541: The Bob
Campbell Trio, jazz, Wednesday
through Saturday; with vocalist
Margo Reed, Friday and Saturday.

Halepon, 4258 West Point Loma
Boulevard, Loma Portal 225-9559:
Prans, rock, Thursday through
Saturday; the Beat Club, rock,
Sunday and Monday; Toss, rock,
Tuesday and Wednesday; with the
Standard, rock, Tuesday Secrets

play jazz 5:30 p.m. to 7:30 p.m.,
Friday.

Hennessey's Tavern, 4630
Mission Boulevard, Pacific Beach.
483-8847: Fundi and Company,
Wednesday and Thursday evening
and 2-6 p.m., Sunday afternoon;
Theresa and James Hinton, Irish
music, Monday; Chuck Perrin,
contemporary, Tuesday evening;
live music on all other days, call
club for information.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay 275-4070: The People Movers,
contemporary, Wednesday through
Saturday; Triple Play,
contemporary, Sunday through
Tuesday.

Hotel del Coronado, 1550 Orange
Avenue, Coronado 435-6611:
Ocean Terrace Lounge: The Spud
Brothers, swing, Motown, oldies,
and modern standards, Tuesday
through Saturday; has dance with
the Variations, contemporary,
2:30-5:30 p.m., Sunday, "Me
Lucks" pianist, performs at 9 p.m.,
Sunday evening, Crown Room:
Doug Ulrich, pianist,
5:30-9:30 p.m., Friday, and
Saturday from 6:10 p.m. Palm
Court (beginning at 5 p.m.): David
Gent, pianist, Thursday through
Sunday; Ron Singer, pianist,
Monday through Wednesday.

Hyatt Islandia Hotel, 1441
Quivera Basin Road, Mission Bay
224-1234: Southwind,
contemporary and jazz, Tuesday
through Saturday.

Jazz Nine Records, 5726 La Jolla
Boulevard, La Jolla 454-9832:
The Bobby Gordon Quartet, jazz,
2-4:30 p.m., Sunday; Joe Azarelli,
jazz, 7:30 p.m., Monday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach.
270-3220: The Beat Club, rock,
Thursday through Saturday; Prans,
rock, Sunday and Monday; Four
Eyes, rock, Tuesday and
Wednesday; the Elmore Bruce
Band featuring saxophonist Johnny
Vias plays boogie, blues, and
rhythm and blues, from 4-6 p.m.,
Sunday.

Judson's, 3111 Sports Arena
Boulevard, 225-9090: Together, a
variety including Top 40 and
oldies, Wednesday through
Saturday.

**La Jolla Village Inn/Shotter's
Lounge**, 2299 Holiday Court,
La Jolla 453-5500: Piano Bar

ROCKWAVE
'86
Preliminary "1-SUNDAY, OCTOBER 5
the procrastinators ROBYN
BANX
SCARLET
Proceeds to benefit the
Muscular Dystrophy Association
JUDGES
Gina Carlson - Channel 39 • John Barney - Channel 39
Jim Holman - San Diego Reader • Fred Whitaker - San Diego Padres
Paul Restall - San Diego Padres • Ed Frazier - Southland Corporation
George Varga - San Diego Union • Mary Hillman - San Diego Union
Wayne Carlson - San Diego Tribune • Brian Cook - North County Entertainer
Bill Johnson - San Diego Chargers • Mike Fenton - Muzik Muzik
• Mike Thomas - Muzik Critic • Nick Lost - Atlantic Records
SPONSORS
The Muscular Dystrophy Association, KGB FM 101, and
Let's Greenhouse would like to thank the following affiliated sponsors:
MUSIC MART WESTERN AUDIO MTV
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KCSF-TV 39 • GIC Travel • Blue Meandre Records
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1818 Camino del Rio South, Mission Valley 299-1818

Confetti
THROWS THE
BEST DAMN PARTY...

Thursday...
OKTOBERFEST
Come celebrate Oktoberfest in
not-so-traditional Confetti style!
Beck's Beer for \$1.75 and
Schnepp's \$1.25 all night.
We'll have a festive German
buffet during happy hour
and we might even teach you
the "duck dance".

Wednesday...
SHORT THE ISSUE
Wear a short and get in free, and
receive a free 100 pm. Oct. 5 -
25¢ each, 8 to 10 pm. Oct. 5 -
HALLOWEEN COSTUME SHOW.

Sunday...
NU MUZIK NIGHT
The coolest, the hottest, the
newest: San Diego's best
alternative music dance scene.
25¢ draft and wine and
free pizzas, 7 to 9. First 91
people in free.

Tuesday...
STUDY BREAK
Flash a school ID and pay no
cover, plus start the party with
two 25¢ drinks.

Monday...
MONDAY NIGHT FOOTBALL \$1 draft and free pizza buffet.
MONDAY MADNESS - 9 to midnight, any drink only \$1.75
and free Confetti pizza.

Friday...
BIG CHILL HAPPY HOUR 5 to 8. Classic hits from the
'60s and '70s and \$1.50 cocktails. Great dancing after 8 pm.

Saturday...
NONSTOP PARTY The hottest dance party in San Diego!
Come before Saturday and pick up a free admission pass.

Let CONFETTI host your next bash - Call for info!

Confetti
5373 MISSION CENTER RD. • MISSION VALLEY • 291-8635

bahia
RESORT HOTEL • 908 W. Mission Bay Dr. • 428-0551

EVERY THURSDAY
JAZZ DANCE NITE
with Mark Walton of Channel 10
Thursday, October 2

ELLA RUTH FIGGEE
Complimentary hors d'oeuvres beginning at 6:00 pm
Gourmet Fashions presents their Fashion Auction starting at 6:30 pm
Dancing begins at 9:00 pm
Trivia Contest — Win a FREE Album

FRIDAY THROUGH MONDAY
ROCK AT THE BAHIA

THE CLUE
October 3-6
Dancing begins at 9:00 pm

MONDAY
MONDAY NIGHT FOOTBALL
OCTOBER 6-SAN DIEGO AT SEATTLE
3 big screen T.V.s • Free Hot Dogs, Chili & Popcorn
\$1.00 well drinks & draft beer

TUESDAY
CLASSIC OLDIES PARTY
Tuesday, October 7

MAR DELS
Complimentary hors d'oeuvres beginning at 6:00 pm.
Dancing begins at 9:00 pm.

EVERY WEDNESDAY
KIFM 98.1
with Art Good of KIFM 98.1, Wednesday, October 8

HOLLIS GENTRY'S NEON
Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their Fashion Auction starting at 7:00 pm
Trivia Contest — Win a free album
Dancing begins at 8:00 pm
First 98 people receive FREE Bahia Belle pass

BAHIA BELLE MOONLIGHT CRUISE
Sailing every Friday & Saturday night
7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS • DANCING • LIVE MUSIC BY "THE ROCKAWAYS"
Passage: \$5.00 • Board dockside at the Bahia Hotel, Mission Bay

Chris Curtis, Tuesday through Saturday

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: Flashback, Piles and Stiles rock, Friday and Saturday.

McDuck's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: Pop Street, rock and rhythm and blues, Thursday through Saturday; open jam session, 6 p.m., Sunday; Inside Moves play jazz, 7-10 p.m., Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Three Speed, vintage rock, Sunday; live music on all nights, call club for information.

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

Money's, 3595 Sports Arena Boulevard, Loma Portal, 225-5596: Automatic, rock, Thursday through Saturday; Indoor Fireworks, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

McNaney's, 1031 Orange Avenue, Coronado, 435-4660: Live music, Friday and Saturday, call club for information; Bing Casey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach, 270-7522: Hollis Gentry's Neon, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Private Domain, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Four Eyes, rock, Thursday through Saturday; the Beat Club, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Live jazz, Wednesday through Sunday; call club for information.

Rocky's Balboa, 4626 Alhambra (at Garnet Avenue and Mission Bay Drive), 270-6350: Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Jam Track, contemporary, Tuesday through Saturday; the Most Valuable Players, danceable jazz, 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 Duo, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: The San Conner Band, country, oldies, and contemporary, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wertz, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, piano variety, nightly.

The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-3200: Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

Tablao Flamenco Nightclub and Restaurant, 3547 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday.

TIO LEO'S
in Mission Gorge
Mexican Restaurant and Cantina presents...

FRANK DEXTER
Every Sunday and Monday in October

DUSTY BEST
Every Tuesday, Wednesday & Thursday in October

FIRST EFFORT
Every Friday & Saturday in October

Every Monday — Ladies' Night. Free carnations for every lady! Every Tuesday — '80s night. '80s attire and music!

6333 Mission Gorge Road • 280-9944

P.J.'s
Warehouse Restaurant • and Lounge •
Proudly presents jazz with

Jimmy Corsaro (piano) and Sharon Andrews (vocals)

Happy Hour
Monday-Friday
4 to 7 pm
Drink Specials
Jimmy & Sharon perform Tuesday-Friday 5 to 8 pm.

For your listening and dancing pleasure...
Jimmy Corsaro Trio with Sharon Andrews
Friday and Saturday 9 pm until closing

2 for 1 Cocktails
(with this ad)
(Expires 10/15/86)

Jam Session
Sunday, 7 pm until 11

200 Fifth Avenue near Harbor Drive • 234-2200
Park free — P.J.'s lot on Sixth Avenue
Visa/MasterCard/American Express/Diners Club

Ducktail Revue
Tuesday-Saturday 8:30 pm

LEI'D BACK JAZZ
FORECAST Sunday & Monday
Coming Oct. 5
AUDREY FAY

THE ISLANDS
LOUNGE
Hanalet Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Tex House, 4970 Voltaire Street, Ocean Beach, 222-6805: Tim "Cal" Courtney, blues, Thursday; the Sidersiders, blues, rock, and country rock, Friday and Saturday; Colored Rain, music of the Grateful Dead, Sunday; the Hitters, rock, Monday; Fred Heath and the Sidersiders, boogie and blues, Tuesday; the Forbidden Pigs, rock, Wednesday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Bob Corwin, pop classics on the piano, Wednesday through Sunday.

Tabu Man's, 5049 Newport, Ocean Beach, 222-6666: Live music, Saturday, call club for information.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655: George Farnes and the Hills Brothers, jazz and blues, Thursday through Saturday; Star Party.



SILLY WIZARD, Friday, La Paloma Theater

recorded music and video audience participation presentation, Tuesday and Wednesday.

San Diego North
The Ahlens Country Saloon, Town and Country Hotel, 500

Hotel Circle North, Mission Valley, 291-7131: Bramble, country, Tuesday through Saturday; Jim and Joe, country, Monday; country dance lessons, Tuesday through Thursday.

Racchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Pysed, rock, Thursday

through Saturday; Badfinger, rock, Sunday; Marshall Tucker, rock, Monday; Bird and Macdonald, X-rated comedy and music, Wednesday.

Harley Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Cahir O'Doherty, Irish music, Wednesday through Sunday.

Bogey's, 5353 Mission Center Road, 297-8361: The Sugar Trio (with Peggy Minette), jazz, 2-8 p.m., Sunday; Windammin (with Preston Coleman and Jim Storey), jazz, Thursday happy hour (5-8 p.m.); Gemini, jazz, 5-8 p.m., Friday.

Bunbury's, 5906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Rockolla, Beatles music and oldies, Wednesday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Kamelot, classic rock, Thursday through Saturday.

Celebrity Room, 4805 Conroy Street, Kearny Mesa, 273-2111: The Jets featuring Kenny Morrill, vintage rock, Tuesday through Saturday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 294-9010: Inlieu Modelle, contemporary, Thursday through Saturday; Radio Radio, contemporary, Wednesday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 569-9595: Scott Skinner variety music on the piano, Friday through Sunday evenings.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano.

Five reasons to make Rio Rita your favorite disco in Tijuana:

1. Always free admission (18-year-olds and up)
2. We stay open until 3 am on weekends
3. The best margaritas made with fresh lemon, Cointreau and the finest tequila
4. 12 oz. beer 80c
5. BEER BUCKET \$4.00 with 6 bottles

RIO RITA
744 Revolution, between 3rd and 4th (across the street from Denny's Restaurant)
1-705-685-2244

PARK PLACE
LIVE ROCK 7 NIGHTS A WEEK

IPSO FACTO
Sept. 30-Oct. 4

Every Thursday
Live and Direct from LA
The Best of Comedy
TONIGHT TYLER HORN

Every Friday
CHAMPION FM Night
with Jim McInnes
Fun • Games • Prizes

One night only
LARRY CISEWSKI KNIFE THROWER
Oct. 6
The Sunday Morning Dance to the FRIENDS

1280 Fletcher Parkway, El Cajon • 448-7473
One week only: Indoor Fireworks, Oct. 7-11

Bright, Thursday, October 2

BEACH & SURF CLUB
SAN DIEGO

SIDEOUT NIGHT

Doors open at 8:00 pm
• First 91 people admitted FREE
• 91st Superior Beers all night long
• Brian and Roby of the Breakfast Club will be spinning records and giving away prizes including Sideout T-shirts, Valley shorts, and a new line of Sideout sweats, plus some early 91X Xmas gifts.

October 6
CHARGERS VS. SEAHAWKS MONDAY NIGHT FOOTBALL FIESTA
Big screens • Multiple monitors
Free munchies during the game
From 6 pm-11 pm
Beer, wine, champagne, well and call drinks are just \$1.25

SO JOIN US MONDAY NIGHT AND NAME YOUR DRINK

Club Diego's

860 Garnet Ave. • 272-5171 • Pacific Beach

Every Sunday
ILLEGAL TACTICS NIGHT
(Code name: Iced Tea Night)
D.J. Scott Huston
spinning the latest, greatest dance mixes from L.A., New York and Europe.
Iced Teas \$1.75
all night long
San Diego's newest fun dance night

accompaniment and honoring requests. Sunday through Thursday; Jeanette Rock, pianist, performs Friday and Saturday.

Haji Bala, 104 Mission Valley Center West, Mission Valley, 296-2010: Live Arabic music and entertainment. Wednesday through Sunday; the Flaminio Fox, flamenco music, Tuesday.

Hindquarters, 7040 Miramar Road, Mira Mesa, 566-4292: Jo Tranco piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricke's Lounge.

595 Hotel Circle South, Mission Valley, 291-5720: Live music. Thursday through Saturday, call club for information.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The Ducktail Revue, vintage rock, Tuesday through Saturday. Aubrey Fox jazz, Sunday and Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday

through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

La Hacienda Cantina, Mission Valley Inn, 879 Hotel Circle South, Mission Valley, 298-8281: Mike Murabba, comedy and music, Tuesday through Saturday.

Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2928: Scarlat, Thursday through Saturday, with France, rock, Friday and Saturday; the Bruce Cameron Ensemble plays jazz during the Sunday brunch, and on Sunday evening, rock bands perform in the New Talent Showcase, call club for information; Igo Pacha, rock, Tuesday and Wednesday; Ella Ruth Puga, sing jazz and blues during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Devocion, The 40 dance music, Tuesday through Saturday; the Basement Blues Band, blues and rhythm and blues, Sunday; the Wanderers, vintage rock, Monday and Tuesday; live music, Wednesday, call club for information.

The Moonflow, 4615 Clairemont Drive, Clairemont, 273-1022: Live contemporary music, Tuesday through Saturday, call club for information; live country music, Sunday and Monday, call club for information.

Navejo Inn, 8515 Nampa Road, San Carlos, 465-1730: The Proccatulators, rock, Thursday through Monday; Scot, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Wiring Road, Alond Gardens, 296-7873: Pro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Thorn and Country Hotel, 500 Hotel Circle North, 291-7333: Precious Cargo

(featuring Jon Sandoval and Lisa McDowell), contemporary, Tuesday through Saturday; Dining Room: Kelly Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-5217: Live music, Thursday through Saturday, call club for information.

Spiral, 1130 Buena Vista, Bay Park, 276-3993: Faith, rock, Sunday; the Wizard, rock, Thursday; the Accessories, rock, José Sinatra and the Troy Dante Quintet, "love sharing," Drop Control, rock, Easter Island, rock, and Tatum Jig, rock, Friday; Steve Mariotti and Humble Pie, rock, Fairfield Pats, rock, and Touchy Subjects, rock, Saturday; the Surface, rock (two sets), the Jaguars, rock, and the Drive-In, rock, Tuesday; Social Spit, rock, the Paul, rock, Family Pet, rock, and Liquid Rhythm, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511: Coral Room: Passion from San Diego, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

The Levee/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Private Session, rock, Thursday through Saturday; Mingo Strait, contemporary, Sunday and Monday; Serious Guit, rock, Tuesday and Wednesday.

The Levee/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9244: Dusty Best, contemporary, Tuesday through Thursday; First Edition, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday and Monday.

The Wellhouse, 10789 Thermanta Boulevard,

Thermanta, 560-6677: Ray and Laurie Corra, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Buckleups, vintage rock, Friday and Saturday; Dan Connor, country and contemporary, Sunday and Monday.

Wingsler's Boast, 6606 Mission Gorge Road, Mission Gorge, 280-6263: Suez Cray, country, Tuesday through Saturday; Harvett, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lam, elegant dinner music, 6-9 p.m., Wednesday through Saturday (Wednesday local stars perform with Mike.)

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6358: The Elements, contemporary, Wednesday through Sunday; Zazaj, jazz, Tuesday.

Astec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3335: Shert and the City Street Band, contemporary, Wednesday through Saturday.

Bay Club Hotel, 2131 Shelter Island Drive, Shelter Island, 224-8888: James Parish, piano variety, 6-10 p.m., nights.

Book and Candle, 1250 Sixth Avenue, downtown, 544-0862: Richard Slater, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Calif Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3378: Dennis Connor, jazz piano, Monday and Wednesday evenings and Sunday brunch; Lori Bell, jazz, Sunday evening; classical piano music is featured during the weekly lunch times with Sue Palmer performing ragtime and boogie-woogie tunes.

on Friday only, call club for information on Monday through Thursday performers.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8511: Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday.

Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hour; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Carlos Murphy's, 3890 Nagito, Old Town, 280-0385: Gina Robles, classical, and pantoja music on the piano, 7-8 p.m., Sunday; Old

The Coo-Coo Club, 4383 University Avenue, 283-8212: Live music, Friday and Saturday, call club for information.

Deck Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Jesse Davis, contemporary, Tuesday through Saturday.

Doukies, 4225 El Cajon Road, East San Diego, 234-6561: Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowey Maggie's, Thirty-first and University, North Park, 298-8584: David C. Nendall, original and contemporary music, and Chapped Lips, progressive folk rock, Thursday; Raggle Taggle, folk, Renaissance, and jazz music, Friday; the Paradise Street Band, Irish music, Saturday; Pato Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday evening, Sunday (Delores Fisher plays ragtime, boogie-woogie, light classical, and pantoja music on the piano, 7-8 p.m., Sunday; Old

Time Hoot Night, Monday: Francesca Savage and Friends, classical, Renaissance, baroque, and original music, Tuesday; Della Charlier, folk, blues, and popular music, Wednesday.

The Escape Lounge, 621 University Avenue, Hillcrest, 295-8282: John Van Dyke and Nathan Free, contemporary jazz, and show tunes, Thursday through Saturday; Eddie Gold, contemporary, Monday; live music, Tuesday, call club for information; Mimi Smyth, contemporary, Wednesday.

Espresso Gallery, 500 Fourth Avenue, downtown, 239-4611: Live music, Friday, call club for information; Rick Saxon, folk and ballads, Saturday.

Fat City/Chino Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Ave, jazz, Wednesday

through Saturday. On the patio: Paul Montano's Typical Jazz Expansion plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday.

Gabriel's Grill, 2825 Fifth Avenue, Hillcrest, 291-4772: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Wednesday through Saturday.

Hambergses, 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-6584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embassadors, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Coral Thurt, jazz vocal, performs with the Bill Cantos Trio (with Hank Dobbs and Billy Mintel), Tuesday, Friday and Saturday, and with the Randy Porter Trio (with Bob Magnusson and Jim Plank),

Wednesday and Thursday. **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, 224-3577: Piano bar: Michael Rorah, Wednesday through Saturday evenings; Rick Ratti, Tuesday through Friday, happy hours, indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday; Concerts by the Bay: The Every Brothers, rock, 7 and 9 p.m., Friday.

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

NOW, YOU GET TO FACE THE MUSIC! SNAFU



CRYSTAL T'S

live

Beginning every Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco.

This Tuesday, meet one of Los Angeles' hottest acts, "Snafu" face to face and "Live" at Crystal T's in Mission Valley. Crystal T's is changing and we don't mean just a face lift...

Our continuous music concept features week after week of Top 40's, R&B, and Rock 'N' Roll dance music of Southern California's most outrageous stage groups. Join us after work or play for Happy Hour 4 to 7 p.m., Tues.-Fri. Cocktails and Hors d'oeuvres to enjoy, music and people, real "Live" people. Located in front.



Town & Country Hotel

ATLAS HOTELS

500 Hotel Circle North, 294-9010

**INLIEU
MODELLE**

Appearing
this week

North County's #1 Night Spot

WHISKEY FLATS

Presents
The Best in Rock 'n' Roll
Live Music and Disco
Featuring The Edge October 2-4

Freestyle Dance Contest Every Thursday

All ages! All styles! Amateur & professional! Weekly winners receive \$50 and a chance of the Grand prize of \$1000 and 4 hours Park Avenue Limousine Service. For more information call 745-8640

Enjoy College & Pro-Football

on our video-screen TV, and be sure to enter our exciting drawing for 1987 Season Tickets for the Chargers!

1250 W. Valley View, Escondido • 745-8640
(Just off Interstate 15)

Monday, October 13 Solana Beach edition of the Miss Diego's Bikini Contest

Over 5 thousand dollars worth of prizes including a luxury trip for two at Rancho Leonero Resort on the Sea of Cortez in Buena Vista, a trip to Ensenada, a trip to Palm Springs, Limo trips, modeling opportunities and much more.



October 6 CHARGERS VS. SEAHAWKS

MONDAY NIGHT FOOTBALL FIESTA

- Big screens • Multiple monitors
- Complimentary munchies during game
- From 6 pm-11 pm beer, wine, champagne, well and call drinks are only \$1.25
- Host John Cross will be giving away prizes during time-outs

HAPPY HOUR MONDAY-FRIDAY 4-7 PM

- \$1.00 Margaritas
- Double wells for a single price
- FREE food

Wednesday is...
★ MARGARITA NIGHT ★
North County gets their own edition of this Diego's tradition! Margaritas are only \$1.00 ALL DAY in the restaurant and all night in the night club.

CLUB Diego's

SOLANA BEACH • 635 S. HIGHWAY 101
755-8247

DIEGO'S is open for lunch and dinner every day from 11:30 AM-11:00 PM. Brunch on Sunday is from 10:00 AM-2:30 PM. Club opens Friday & Saturday night at 8:30 PM. Anyone dining at Diego's will receive preferred entrance to our nightclub.



635 S. Highway 101, Solana Beach, CA 92075

Name _____
Address _____
Age _____ Phone # (home) _____ (work) _____

Entrist must include a picture and may be mailed or brought in person to Diego's Solana Beach before 5 pm Monday, October 13, 1986. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear on October 13, 1986 at Diego's Miss Diego's Bikini Contest. For additional info, call John Cross, 755-0281.

"The Invader" at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 296-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Rogers, 807 West Harbor Drive, Seaport Village. 233-4300: L.A., rock, Wednesday through Saturday.

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Live music, Saturday, call club for information.

Mandala Wind, 308 University Avenue, Hillcrest. 297-3017: The Jacks, rock and rhythm and blues, and guests, Thursday, King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; live music, Tuesday, call club for information; the Becky Curtis Band, blues and rhythm and blues, Wednesday.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday; Pro Brigham's Presentation

Band, Dixieland jazz, 3-7 p.m., Sunday.

O'Hangry's, 2547 San Diego Avenue, Old Town. 298-0133: Kenny Gary, contemporaries Thursday and Sunday; Terry and Pat, contemporary, Friday and Saturday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Jaime Valley Trio, jazz, Thursday; Birdie Carter and Ron Satterfield, jazz, Friday and Saturday; Lori Bell with Dave Macay, jazz, Sunday.

Papagayo Restaurant, 961 West Harbor Drive, Seaport Village. 232-7581: Greg Glover, 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, Dixieland jazz, early evening Thursday; the Road Runners, vintage rock, Friday and Saturday; Ray and Company, eddies and contemporary rock, Tuesday; City Lights, contemporary, Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200: Jimmy Corano and vocalist Sharon Andrews, jazz, 4-7 p.m., Tuesday through Friday; the Jimmy Corano Trio and

vocalist Sharon Andrews, jazz, 9 p.m., Friday and Saturday, and hosting a jam session, 7 p.m., Sunday.

Ruben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Sandee Hersh and Fortune, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish folk music, Wednesday and Thursday; the Kitty Kiedler Duo, contemporary, Friday and Saturday.

rock, 9 p.m., Saturday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio featuring vocalist Fran Lokota, jazz, Sunday brunch.

Sherraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900: The Siem Brothers, rock, Tuesday through Saturday; the Ducktail Revue, vintage rock, Thursday happy hour; the Wanderers, vintage rock, Friday happy hour; Sundowner Lounge: John Austin Butsch, classical and

contemporary piano, Tuesday through Saturday; Sheppard's Restaurant: Phil Berber, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday.

Smalley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: Eddie Preston, jazz, Thursday and Friday.

Sternweiser Showboat, at the dock, 1666 North Harbor Drive, downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday; live country

music, Sunday, call for information.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9100: Dudy and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest. 295-2181: David Hart, pop and contemporary, Thursday; dance to the big-band swing sounds of the Al Thomas Orchestra, Friday and Saturday; Peggy Minale, jazz, Sunday; John Van Dyke and Nathan Frye, jazz, Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Coda, rock, Thursday through Saturday; Stranger, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: The West Coast Band, rock, Friday; Rick Gasky and His Super Barracudas, blues and rock, Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village. 232-4855: Live music, Thursday through Saturday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Lobby: Peter

Robbrecht, sea time pianist, performs from 2-4:30 p.m., Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown. 233-6306: Friday and Saturday: Luigi Luciano and others sing pop Italian songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

KAHUNA'S SURF BAR

Coral Inn Grill presents THE WATERLESS SURF MACHINE

As seen in Surfing Magazine Direct from Hawaii • First time on the Mainland SURF CONTEST Friday, Saturday & Sunday • October 3, 4 & 5 Many prizes and drink specials

Killer Kahunas	\$1.75	1/2 lb Surfburger	\$1.95
Well	\$1.50	Quesadilla95
Pitcher	\$2.00	Football game	
Shooters	\$1.00	hot dogs25

Free Nachos with cheese and Jalapenos (with this ad)

873 Turquoise, Pacific Beach • 488-6201

Lorenzo's

TOP 401 BOGART Wednesday-Saturday Now through October 31

élan Sundays & Tuesdays September 28-October 7

NEW SHOOL Sundays, October 12- November 23

Join us for MONDAY NIGHT FOOTBALL \$1.98 spaghetti dinner • \$1.00 Miller & Miller Lite Peppermint Schnapps Shooters for 5 minutes after score

FASHION AUCTION 7:30-8:30 pm every Wednesday Happy Hour Monday-Friday 3-7 pm Discount dining at moderate prices Lunch 11 am-3 pm daily • Dinner 5-11 pm nightly • Sunday Brunch 10 am-2 pm 596 Broadway • El Cajon • 442-9696

PARADISE BAY

Seafood Restaurant & Oyster Bar

Through Saturday, October 4

FOUR EYES



Coming next week October 8-11

THE BEAT CLUB MONDAY NIGHT FOOTBALL

8 TVs and a Big Screen Happy hour drink prices, throughout the game Touchdown Kamikazes • 75¢ Oyster Bar, Chili Dogs, Deli Sandwiches and much more

Every Tuesday 9 pm-2 am CHAOS PRODUCTIONS Mobile D.J.s Mike & Dave

Formerly the Windrose Restaurant

By Mail: Write to: Mirror Box # 700, Ocean Blvd., Suite 200, 920

W.D. Pabst & Co.

STAR PARTY

AS SEEN ON P.M. MAGAZINE WHERE WE MAKE YOU THE STAR Every TUESDAY & WEDNESDAY, 8:30 pm-12:30 am HAPPY HOUR — Monday-Friday, 4:30-7:30 pm

For your dancing & listening pleasure Thursday, Friday & Saturday night 9:00 pm-1:30 am. No cover charge!

GEORGE FARRES & THE HILLS BROS.

MONDAY NIGHT FOOTBALL ON LARGE SCREEN TV

LET OUR SPIRITS RAISE YOURS 2901 Nimz Blvd. at Rosecrans Quality Inn 224-3655

PIGSKIN.



TASTEFULLY TOASTED

• Heartily unrestrained. Every Sunday afternoon and Monday night, football fans enjoy the charged atmosphere with complimentary heavy appetizers and big color TVs. Join the team. (Tuesday-Friday, 5:30 p.m.-8:00 p.m., also feature free hors d'oeuvres). U.S. Grant Hotel, 326 Broadway, Downtown San Diego. 232-3121.

THE LOUNGE OF THE GRANT GRILL.

THE TALK OF THE TOWN.

Operated by Atlas Hotels, Inc.

GET CONCHED!



Radisson Hotel San Diego

4435 Camino del Rio South San Diego, CA 92108 260-0111

• HAPPY HOUR! 4:30-7:00 pm, Monday through Friday.
• CONCH SHOOTERS FOR A BUCK!

TOTALLY BRAND SPANKIN' NEW!
• Great Happy Hour!
• Great Sandwiches! • Great!
INTERMezzo

Westgate Hotel, 1055 Second Avenue, downtown. 236-1818. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings. Pugs Koller, show tunes and light classical piano music, Sunday through Tuesday evenings. Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard. 582-1812. Recorded music, Thursday through Saturday, Monday, and Tuesday; live music, Wednesday through Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-6111. The Allman Quartet, music of Vinny, Dorell, Houhaves, and Marsa, 8 p.m., Friday; Fred Benedetti, German, Spanish, English, and Italian Renaissance music on the guitar (performance and discussion), 8 p.m., Saturday.

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550. Richie Garry and Suptown, country, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827. Dusty Best, contemporary, Friday and Saturday.

Barney Stone Ten, 7059 El Cajon Boulevard, College area. 463-2263. Tim Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660. Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

Bonnie Billy's, 13377 Woodside Avenue, SanDiego. 448-8778. Coyote, country, Wednesday through Sunday. **Ball and Bear**, 690 North Second Street, El Cajon. 440-5757. Chain Reaction, contemporary, Wednesday through Saturday.

Carlos Murphy's Crossroads Center, 5590 Grossmont Center Drive, La Mesa. 698-9757. Tommy Rocker, comedy and music, Thursday through Saturday; live music, Wednesday, call club for information.

Carlton Oaks Country Club, 9200 Inwood Drive, SanDiego. 448-4242. Joey and the Stringers, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadview, El Cajon. 444-7443. Country Casanova, country, Tuesday through Saturday; Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

Crowe Room, North Second Street and Oldfield Avenue, El Cajon. 447-0456. Lee Whittington, contemporary, Wednesday through Saturday.

Dec's Landing, 1185 East Main Street, El Cajon. 443-0258. Jerry Burchard, contemporary, Wednesday through Friday; Carol Crawford, contemporary, Saturday through Tuesday.

Don's East, 13321 Business Highway Eight at Lee Cochran, El Cajon. 443-2444. Elton, J.R., and the Country Club, country, Friday and Saturday.

Don's West, 5296 Baltimore Drive, La Mesa. 462-0533. Passage, contemporary, Tuesday through Saturday.

Flora Springs Inn, 15005 Highway 80, El Cajon. 443-9568. Live country music, Friday and Saturday, call club for information.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6156. Gert Adams, piano and vocals, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. Sh-Bloom, Fifties and Sixties rock, Thursday through Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400. Brent Bowers, contemporary, Thursday; Tim Yards, rock, Friday; the Outriders, rock, Saturday; Brian Whittaker, contemporary, Wednesday.

Lakeland Resort, 16916 Highway 78, Julian. 765-0736. Carl Ross and the Whistler Band, a variety from country to rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and with Gene Davis on Saturdays, and hosting a jam session Sunday.

Live Oak Springs, Old Highway 80 Boulevard, Jacobs. 766-4258. Live music, Saturdays, call club for information.

Lorenson's, 596 Broadview, El Cajon. 442-9696. Bogart, contemporary, Wednesday through Saturday; Elan, jazz, Sunday and Tuesday.

Magnolia Mahoney's, 8961 Magnolia Avenue, SanDiego. 448-8550. The Herons, rock, Friday and Saturday.

Mrs. F's, 3515 Sweetwater Boulevard, Spring Valley. 697-4747. The Corvettes, Fifties and Sixties rock, Friday and Saturday.

Nike Out East, 667 North Holliston Avenue, El Cajon. 447-3854. Brax, contemporary, Thursday through Sunday; the Bas Strings, contemporary, Monday through Wednesday.

Ole Wagon Wheel, 8646 Mission Road, SanDiego. 449-6240. E-Z Does It, Fifties and Sixties rock.

Bonita Casa

• STEAK AND SEAFOOD •



BLONDE BRUCE

Thursday, Friday & Saturday

October 2, 3 & 4



Bonita's favorite D.J. hosts popular hits for dancing every Tuesday and Wednesday, 9 pm 'til 1 am.

Every Tuesday starting at 8 pm
Fashions Exclusive Auction Show
South Bay's most elegant

Sunday Champagne Brunch

Over 50 different selections including "made to order" omelettes, carved roast beef, baked salmon, oyster shooters, beef ribs, and an incredible dessert assortment. Plus a bottomless glass of champagne!

Only \$9.95

Brunch Drink Specials
Margaritas only \$1.00 • Bloody Marys only \$1.50
Brunch served 9 am to 3 pm

Banquets & Catering

Take the hassle out of your next party—let us do the work for you! Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.

Featuring the best entertainment and the friendliest staff in the South Bay!
4775 Bonita Rd., Bonita (at the golf course in the heart of Bonita)
267-7700

MONK'S

10475 San Diego Mission Road • 563-0060 • 1 block east of the stadium



DEVOCEAN

Tonight, Thursday, Oct. 2-
Saturday, Oct. 4
Thursday, Oct. 9-
Saturday, Oct. 11

WANDERERS

For the best in
nostalgic rock 'n' roll
Every Monday & Tuesday



BASEMENT BLUES BAND

Sunday, October 5

FORWARD MOTION

Starts Wednesday, October 15

Every Monday & Tuesday is
DOLLAR NIGHT
8 pm 'til closing

SHRIMP COCKTAILS \$1.25
Thursdays, Fridays & Saturdays

SUNDAY BRUNCH
10 am-2 pm

Please contact us for private parties,
banquets or receptions.

The Horseshoe Lounge



Monday Night Football

Well/Beer Specials • Hot Dogs
SH BOOM

Now playing Nostalgic Rock
Thursday through Sunday, 9:00 pm-1:45 am
Pool tables, dart game and more
Sunday Night—Country Night/with female vocalist.
7663 Broadway, Lemon Grove
6:00 am-2:00 am 469-6344



The Trojan Horse

8779 McVey (College & National) 482-0270

Thurs-Sat., October 24

CODA

Sun., October 5 & Wed., October 8

STRANGER

Thurs-Sat., October 9-11

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TUESDAY NIGHT

Every Thursday & Friday

MUSIC AS YOU LIKE IT

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Point Loma
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Del Mar
455-0920

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Live Music
and Dancing



the OLD pacific beach CAFE

4287 Mission Boulevard
Pacific Beach
270-7522

PROCRASTINATORS

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

BATTLE of the SAXES

Special guest
THE HEROES

• Battle of Saxs •



ELLA RUTH PIGGEE

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

THE HEROES

Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll

HOLLIS GENTRY'S NEON

San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.



ELLA RUTH PIGGEE

Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz



PRIVATE DOMAIN

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



KING BISCUIT BLUES

Wed.—Mexican Lobster Night \$7.99 • Margaritas \$1.50

HALCYON

4258 W. Point Loma Blvd. • 225-9559 • No cover Sun-Wed

TONIGHT - NO COVER THURSDAY

LIVE
ROCK
&
ROLL



\$1.00 WELL DRINKS ALL NIGHT!

FRIDAY & SATURDAY



PRANX

Early rockin' special
No cover & all drinks only \$1.75
7:00-9:00 pm

V.I.P. NITES SUNDAY & MONDAY

No cover • \$1.00 drinks

BEAT CLUB

Live rock & roll

FRIDAY HAPPY HOUR JAZZ

SECRETS

6:00-8:00 pm



Free Lite Dinner Buffet
Drink specials from 5:00 pm

THE STANDARD!

Coming soon

TOUCHY SUBJECTS

Halcyon offers you
NO COVER CHARGE
Sunday & Thursday!

MONDAY NIGHT FOOTBALL

Wide-screen T.V. • 1-pound crab \$3.50

Other specials:
Seafood tostada • Homemade chips with salsa guacamole
Harborside Seafood Sampler:
3 oysters or clams on the half shell \$1.00
Available in Sunset Lounge only Monday 6:00-9:00

Tuesday, October 7

ZZAJ

Wednesday-Saturday

THE ELEMENTS



The all new, redecorated

Harborside

Acoustically rated as one of the finest showroom lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

and country rock. Thursday through Sunday and hosting a jam session beginning at 6 p.m. Sunday, country and western dance lessons are offered on Thursday also.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Linda Sherwood and Surette, country. Friday and Saturday.

The Ox Bow Inn, 9516 Campo Road, Spring Valley 469-9616: Dan and Terry, contemporary. Tuesday through Thursday. Also, the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Jono

Facts, rock, Thursday through Saturday. Friends, rock, Sunday and Monday. Indoor fireworks, rock, Tuesday and Wednesday. De James Dorens, trumpet, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelican Pub, 7828 Broadway, Lemon Grove, 464-9284: Live music nightly, call club for information.

Plein Plus, 764 Jamacha Road, El Cajon, 444-3300: Live music, Friday and Saturday, call club for information.

Rodas Room, 8300 Broadway, Lemon Grove, 469-5137: The

OzarkHillbillies, country, Friday and Saturday.

Showtime Dinner Theatre, 2578 El Cajon Boulevard, 466-9997: Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

Via Winkle's, 10955 Mission Gorge Road, Santee, 449-0959: Crossfire, country rock, Friday and Saturday.

Vicoutlet Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-6700: The Paul Montesano Tropical Jazz Duo, contemporary, Brazilian, and world beat music, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 8-12 p.m., Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 448-9247: Jam session, Thursday, musicians welcome; Conspiracy, rock, Friday and Saturday.

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita, 267-7706: The Blonde Blues Band, blues and rhythm and blues, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: White Horse, country, Tuesday

through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Reflectors, rock, Thursday through Saturday; Everstar, rock, Automatics, rock, and the Reflectors, rock, Sunday; Everstar, rock, Monday; Flywell, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Live music, nightly, call club for information; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Joey's, 415 Broadway, Chula Vista, 429-4828: Louie and Leone Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

SEA SHORES INN

Our prices are always Happy Hour prices All well drinks & beer \$1.00 Complimentary snacks Hours 6:00 am-2:00 am 2914 Canon St. Point Loma

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7331: Four Star Country, country, Friday and Saturday.

The Lantern, 1232 Third Avenue, Chula Vista, 427-4300: Live rock, Friday and Saturday, call club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Los Lupes, Mexican cowboy music (morteles), Thursday; Colour, Latino music, Friday and Saturday; Monsoon, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Gold'n West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

Old Bonita State Restaurant, 4014 Bonita Road, Bonita, 479-3537: The Agents, rock, Thursday through Saturday; Scarlet, rock, Wednesday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-1626: The Marfil, Latin music, Friday through Sunday.

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

Rock & Roll

The Accessories: Spirit

The Agents: Old Bonita State Restaurant Automatics: Dance Machine, Many Many's

Rackstreet: The Withouts: Raddinger: Bachman

The Beat Club: Paradise Bay, Holcom

The Blair Boys: Henry's, the Mission Mission

Pop Street: McKick's Pub The Bus Boys: Belly Up Tavern

The Cat-Lanes: Rury's Restaurant Cinema (formerly Freewill): Vida

Clock Inn Circles: Bullfrogs (formerly Club Chale)

The Chair: Buffalo Hotel Code: Trojan Horse

Colored Rains: Texas Totehouse, Spirit

Conspirators: Win Cody's Saloon Dick Dale and the Del Tones:

Belly Up Tavern Descendants: Jackie Robinson's

YMCA (see concert listings) D.L.: Jackie Robinson's YMCA (see concert listings)

The Drive-In: Spirit Drop Controls: Spirit

The Ducktail Revue: Sheraton Harbor Island, Islands Lounge

Easter Island: Spirit Eleven Sons: Saigon Palace

The Ergo: Forcible Lounge, Whiskey Flats

Everstar: Dance Machine The Everly Brothers:

Humphrey's

Fairfield Fats: Spirit Faltie: Spirit

The Family Pet: Spirit Flashbacks: Mary's by the Pier

Flywell: Backham The Forbidden Pigs: Texas

Four Eyes: Joe Murphy's, Paradise Bay

Friends: Many Many's, Leher's Greenhouse

Friends: Park Place The Fuchs: Spirit

Rick Gassay and His Super Barracudas: Tube

Marfil University Avenue The Grims: Jackie Robinson's

YMCA (see concert listings) The Heaters: Carlin

Murphy's La Jolla and Marina

Village The Heron: Old Del Mar Cafe

Magnolia Malcom's The Hi-Seams: Winters

Restaurant and Nightclub The Hitters: Texas Totehouse

Indoor Fireworks: Park Place, Many Many's

Igor Packer: Park Place, Leher's Greenhouse

The Jacks: Mandolin Wind The Jaguars: Spirit

The Jets, featuring Kenny Morrill: Celebrity Room

Kamachi: Carriage House L.A.: Jolly Roger/Super Village

Laser Eyes: Bullfrogs (formerly Club Chale)

Largons: Jackie Robinson's YMCA (see concert listings)

TIJUANA NIGHTLIFE
NEVER A COVER CHARGE

Reggie & Cosmo's
DISCOS

THE TICKETS

SIXES, SEVENS, REGGIO, BAMBI, LES GILES

AFTER DARK
NIGHTCLUB

Voted the best young adult nightclub in all of San Diego 2 years in a row!

Wednesday—All ladies get in free

San Diego's biggest Wednesday "Happening", and we've expanded it to include our "Special Edition Ladies' Night!" every Thursday—by popular demand!

Every Friday & Saturday

go wild with California's top-rated D.J., Ty Alexander

Plus, receive a special coupon to get in Sunday for only \$1.00.

It's a "Happening" so get here early!

After Dark can come to your party with our mobile unit. For more information call 741-4055 and leave your name and number.

Come see why we were voted #1!!!

Corner Midway & E. Valley Parkway Escondido (3 miles east of I-5)

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Our prices are always Happy Hour prices All well drinks & beer \$1.00 Complimentary snacks Hours 6:00 am-2:00 am 2914 Canon St. Point Loma

HUMPHREY'S

Prime Time
Piano & Food Bar

It happens every weekday from 4:30-6:30pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

PRIME TIME MENU

TUE. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BAR
THU. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00
Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50

Prime Time at Humphrey's... a great way to end the afternoon... or begin an evening.

HUMPHREY'S

DOCK MASTERS
In the Shelter Island Marina Inn
223-2572

THE FUN IS BACK!

DANCE! DANCE! DANCE!

to the hits of the '60s and '70s
Tuesday-Saturday, 9:00 pm-1:30 am
Sunday, 8:00 pm-12:30 am

THE RICKY WELLS SHOW

plus...
MONDAY NIGHT FOOTBALL HQ
Wide screen viewing
• 75¢ draft beer • 99¢ hot dogs
• \$1 well drinks • Free chips & salsa

MANNIKIN

WORTH THE TRIP

SCHEDULE OF EVENTS

Thursdays Are Tantalizing

7:00 dollar specials all night long and the latest Progressive Dance Music, plus \$2.50 cover.

Mondays Are Hot

\$1.50 Wells & \$1.75 Imports all night. \$2.00 cover. DJ Derrville (from Studio 54) spins the best Progressive Wave in So. Calif. Check out for yourself and see that Mondays are hotter than ever.

Wednesdays Vinyl Whiplash

\$1.50 Wells all night and \$2.00 cover plus specialist Trash, Underground, Bizarre, Old ground Videos.

Open 7 nights a week • 8:30 pm to 2:00 am • Cover begins at 8:30 pm

Address:
945 Garnet Avenue
Pacific Beach
Phone: 278-4653

FOOTBALL HEADQUARTERS

MURPHY'S 75

Live entertainment • The Heaters • Thurs., Fri. & Sat.
Sat. • NCAA Regional Coverage
Sun. • NFL Regional Coverage
Mon. • S.D. Chargers vs. Seattle Seahawks at 6:00 pm
Sun. & Mon. • NFL \$1.00 draft beer, free hot dogs and outstanding drink specials during the game
Tues. • Fashion Fantasy • Wed. • Hypnotic Show
Happy Hour Mon.-Fri. 4-7 pm
Free food, reduced drink prices and great fun.

CARLOS MURPHY'S
University Towne Centre
La Jolla
457-4170

David Lee: *Crazy's Pub*
 The Mar Dela: *Belly Up Tavern*
Bella Vista
 Steve Marshall and Humble Pie: *Spirit*
 The Marshall Tucker Band: *Bachman's*
 Messenger: *Red Coach Inn*
 The Outriders: *Ricky's Pub*
 Perfect Stranger: *Hallmark*
 Prana: *Joe Murphy's, Halcyon*
 Prime Suspects: *Vista*
 Entertainment Center
 Private Domain: *Old Pacific*
 Beach Café
 Private Session: *Tio Leo's Misa*
 Misa
 The Procrastinators: *Navy's Inn*
Old Las Vegas Café
 The Mike Kelly Band: *Belly Up Tavern*
 The Reflectors: *Dance Machine*
 The Road Runners: *Patrick's II*
 Rocknola: *Bunbury's*
 Scarlett Lohr's Greenhouse: *Old Pacific*
 Sea: *Navy's Inn*
 Serious Guise: *Tio Leo's Misa*
 Misa
 Seven Seconds: *Jackie Madonna's*
 YMCA (see concert listings)
 Six-String: *Hallmark*
 The Sideswinder: *Texas Bohouse*
 The Siers Brothers: *Sharon*
 Harbor Island East

Snakebyte: *Spirit*
 Social Spit: *Spirit, Jackie*
 Robinson's YMCA (see concert listings)
 The Spud Brothers: *Hotel del Coronado*
 The Standard: *Halcyon*
 Stereotype: *Red Coach Inn*
 The Striders: *Prana*
 The Surface: *Spirit*
 Memphis Tompkins: *Ralph and Eddie's*
 Ten Yards: *Kelly's Pub*
 Three Speed: *McP's*
 Touchy Subjects: *Spirit*
 Toys: *Hallmark*
 Tractor: *Top Spin*
 The Treasures: *Carlin's*
 Murphy/McMara Village
 Tyburn Jig: *Spirit*
 The Wanderers: *Sharon Harbor*
 Island East, Monk's
 Warning: *Whiskey Flats*
 The West Coast Bands: *Tuba*
 Nam'd/University Avenue
 The Wizard: *Spirit*

Contemporary/ Top 40

Judy Ames: *Henry's*

Dean Atkinson: *Mexican Village*
 The Baja Strings: *Nite Owl East*
 Rusty Beecher: *Mexican Village*
 Dusty Best: *Tio Leo's Misa*
 George Antonio's Hacienda
 Blind Date: *Headrunner Inn*
 Bugatti: *Lorenco's*
 Brent Bowers: *Kelly's Pub*
 Braug: *Nite Owl East*
 The B Street Band: *Mission*
 Boulder
 Jerry Burchard: *Doc's Landing*
 Chain Reaction: *Ball and Beer*
 Powder and Cakes: *Nine M*
 City Lights: *Patrick's II*
 Chris Clayton: *Monterey Bay*
 Cunnors
 Norman Clifford and Frankie
 Ferlin: *Victor's*
 Calours: *Navy's*
 Dan Connor: *Silver Fox Lounge*
 Son Luis Ray: *Downs Golf*
 Course and Country Club
 Willowhouse
 Ray and Laine: *Correa's*
 The Willowhouse
 Donna Cote: *Tom Ham's*
 Lighthouse
 Carol Crawford: *Doc's Landing*
 David Daniels and Flashback
 Rancho Bernardo Inn
 Jessie Davis: *Doc's Masters*
 Devotees: *Monk's*
 Mike Dexter: *Tio Leo's Misa*
 Abby Restaurant
 Dennis Warren: *Smuggler's Inn*

Dusty and Melissa: *Tom Ham's*
 Lighthouse
 East Coast: *Cafe La Mesa*
 Gina Eckstein and Jina: *Bella*
 Via Restaurant
 The Elements: *Anthony's*
 Harborside
 Ed Ellis and Tapestry: *Sandtrap*
 Lounge
 First Effort: *Tio Leo's Misa*
 Gorge
 Delores Fisher: *Drinking Maggie's*
 Greg Glover: *Passage's*
 Restaurant
 Fundi and Company:
 Hemmings
 Floyd Gaines: *Salmon House*
 Wayne Gire: *Doc's Cocktails*
 Eddie Galt: *Escape Lounge*
 Broadbecks Restaurant
 David Hart: *Top of the Park*
 Sandee Hirsch and Fortune:
 Ruben B. Lee's
 Bob Houde: *Smuggler's Inn*
 Inlines Models: *Crystal's II*
 Emporium
 Jean Thack: *Ricky Polican*
 Joey and the Stringers: *Carlton*
 Oaks Country Club
 The Kitty Kiffer Duo: *Rose*
 O'Grady's
 Hunter/Rancho Bernardo
 Sharon: *Gourmet Lounge/Thorn*
 and Country Hotel
 Sheri and the City Street Band:
 Aztec Bowl
 Tony Sorrel and Company:
 Henry's
 Southwind: *Hypat Islandia*
 The Sunday Edition: *Sunset*
 Lounge, Mexican Inn
 Don Tension: *Harbor Lights*
 Hotel Escondido

Midnight Delight: *Borelli's*
 Back Room
 Mingo Street: *Tio Leo's Misa*
 Jim Moore: *Broadbecks*
 Restaurant
 Paul Montano's Tropical Jazz
 Duo: *Vicentini Hotel*
 Paul Montano's Tropical Jazz
 Expansion: *Fort City Plaza*
 Camp
 Charlie Morse: *Hammings*
 Passage: *Don's*
 Brian Whitaker: *Kelly's Pub*
 Lee Whittington: *Cream Room*
 Peter Wickham: *Kipling's*

Bert Torres: *Shardust Hotel*
 Triple Play: *Hilton Hotel*
 Twice As Nice:
 Halmey's/Escondido
 Together: *Judson's*
 The Variations: *Hotel del Coronado*
 David Watson and the
 Cathedral: *San Diego Harbor*
 Extension
 Brian Whitaker: *Kelly's Pub*
 Lee Whittington: *Cream Room*
 Peter Wickham: *Kipling's*

Cocktail Lounge
 Rickie Carry and Sundown:
 Alpine Stage Depot
 Grand Central Station: *Hutch's*
 Gold's West: *Oasis Bar*
 Haywire: *Wingler's Room*
 Jim and Joe: *Abilene Country*
 Saloon
 Jack Johnson: *Centurion's*
 Choice Restaurant
 John Kendrick and Company:
 Whiskey Creek
 Red Lane: *Paul's*
 Lone Star Country: *Country Side*
 Restaurant and Lounge
 Midnight Fire: *Oasis Club*
 Ron Merlan: *Red Bird Tavern*
 Wooden Nickel: *Lakeside Hotel*
 North Forty: *Oakvale Lodge*
 The Ozark Hillbillies: *Rodeo*
 Room
 The Savory Brothers: *Pomerado*
 Ranch House
 Alton and the On Bow Country:
 Lads: *On Bow Inn*
 Aspen: *Lakeside Hotel*
 Jerry Bass and a Truck of
 Country: *Whiskey Creek*
 Brandy: *Abilene Country Saloon*
 Buckshot: *Country Side*
 Restaurant and Lounge
 Dan Connor: *Son Luis Ray*
 Downs Golf Course: *Country*
 Club, *Sherry Fox Lounge*
 Willowhouse
 Country Caramores: *Circle D*
 Corral
 Coyote: *Bronco Billy's*
 Crossover: *Village Fort Restaurant*
 Ethos, J.R., and the Country
 Gold: *Don's East*
 Four Star Country: *Landmark*

Jim and Theresa Hinton:
 Hemmings
 Queen Ida: *Belly Up Tavern*
 Los Lope: *Marshall*
 Louise and Louie Change: *Joey's*
 Louisiana Cajun Trio: *Old Time*
 Café
 Barbara Lysman McCarty:
 Island's Own
 John and Julie Moore: *That*
 Place
 Moalson: *Marshall*
 New Expression: *Old Time Café*
 Cahir O'Doherty: *Harmony Stone*
 Pub
 W.B. Reid: *Old Time Café*
 Rick Saxton: *Espresso Gallery*

Sideswinder: *Texas Bohouse*
 Kat's Karavan: *Bella Via*
 Restaurant
 King Blazin' Blues: *Mandolin*
 Wind: *Old Pacific Beach Café*
 Ella Ruth Piggie: *Old Pacific*
 Beach and Del Mar Café, *Lehr's*
 Greenhouse
 Soul Patrol: *Belly Up Tavern*
 Talk Back: *Belly Up Tavern*

Jazz

Sharon Andrews: *PL's*
 Warehouse Restaurant
 Joe Asanelli: *Jazz Nine Records*
 Lori Bell: *Our Place at Niki's*
 Café Angélique
 Fro Brigham's Preservation
 Band: *Pat Kelly's, Oasis Club*
 Patrick's II
 Bruce Cameron Ensemble:
 Lehr's Greenhouse
 The Bob Campbell Trio: *Elmer's*
 Wildlife Center: *Our Place at*
 Miki's
 Julie Christensen and Henry
 Bellard: *Bella Via Restaurant*
 Comm: *Bookworks/Panorama*
 Caféhouse
 Jimmy Cousins: *PL's Warehouse*
 Restaurant
 The Becky Curtis Band:
 Mandolin Wind
 Ed Ellis and Tapestry: *Sandtrap*
 Lounge
 Forecast: *Joey Roger/Oceanide*
 Rick Gashy and His Super
 Barracudas: *Tuba*
 Mary's University Avenue
 Fred Heath and the

Blues/R&B Reggae

The Basement Blues Band:
 Monk's
 The Blonnie Bruce Band: *Joey*
 Murphy's *Bonita Casa*
 Restaurant
 Tom "Cat" Courtney: *Texas*
 Taboo
 The Becky Curtis Band:
 Mandolin Wind
 Ed Ellis and Tapestry: *Sandtrap*
 Lounge
 Forecast: *Joey Roger/Oceanide*
 Rick Gashy and His Super
 Barracudas: *Tuba*
 Mary's University Avenue
 Fred Heath and the

Folk/Ethnic

Nicolette Birkett: *Old Time Café*
 Emma Carroll: *Rose O'Grady's*
 Della Charlton: *Drinking Maggie's*
 Colours: *Marshall*
 Tom Cummins: *Harmony Stone*
 Too

Country/ Country Rock

Alaska: *Circle D Corral, Barn X*
 Ranch House
 Alton and the On Bow Country:
 Lads: *On Bow Inn*
 Aspen: *Lakeside Hotel*
 Jerry Bass and a Truck of
 Country: *Whiskey Creek*
 Brandy: *Abilene Country Saloon*
 Buckshot: *Country Side*
 Restaurant and Lounge
 Dan Connor: *Son Luis Ray*
 Downs Golf Course: *Country*
 Club, *Sherry Fox Lounge*
 Willowhouse
 Country Caramores: *Circle D*
 Corral
 Coyote: *Bronco Billy's*
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 Ethos, J.R., and the Country
 Gold: *Don's East*
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SHAKESPEARE and the debut of **FAITH** plus
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 FRIDAY, OCTOBER 3
THE ACCESSORIES
 JOSE SMITH and THE TROY DANTS
 SATURDAY, OCTOBER 4
DROP CONTROL
 EASTERN ISLAND and THE
 TYBURN JIG featuring the Pransy opens at open stage
 SUNDAY, OCTOBER 5
 Steve and the people of San Diego dominated another show. Here it is
STEVE MARRION
 at the controls in a history
 concept. One of the greatest
 English bands of the '60s and
 '70s that spawned Peter Frampton
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 THE FINAL BUREAU APPEARANCE OF
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 Advance tickets at TheatreMaster
 THURSDAY, OCTOBER 2
THE SURFACE playing 2 sets plus **THE JAGUERS** and
DRIVE-INS
 WEDNESDAY, OCTOBER 1
SOCIAL SPIRIT with **THE FUEL** and
FAMILY PET plus **LIQUID RHYTHM**
 THURSDAY, OCTOBER 2
BLACK PANTY GROUP Oct. 2nd. TEAZER, ARRANGING, and the debut of
 BLACK PANTY GROUP Oct. 2nd. TEAZER, ARRANGING, and the debut of
 THE BRIDGE Oct. 2nd. TEAZER, ARRANGING, and the debut of
 ANGELS, TEN YARDS, and TEN SOLDIERS at 8pm
 THURSDAY, OCTOBER 2
 ROYALTY MUSIC REPORT Sept. 28th. All the calls were here. Sadly
 Hennessey looking. I'm big, call arrangements. After the 1st, I thought he never
 and loved to Jam and have the best of the 70s, all through out. And the
 U'Long, bringing his disaster piece theme, gave the room a wonderful chill
 - preparation if necessary. The only one missing was the band who
 couldn't make it. I think L.A.'s workingman him up. I wondered why. Then
 they took back the show and knew why. Still strong, still sexy and vibrant.
 I could hear her all the way home. Many things were said and go-on-go-on
 to a big one. There was a final message that was it. They were the music
 and in the end and showed. Garofalo would have. Music industry
 Remembrance is a new service for those who want names, addresses, phone
 numbers, and info, on record companies, radio, music, music, publications and
 other aspects of the industry. The list includes over 300 record companies,
 200 record distributors, 400 radio stations, and 2000 music magazines,
 newspapers and reviews for a FREE good daily info package, contact N.L.E.
 Box 284, San Antonio, CA 78201 (409) 437-0268. There's a new radio
 show called the *Comedy Connection* and it's for all those who think they
 are comedians and there's a new radio show called the *Comedy Connection*
 tapes from local comedians. Send to Highest Hit Productions, P.O. Box 2272,
 Beverly Hills, CA 90212 (213) 850-7148 or (310) 854-1142 and ask it is, one
 thing. Speaking of it, you're bored and want to spend \$2, dial 976-1400, for
 an article of Angeles-only jobs, camp and cheerleaders to get a date with who
 busy Barbie doll of Hollywood. That's All, Thanks All!

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George Reno: Avant's Restaurant
Don Satterfield: Our Place at
 Miramar's
Secrets: Halcyon
Southwind: Hyatt Islandia
The Sugar Trio: Poppy's
Coral Thuet and the Hill Cantos
 Trio with Hank Dobbs and
 Billy Mintz: Holiday
 Inn/Embroidery
Coral Thuet and the Randy
 Parlier Trio with Bob
 Magnusson and Jim Plank:
 Holiday Inn/Embroidery

Tobacco Road: Belly Up Tavern
Topaz: Mille Fleurs
John Van Dyke and Nathan
Frye: Escape Lounge, Top of
 the Park
The Jaime Valley Trio: Our Place
 at Miramar's
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Fred Benedetti: classical guitar
 performing German, Spanish,
 English, and Italian
 Renaissance music, Words and
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Bird and MacDonald: Knotted
 comedy and music, Rhythmic
John Austin Butts: classical
 and contemporary piano.

Sandowner's Lounge/Sheraton
 Harbor Island East
Tony Carmen: nostalgic music:
 the Flying Bridge
Chopped Lips: progressive folk
 rock, Drury Magpie's
Colours: Latino and Top 40 music,
 Marisol
Dan Connors: contemporary
 country, and oldies, Silver Fox
 Lounge, San Luis Rey Downs
 Golf Course Country Club, the
 Wellhouse
Ray and Laine Correa: with Ed
 Nissen: swing, pop, nostalgia,
 and contemporary dance
 music, the Wellhouse
Bob Corwin: pop classics on the
 piano, Top of the Cove
The Rod Craditt Band: oldies.

Rancho Bernardo Inn
The Crescendos: big band dance
 music, San Luis Rey Downs
Ed Ellis: and Tapestry jazz,
 nostalgic blues, and
 contemporary, Sandtrap
 Lounge
E-Z Does It: Fifties and Sixties
 rock and country rock, Ole
 Wagon Wheel
Delores Fisher: ragtime, boogie-
 woogie, light classical, Top 40,
 and nostalgic music on the
 piano, Drury Magpie's
The Flamenco Four: flamenco
 music, Hagi Baba
Patti Glenn: piano bar, Dookies
Paul Gregg: piano bar, Dookies
Joe Hawks: Riny Crosby

improvisator, Coronado
Playhouse
Elleen Hays: hosting a talent show
 and host night and performing
 everything from country to folk
 and contemporary, Jim's
Hickory Wood Baroque
Craig Jones: sing-along favorites,
 ballads, jazz, and a bit of
 country, Roundabout
House
Peggy Kellner: pianist, Westgate
 Hotel
David C. Kendall: original and
 contemporary music, Drury
 Magpie's
Mike Lampy: show tunes, requests,
 and elegant dinner music,
 Gabriel's Grille and the Abbey

Restaurant
Kathy Lloyd: contemporary harp,
 Pavilion Lounge
The Dick Lopez Trio: swing,
 contemporary, and vocals,
 Sheraton Hotel
Sylvia Lorraine: pianist, Westgate
 Hotel
Bob MacLeod: piano and vocal
 variety, Bahia Hotel, La
 Valencia Hotel
Jerry Melnick: standards, movie
 themes, originals,
 contemporary, and jazz music
 on the piano, Steamer's
Paul Montano's Tropical Jazz
Dave: contemporary, Brazilian,
 and world beat music, Viscount
 Hotel
Paul Montano's Tropical Jazz

Expansion: contemporary,
 Brazilian, and world beat
 music, Fat City/China Camp
Melissa Morgan: harp music, Old
 Time Cafe
Mosales: salsa and cumbia music,
 Marisol
Mike Murphy: comedy and
 music, La Hacienda Cantina
Joel Nash: piano show tunes,
 Mille Fleurs
Oh! Ridge: comedy and music,
 Vacation Village Hotel
Kristina Olsen: singer-songwriter,
 Old Time Cafe
James Perle: piano variety, Ray
 Club Hotel
Dale Pearson: piano variety,
 Juleston's
Eddie Preston: vintage pop,

contemporary, and jazz.
Smiley's Baseball Inn
Raggle Taggle: folk, Renaissance,
 and jazz music, Drury
 Magpie's
George Reno: pop jazz, blues,
 and boogie, Auntie's
Peter Roberscht: pianist, U.S.
 Grant Hotel
Tommy Reckers: comedy and
 music, Carlos
Murphy's Grassroots Center
Carl Ross and the Whatevers
Road: variety from country to
 rock, Lakeland Resort
Herman Salerna and the
Salerna Singers: Italian pop
 songs and opera highlights, Via
 Veneto Restaurant
Mark and Sarah Schlebecker:

classical guitar, Coffee by the
 Sea, Caravaggio's Restaurant
Paco Sevilla and Rodrigo:
 concert flamenco guitar in solo
 and duets, Drury Magpie's
Sharon: singing with piano
 accompaniment, Gourmet
 Lounge
Jose Sistrara: "love sharing," Spirit
Richard Slayter: classical guitar,
 Book and Candle
The Spod Brothers: swing,
 Mambo, oldies, and modern
 standards, Hotel del Coronado
The Al Thomas Orchestra: big
 band swing, Top of the Park
Jay Traylor: classical guitar,
 Caravaggio's
Jo Treason: piano variety,
 Hinkquary

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OCTOBER 2, 1995 • 11

Stavisky — Alan Resnais's return film actually after a six-year absence counts as a disappointment only in the sense that it's not as good as his first two, *Leviathan* and *Le Vent du Nord*. In *Stavisky* it's gotten, whatever the merits of the story, a little more of the same old same old. The story is about a French financial empire — the stylone is a Frenchman who, in the early 1900s, might be called a "caper" picture, examines the subject not for the intrigue in it, but for the mood of the time, the sense of the decay of living on their bluff. It's a shimmering, deceiving image of a man who has made his money in the stock market, and who is now being investigated by the police. (Rols Procel, understudy by

...theater. When I think of the character reflects as if everyone were of Belmont, Arny Boyer (1924-1974, 7:30 p.m.)

...ase — A concert more, and as a one as ever audience. The package, only the movie (than Derris) is look at from most and the concert and the concert (Byrne) is probably more than most. It is long run, neither the concert nor the both those efforts put in enough or to take center-stage. And I can long run indeed, the music stuck in of dental clinic, recognizable cries say that

...ing Heads' infant

Security



Tom Skerritt
great hair
instructor
age-old
camaraderie
dogfight
pretty cool
participate
Tom Cruise
1986
"Carnage"
Cinemas
from 1933
from 1933
Oceanside
from 1933
Marcos Co.
Santee Valley
Bay Drivers
from 1933
Horton Pl.
Centre, fr

Young Ge
Kirk Douglas
robbers; r
by Jeff Ka
College
Cinemas
Plaza Bon

has a great manner and as one of the
the storyline respects the
of men
and the climactic
ough not terribly lucid, is
it is – or anyone the
is not a pretty excited
Kelly McGillis, Val Kilmer
Cinemas 6: Center 3
19103, Grossmont Mall,
La Mesa Cinemas.
Valley Drive in
Palo Bonta,
Incho Bernardo 6; San
Valley Drive in
and from 19103; South
Sports Arena 6.
udio 3 Cinemas; UA
University Towne
903, Wiegand Plaza 6)

—Burt Lancaster and
as a couple of old trans-
out of prison; directed

San Valley: Flower Hill
Jolla Village; Parkway;
Palo Bonta;
Cinemas;



Servicely



Tough Guys — *Burt Lancaster* and *Kirk Douglas* as a couple of cops who robbers, fresh out of prison; dir. by *John Huston*

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ext GIN

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
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A black and white portrait of a woman's face, looking slightly to the side. The image is partially cut off on the right side.

would perhaps
1984.
* (Guild, 1914 n
3 Men and a C
Serreau's com
French bachel

FREE RE
THREE MONTH
IGHT WATCHER

we are told in a
amble, is the
ite Fighter
where the top on-
vators keep alive
mal combat. In
tor Tony Scott

MTV genera
someone will
be the bigger
ass and yet
most irresisti-
esteemed in
course if me

REGISTRATION

AFTER I START

QUICK START

can identify with—
proves that you can
crew-off and waste
be the best pilot,
etc. object, most
etc., etc. And of
there will be plenty

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Over Rune Black — A single boy comes to the attention of Alessandro Rabello during the war. Directed by Rabello.

THREE MONTHS AFTER I STARTED

THREE MONTHS AFTER I STARTED
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MY HUSBAND STARTED LIVING
WITH ANOTHER WOMAN.



*"I've seen
him and
that's
that."*

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Yes, my husband is living with another woman. But how can a woman get angry with a man with such good taste?

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When one day, I was walking by the hall mirror I had been avoiding for years and I caught her out of the corner of my eye.

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OCTOBER 2, 1996 33

755-5292. A North County favorite, there's in **GREYSTONE INN** 2236 Carmel Valley Road, Del

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Elegant
Chinese Cuisine
for any dinner

on with this coupon only.
Expires 10/16/86
Suggested by
on later —TV Channel 8
Expires from \$5.50



FLOWER

CHINESE RESTAURANT
d. (Next to Vagabond Motel)
ing available • 287-1337

4:30 pm-9:30 pm
4:30 pm-10:00 pm

**Complimentary
liter of beer or
liter of wine**
with your choice of any
combination dinner
s for \$12.95
steak, beans and soup or salad
to go. No coupon necessary.
Valid through October 16, 1986.

EL AZTECA
Mexican Restaurant
P.B. 581-0080
Fri. 11 am-11 pm
Sun. 9 am-11 pm
served till 1 pm



Safe
California
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**DEL RIO
BAR &
GRILL**

A unique design in the true spirit of a bar & grill

in a casual atmosphere with

- Variety of wines • Cocktails
- Music • Attitude • Service

Fish, meats, duck & chicken prepared from our:

- Roiler • Saute • Chinese woks

**ENJOY OUR
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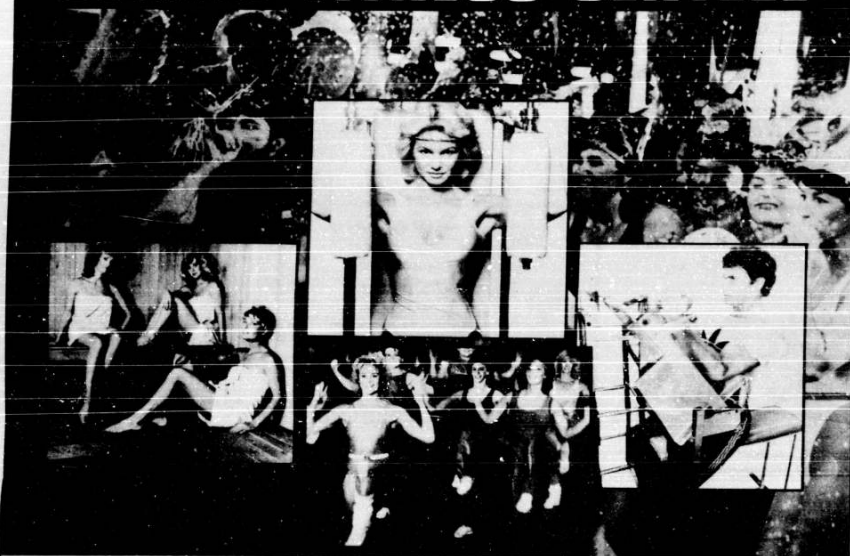
Starting this Saturday, Oct. 4
from 10:30 am to 2:30 pm

- one cocktails • Yankee Toast
- fried mixed grill • Egg dishes

Located in Mission Valley
on south side of Interstate 5
off Mission Center Road exit.
692-0094

NOW ☆ CELEBRATING ☆ OUR

22nd and 23rd FAMILY FITNESS CENTER



FINAL WEEK

\$25 OFF ALL MEMBERSHIPS

All Family Fitness Centers

are now celebrating the Grand Opening of our Yorba Linda and Laguna Hills/Mission Viejo centers by offering \$25 off all memberships. Hurry and join now while the celebration is on and prices are low.

Don't compromise, exercise!

OFFER GOOD AT ALL LOCATIONS

• MISSION VALLEY
281-5453
5885 Rancho Mission Rd.
(East of Stadium)
• BALBOA AT HWY 805
438-4406
2213 El Camino Real
(Town & Country/Gamco Center)

• CARLSBAD/OCEANSIDE
438-4406
2213 El Camino Real
(Town & Country/Gamco Center)

• MIRAMAR
873-3500
5750 Miramar Road
(2 blocks west of HWY 15)

• EL CAJON
440-0280
800 Arroyo (West of Parkway)
Plaza, next to Federale

• CHULA VISTA
425-8600
835 Third Ave.
• LA MESA
597-1312
7450 University Ave.

• ESCONDIDO
489-0880
405 Felicita
(Felicita Plaza)

• UNIVERSITY TOWNE CENTRE
457-3930
4488 La Jolla Village Dr.
(Next to Robinson's)

• POINT LOMA AND
SPORTS ARENA AREA
224-2900
3545 Miramar Dr.
(Nordic Village)

• SANTEE
562-1888
9610 Mission Gorge Rd.
(2 blocks west of
Cuyamaca)

• LADY FITNESS (For ladies only)
A Division of FFC
Solana Beach 259-3515
975C Lomas Santa Fe
Lomas Santa Fe Plaza
(Behind Walker Scott)

• FITNESS & MUSCLE
CENTER, A Division of FFC
568-7478
7440 Roman Rd.
(4 blocks North of Balboa &
805 location)



* Must enroll on first visit and an incentive may be offered for enrolling on other memberships. No other discounts can be used in conjunction with this offer. Must be at least 18 years old. Limit one per customer. Facilities vary at each location.