

**READER**  
VOLUME 15, NO. 41 OCT. 16, 1986 SAN DIEGO'S WEEKLY

S I X T H  
A N N U A L  
**PHOTOGRAPHY**  
A W A R D S  
E X H I B I T I O N



**First Award \$500**  
Cuicatlan, Mexico 1981, Black & White  
Pablo Mason, North Park

The Museum of Photographic Arts, the Gallery Store, and the Reader would like to thank San Diego County photographers who submitted entries to this year's contest. A total of 810 images were received from 372 individuals. All entries were judged by James Alinder, executive director of the Friends of Photography, who selected thirty-two for exhibition. Six of these are color images, twenty-three are black and white, and three are mixed media. The eight prize-winning photographs are presented in this issue of the Reader. The complete exhibition may be seen at the Gallery Store, 724 Broadway, downtown San Diego, from Saturday, October 18, through Saturday, November 15. In December and January, the exhibition will travel to Southwestern and Palomar colleges. ■

Continued on page 20

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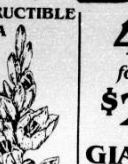
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## Don't Make Me Laugh

Dear X,  
I wasn't able to sleep last night because I was so moved by your story ("My Life of Crime," October 9). So I am writing from my apartment at six in the morning to tell you how I feel about your circumstances. Am I supposed to feel sorry for you? If I am, don't make me laugh. You have led a life of crime and have repeatedly been given "breaks" to recompense for your wrongdoings. Yet you have failed to see the light. You ask for trust from your fellow man. Trust isn't given, but earned. Until you learn respect for yourself and others, you will never see the trust you ask for. In my eyes, justice is truly being served for you. Your own kind wants you dead. You have instilled fear all through your life, and now it is your turn to be on the receiving end. I appreciate your honesty and courage to tell this story, and hopefully this will deter younger people from leading the life you have. The only hope I see for you is to truly ask for God's forgiveness. Name withheld by Request  
San Diego

## Somewhat Creative

Your reporter Paul Krueger has a somewhat creative ability to take a totally legitimate and fair action by a city agency and present it to your readers in such a manner that it appears deceitful and abusive. I am referring to his October 9 article on the San Diego Housing Commission's approval of a rehabilitation loan to one of our employees and her husband. Quite simply, he implied that the commission is not concerned about propriety and should be faulted because it does not restrict its employees from participating in a program available to any otherwise eligible citizen. Mr. Krueger cites the "appearance of a conflict of interest."

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80063, San Diego 52138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Quite the opposite attitude should be projected, in my opinion. The housing commission staff take great pride in the fact that they administer all of their programs in a fair and even-handed manner. This includes not denying a person or their spouse from participating in these programs simply because they were here, or as Mr. Krueger so aptly put it, because of an "appearance of conflict."

The federal government issues guidelines to be followed in granting these loans to agency employees. It even provides for exceptions to these guidelines on a case-by-case basis. Great care is taken to follow these guidelines to insure fair and equal treatment for all citizens.

In this case, it is not even close to debatable whether the loan violates federal conflict-of-interest guidelines, as the article stated. The loan recipient was clearly eligible for the loan, which, by the way, is not a loan of federal funds and was issued by Great American First Savings Bank, not the San Diego Housing Commission. The opinion is backed up by a written statement from the housing commission's legal counsel.

As I stressed when I talked to Paul Krueger about the commission's future plans with regard to this policy, we may change it to not allow employees to apply for a loan, "providing it does not violate the employee's constitutional right as a citizen to apply." It appears Mr. Krueger chose to leave that part of the statement out of the article.

## The Flowers Of Progress

Jonathan Saville writes in his generous review of *The Savoy Opera* ("The Scene Changes," October 2) that the Gilbert and Sullivan operetta *Utopia, Ltd.* was "feeble." George Bernard Shaw considered *Utopia, Ltd.* to be the best of the Gilbert and Sullivan collaborations. This was because Shaw was a playwright, not a lyricist. *Utopia, Ltd.*'s appeal is in its tremendous satire, not its music. This was not the fault of Sullivan. Given the crackling lyrics written by Gilbert, it is surprising that Sullivan could write anything as all, let alone get praise for some of it. It is only in the opening chorus, "... In Lazy languor — 'Motivations...' — 'Eagle High is Clouded...' — and in the famous 'Ah, do not laugh at my attempted CI' that Gilbert produced material with the metrical qualities necessary for operatic music. The targets of Gilbert's satire were the social and political institutions of England. He introduces into an island kingdom several "flowers of progress," representing various aspects of late nineteenth-century English culture. These improvements are immediately adopted. The results are unsatisfactory.

"Our pride and boast — the Army and Navy — Have both been reconstructed and remodelled. Upon so irresistible a Basis That all the neighboring nations have disarmed. And War's impossible! Your County Council Has passed such drastic Sanitary laws That all the doctors dwindle, starve and die. The laws, remodelled by Sir Bailey Burre. Have quite extinguished crime and litigation: The lawyers starve, and all the jails are left As model lodgings for the working-classes!"

It seems that among the "flowers of progress" something was omitted: "Government by Party!"

"Introduce that great and glorious element — at once the bulwark and foundation of England's greatness — and all will be well. No political measure will endure, because our Party will assembly undo all that the other Party has done; and while the genius is to be lost, and laws wormed to death, the legislative action of the country will be at a standstill. Then there will be sickness in plenty, endless lawsuits, crowded jails, interminable confusion in the Army and Navy, and, in short, general and unexampled prosperity!"

The opera still has not lost its sting. It proclaims, "Twere is obsolescent and hunger is abolished." Imagine turning an entire "crown and country" into a "Company, Ltd.," as per Mr. Reagan's drive to privatize our government. Terrorist observe: *Utopia, Ltd.* from being played by villains, uses dynamite to keep the king "Up to the mark." And in the second act finale:

"Great Britain is that monarchic sublime, To which some add that others do not."

Eric Kaufman  
San Diego

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# CITY LIGHTS

## TURN ON, TUNE IN, FREAK OUT

BY NEAL MATTHEWS

RAD TV is a half-hour television program combining video art and underground music videos broadcast weekly on the public-access channels of all six of San Diego County's cable television systems. The show's ambitious producer, thirty-three-year-old Keith Kurlander, says RAD TV has become part of a nationwide "satellite network" of similar alternative video programs in Anchorage, Alaska, Tampa, Florida; New York City; Tucson, Arizona; and Albuquerque, New Mexico. Kurlander trades videos and other taped clips of interviews and music groups with producers in those cities who put together shows called *Bohemia after Dark*, *Back Porch Videos*, *Josfarm*, *Bomb Shelter Videos*, and *Mystery Hour*. RAD TV's radical mixture of garage videos, music videos produced by record companies but deemed unworthy of broadcast on MTV, skits, and interviews (Kurlander is editing for broadcast a long interview with *Hustler* magazine publisher Larry Flynt) is definitely far outside the television mainstream. Two weeks ago, nineteen-year-old Robert Eliasson and



Keith Kurlander's RAD: underground and under attack

his girlfriend were flipping television channels on Times-Mirror Cable TV, and they stopped at Channel 2. There was RAD TV, and Eliasson couldn't believe his eyes. He and his girlfriend were so outraged by the videos that he called the cable company, which services the Escondido area, and complained about RAD TV's "sodistic, mind-corrupting" offerings. So the cable company pulled the show off the air.

Joan Clark, acting general manager of Times-Mirror Cable in Escondido, says RAD TV was pulled "temporarily," pending review of the show by general manager Bill Bennett, who is on vacation until October 20. Clark says the company's corporate office in Irvine will also be reviewing RAD TV to determine whether it meets the broadcast standards in the written franchise agreement the company has with the City of Escondido. "We felt the complaint was severe in nature, and we need to be responsive to

all our viewers," Clark explains. Severe would certainly describe Eliasson's reaction to the show, as well as the company's response. "It's a cult show, not like MTV or Monty Python, it's a perverted show, and anti-God," Eliasson says. So why didn't he just change the channel? "The more we watched, the more we couldn't believe it," he responds. "We were shocked. There was a video called *Dog Boy*, with a guy acting like a dog; it was very sick. There was a guy

beating himself on the head with two baseball bats. They were making cracks about a priest! I didn't like it, no siree. There was a song that went, 'There was a monster in my pants.' And it does a naughty little dance. And it goes in and out, in and out. I'm concerned about the public. Why should that kind of stuff be shown on TV? It's very sick, very mind corrupting. I don't think anybody should be watching that stuff."

Keith Kurlander, the producer of RAD TV, says that for the three years the show has been running locally, he has had to be careful to edit out scenes of frontal nudity and clips that might be considered obscene in order to meet each cable company's broadcast standards. He defends the videos as art and is surprised that Eliasson's complaint could get the show pulled off the air. In that Bill Bennett hasn't yet been rescinded. This is the first time he's heard complaints from any of the cable companies or viewers of the show. Kurlander says Times-Mirror Cable officials have told him that pulling it was necessary because the general manager was out of town and not available to make a decision on Eliasson's complaints and that the show will go back on the air in a couple of weeks. But acting general manager Joan Clark wouldn't say whether or not she

(continued on page 17)



Sandra Brokaw complains about beauty and the ballot

## LIGHT POLL HITS AUTO DEALER

BY PAUL KRUEGER

La Jollans take their buildings very seriously. Ask Daviynn Furlow, editor of the weekly *La Jolla Light*, she'll tell you about the "incredible response" from the more than 300 *Light* readers who mailed in ballots

rating seven new office and commercial spaces. Vicki Brown, leasing agent for the Merrill Lynch building on Fay Avenue near Prospect, guesses that she was "very thrilled" to learn that her office building won the *Light*'s reader preference poll. But for a real earful, talk to the staff of Symbolic Cars on La Jolla Boulevard. They'll tell you how their building, not Merrill Lynch's, was voted La Jolla's most attractive, only to have its title

rescinded before the *Light*'s results were published. August 14, "I picked up the paper and just started screaming," recalls Sandra Brokaw of her reaction to the *Light*'s front-page photo of the Merrill Lynch edifice. Brokaw is Symbolic Cars' advertising and promotions director, and just three days earlier, she had taken a phone call from a *Light* photographer who delivered the good news that Symbolic's

newly remodeled building on La Jolla Boulevard at Pearl Street had been chosen winner. The Symbolic crew, which spends its days selling \$61,000 Ferraris and \$160,000 Rolls-Royce Corniches to La Jolla's elite, felt the honor was a just reward for the misery of enduring an \$800,000, year-long remodeling project in which their headquarters were sawed, drilled, hammered, plastered, and tiled. More importantly, Brokaw swears she and her colleagues at Symbolic played the *Light*'s contest fair and square. "I know those contests can be fixed," she says. "You just get a bunch of people together and stuff the ballots. But we didn't do that." Not all competitors, the paper acknowledged, were quite so honorable. Fans of the building at 7032 Herschel Avenue staged an ambitious write-in effort by mailing sixty ballots ranking that building number one. (The ballots were thrown out because the voters didn't also rate the seven nominated buildings, as participants were instructed to do.)

Also delivered to the *Light*'s offices was a single envelope containing twenty-nine ballots rating the Merrill Lynch building number one. Those ballots were tossed, too, and the first tally compiled by Furlow and her staff ranked Symbolic Cars' tile, plaster, and wood facade the winner. But after the pictures were taken, Furlow and her staff decided to count the ballots again, this time eliminating about seventy ballots that failed to rank the

nominated buildings on a scale of one through seven. Merrill Lynch won on the recount. "If you only understood how much we agonized over this," laments editor Furlow. That plea doesn't soothe Symbolic's Brokaw, who still wonders if it wasn't just plain old business that caused the last-minute switch. Merrill Lynch, Brokaw notes, is a steady advertiser in the *Light*. Symbolic, with the exception of a small one-time ad, hasn't supported the *Light*. Instead it places full-page ads in the competing *La Jolla Magazine*, a slick, full-color publication mailed bimonthly to 18,000 La Jolla homes and hotels.

Brokaw says her refusal to spend the car dealership's advertising budget with the *Light* has upset publisher Phyllis Pfeiffer, who has expressed her dismay in letters to Brokaw. In a September 25 note, Pfeiffer told Brokaw how a Symbolic executive's alleged statement that the *Light* is fit "to line cat boxes" had prompted the *Light* to end its coverage of charity and promotional events staged at Symbolic showrooms. Pfeiffer wasn't available to claw back at Brokaw's comments, but editor Furlow insists that Pfeiffer had absolutely no role in ordering the vote recount. "It's my integrity and that of my staff," says Furlow, who pledges that Brokaw "would be out-and-out wrong" to drag Pfeiffer into the issue.

# CITY LIGHTS

## THE SHORT SEMESTER OF SAGON PENN

BY BRAE CANLEN

As might have been expected, Sagon Penn is having trouble blending back into society. His latest attempt at an unnoticed life—enrollment in college as a freshman art major—ended last Friday when he withdrew from Point Loma Nazarene College.

Penn had been attending the small Christian college since the beginning of the fall semester, on September 25. He had also been attending the Church of the Nazarene, an Evangelical denomination that supports the school financially. But Penn, who is awaiting retrial on manslaughter and attempted murder charges for the March, 1985 shooting of two San Diego police officers and their civilian ride-along, dropped out of school last Friday "because he was feeling the stress," according to Ken Hills, dean of students. "We were hopeful to give him an atmosphere where he could be himself and be a student. We obviously weren't as successful as we'd like to have been."

Hills says that the college had tried not to treat Penn any differently from the other 1930 students on campus. Penn's name appeared on the class roster without any forewarning or special instructions from the administration, an art teacher said. At the same time, the college made an effort not to publicize Penn's enrollment. The school newspaper, *The Point*, was asked not to publish an article it was working on about Penn's arrival. (The newspaper agreed to drop the story.) "We made a point of treating him like an everyday person," says Hills. "He seemed to be able to move easily among the students on campus."

But Penn kept tripping over members of the media. At least three reporters came to the campus to talk to him.



Sagon Penn at his arraignment, April 4, 1985

according to a friend and former neighbor of Penn's who is also a student at Point Loma Nazarene. The friend, who asked that his name not be used, said that since the first day of school, he had been approached by five people who asked if he was Sagon Penn. (The two men resemble each other slightly.) Penn refused to talk to the reporters, his friend said. "He just wants to put this all behind him. He's at the point where he wants to further his education and his belief in the Lord. He wants to start all over, but society won't let him."

Penn's attorney, Milton Silverman, attends the Nazarene church. The dean of students said he has heard from other church members that Penn has expressed an interest in Christianity and has received some religious instruction from the church's pastor. But Hills believes that Penn picked the liberal arts college partly because of its reputation for giving personalized attention to students with emotional problems, scholastic difficulties, and other circumstances that require a more supportive, individualized approach. Another advantage for Penn was the school's small, somewhat isolated student body.

Point Loma Nazarene draws students from all over the state, but the majority are from Southern California, Hills said. But the dean estimates that seventy-five percent of the students on campus had not heard of Penn or did not recognize him. According to Michelle Michaud, editor of the school paper, "A lot of students here don't have TVs, and a lot don't read the newspaper. In chapel, nobody looks twice at him." Michaud agreed not to print *The Point*'s story on Penn because she was told that he "didn't want to advertise that he

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## AT YOUR DISPOSAL

BY THOMAS K. ARNOLD

Those nasty spray-paint vandals have struck once again. This time they've defaced almost all of the 1600 yellow trash cans that line San Diego's ocean beaches from Sunset Cliffs in the south to Torrey Pines in the north. The "Coppertone" labels that were

so neatly wrapped, four to a can, around the tops of every fifty-five-gallon drum have been obliterated with ugly smears of black paint. And according to Art Belezon, district manager with the San Diego Park and Recreation Department's coastal division, it's going to take his crews until next May to get rid of the blight.

Unlike most incidents of spray-paint vandalism in the beach area, however, authorities know who the culprit is: the park and recreation department itself, belatedly complying with Coppertone's written request of last November that its name be removed promptly from the trash cans. Belezon says that

four summers ago, the national manufacturer of suntan products offered to supply the park and recreation department with 1600 trash cans, free of charge, in return for the city's allowing Coppertone to place its name on the cans. The city accepted the offer, and at the start of each summer since 1982, Coppertone provided city beaches with 1600 new or reconditioned trash cans at a cost of \$30,000 to the Memphis-based firm. Russ Elliot, Coppertone's senior vice president of advertising, says similar deals were struck at the time with several other West Coast municipalities north to Ventura. "But in the fall of

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## WHEN YOU NEED ONE

BY BRAE CANLEN

The number of Indo-Chinese officers on the San Diego police force is one. The number of Indo-Chinese people living in San Diego is estimated at 40,000. This ratio is one of the reasons why Vietnamese, Laotian, Hmong, and Cambodian people are reluctant to call the police when they need help. But while the Indo-Chinese imbalance on the police force is apparent, the solution to it is not.

For several years now, the San Diego Police Department has been trying to recruit more Indo-Chinese, and the Indo-Chinese have been trying to get on the police force. The main barrier between the two is the written and oral English test that police recruits must pass. "We have a lot of applicants, but [many] have problems with English grammar, and their verbal skills are lacking," says officer Manny Smith, a recruiting officer for the SDPD. "Obviously we can't change the test. As an Indo-Chinese officer, they have to deal with everything."

The SDPD is not the only police department unable to resolve this imbalance, according to Smith. "Everyone in the state seems to be having the same problem," he observes. But in San Diego, Smith says, "we are doing everything we can to grease the skids." A recent lubricant:



CSO Thung Yang

directed by the county's department of social services, was a two-week seminar designed to help Indo-Chinese pass the police academy entrance exam. Approximately fifteen people completed the course, and four of them took the exam, which is aimed at the average high school graduate. "So far, none have been able to pass," says Smith. The program has been discontinued because its funding ran out.

The police academy's four-month course, a combination of academic, physical, and human-relations training, has only had one graduate so far. He is Thung Nguyen, a forty-four-year-old Vietnamese man. Nguyen, a former soldier, studied English before he immigrated fourteen years ago. He graduated from the police academy in June and

remembers spending twice as much time on his studies and assignments as his American classmates did. "It's difficult because we have to digest a lot of law, such as the penal code and the vehicle code," he says, explaining how the terminology is especially complex for someone who learned English as a second language. Nguyen, who will finish his field training at the end of this month, worked for four years as a Community Service Officer (CSO). These officers may be the best way, at present, to add more Indo-Chinese to the ranks of the police department. This full-time position, in which the

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# STRAIGHT FROM THE HIP By Matthew Alice

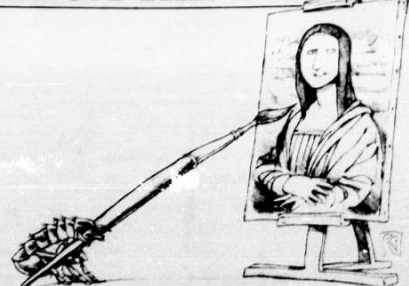
Dear Matthew Alice:

As a child, I was taught that every creature on this planet had some role or purpose to fulfill, that in one way or another helps mankind, animal kind, plant-kind, et cetera. But what positive contribution does the lowly flea make? This scourge of the insect world seems to have no other purpose than making life miserable for my dogs, cats, and me. If you ask me, fleas are God's way of preparing sinners for a life of agony in Hell. I'm a life-respecting kind of guy, but when it comes to these little buggers, I don't hesitate to squeeze and crush them between my fingers. Can I continue to help eradicate these painful pests? Or am I somehow disrupting some vital component of the food chain or animal/insect kingdom?

Michael Merkin  
San Diego

The compassionate, wise answer would be that man cannot know where fleas fit into the scheme of things, that it is not our place to judge the worth of our fellow creatures. To that reasoned reply I say, Horsefeathers! Fleas are, along with ticks and mosquitoes, only useful to remind us that no place on Earth is truly paradise, for there are few spots on this planet that are not inhabited by any members of this terrible trio.

We're not alone in our contempt of these creatures, Michael. With few exceptions — some of which I will note soon — fleas have always been the enemy of humans. And we've resorted to some bizarre techniques to keep our distance from this overly intimate insect. Marcus Polo wrote of Indian noblemen who raised their beds at night by pulleys, hoisting them out of range of marauding fleas. The Greeks weren't so ingenious; their advice was to shout "Ouch! ouch!" when entering an infested area, so as to frighten away hungry fleas. I would hope that "ouch" in Greek is more terrifying than it is in English. Ancient Egyptians were much more practical. They



smearing a slave with ass's milk and made him stand in the middle of the room, where the fleas feasted on him instead of the clever masters.

Now, about those who see good in the flea. If people want to look at the Big Picture and declare that the flea has its place there, good for them. I don't have the patience. But you should know that the Talmud prohibits killing fleas on the Sabbath because they are animals that propagate by copulation. The Jainists in India, who revere all forms of life, go even further; one sect wears masks to avoid accidentally inhaling a bug and extinguishing its sacred life. By all accounts, Saint Francis of Assisi was a nice guy, but I can't imagine bellowing up to the bar with a fellow who embraced bodily parasites as "pearls of poverty." And how about Saint Evlata? She would catch the fleas in her blanket at night, count them, separate males from females (females are much bigger), release them, and start over again. Fleas may have

led her down the path to sainthood, but they probably also contributed to her short lifespan; she died when she was twelve.

There are also non-saints, standard people who see good in the flea. Both the Danes and the Indians have legends that explain the fleas as a punishment for man's incorrigible laziness. "Klep to it!" is the not-so-subtle message. An old Flemish credo was that fleas were created to give women something to do — the wash, for example, which in those days was undoubtedly laden with fleas.

Most humans of normal tolerance levels view fleas with a less-than-approving eye. The "horses of Satan," as the Bohemians referred to fleas, are responsible for a lot of misery. Among the diseases they carry are typhus, tularemia, and of course, bubonic plague. One of the first bubonic plagues struck Byzantium in the Sixth Century, killing perhaps 100 million people. By its end sixty years later, the eastern part of the Roman Empire was in ruins and the

Dark Ages were under way. The Black Death, eight centuries later, killed a good chunk of Europe's population, thereby disrupting economic and political structures and, some historians claim, hastening the end of feudalism.

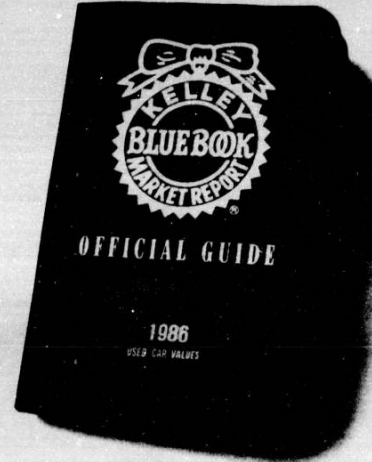
So I guess you could say fleas did some good — if you're a capitalist. It's a messy way to control human population, though. But think of all the poor fleas who died of plague, too. Not enough, I'd say. Today there are nearly 2000 species of fleas. There are dog fleas, cat fleas, bird fleas, mole fleas, bat fleas, mouse fleas, rabbit fleas — just about every animal has its own private flea. That makes it difficult to say if you're disrupting some crucial chain in the animal kingdom by squashing a couple of cat fleas. I don't think the loss of a few dozen fleas will dent the total U.S. flea population, estimated by one writer at 4.5 billion. Population dynamics are tricky, though, and I wouldn't want to give the okay for wholesale slaughter and thereby cause a natural disaster.

Take the hedgehog fleas as an example. Hedgehogs have built up an immunity to fleas, releasing an antivenom into their blood streams to combat the fleas' toxins. But if a hedgehog is relieved of his fleas, he will die, killed by his own targetless antivenom.

If that's not enough to give you pause in your exterminating zeal, consider economics. Columnist James Gorman calculated that Americans spend \$600 million per year to kill fleas. That money keeps a lot of people out of the unemployment line. Or, consider personal gain: you could get five or six cents for every virgin adult dog flea you can deliver to researchers. But act fast, since they don't stay virgins long after their first meal. □

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

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## THE INSIDE STORY

BY PAUL KRUEGER

IN ITS SUCCESSFUL BID LAST YEAR FOR A \$12 million contract to install telephone systems in county government offices, Contel Business Networks pledged to award more than \$24 million in supply contracts and construction jobs to firms owned by minorities and women. That ambitious goal equals 20.36 percent of the Contel contract and exceeds the amount of work pledged for women and minorities on almost all county government construction contracts. But with more than \$5 million spent as of June 30, Contel's own reports show that just \$23,293 — about one-half of one percent of the work — has been awarded to minority- and women-owned firms.

On Tuesday Contel executives admitted they will fall far short of their goal, which was lauded by the county supervisors who awarded Contel the contract. "Sitting back in Atlanta, I had great expectations that we could do it, and I take the full blame," says Michael E. James, who heads Contel's local office in Solana Beach. James says Contel subcontracts since June 30 show no significant increase for minority- and women-owned businesses, and he now says that "one to three percent" would be a more realistic goal for the phone-system project. James's willingness to take responsibility for the disappointing statistics doesn't placate Victor Reed, the county executive who oversees compliance with the employment goals. Reed claims that county bureaucrats supervising Contel's work have undercut his efforts to monitor the employment program, and he confirms the accuracy of documents that

reveal that a top county official last month pressured Reed's staff in the office of contract compliance to certify that three firms working on the phone contract had made "good faith" efforts to hire minorities. Although Reed says the firms had not provided the necessary evidence to show they fulfilled those requirements, he relented and signed the certifications on September 26. Three days later, he resigned in protest from chairmanship of the county's volunteer Contract Compliance Task Force.

Richard Jacobsen, the county official who negotiated the Contel contract, wouldn't return phone calls on the subject. John Sauvage, an acting deputy chief administrative officer, said the Contel employment goal "wasn't questioned but was just accepted" by county staff. Sauvage said he's "not ready to say anything" about whether Contel has tried in "good faith" to fulfill its goal, though he argued that the three other firms that Reed was pressured to certify had indeed made such a "good faith" effort.

The Contel contract highlights a shortcoming of the county's fifteen-year-old effort to increase opportunities for black, Hispanic, and female-owned firms in taxpayer-funded construction projects. To accomplish its goal of fifteen percent participation for such companies, the county requires large firms that are awarded major contracts to give portions of the job to these smaller firms. But the large companies generally set their own employment goals and are not penalized for failing to reach them, so long as they make a "good faith effort" to do so. "If they don't appear to be



Victor Reed

following through with their promises, there's nothing you can do," says Reed, who helped establish the county's employment program in 1971. Short of taking them to court, there is no recourse. Reed says he cannot recall a single case in which the county sued a contractor for not fulfilling a "good-faith" effort.

Most county contractors have succeeded in reaching their employment goals. But the Contel phone system is especially difficult because much of the contract involves specialized parts and services, which Contel executive Michael E. James says are not available from minority- or woman-owned firms. Contel executives acknowledge that more than \$6 million of the \$8 million in phone-system parts can be acquired only from large, male, Caucasian-owned companies. Similar firms would also provide at least \$1.2 million of the \$3.7 million worth of installation labor. So far Contel has reached its 20.36 percent goal of minority/women participation, nearly sixty percent of the remaining labor would have to be supplied by minority-owned firms.

Reed became doubtful last November of Contel's ability to fulfill its goals, and when Contel submitted reports in July showing that just \$23,293 of the \$5 million spent as of June 30 had gone to minority

companies, he began to ask serious questions. On July 16, he warned the director of the county's general services department that Contel may be "anticipatorily breaching a major provision of the contract," and he suggested specific actions the department could take to prod Contel into meeting its goal.

In an attempt to quiet Reed's concerns, a representative of general services met with Contel executives on July 29 at the company's Solana Beach offices. "It appears that the general services staffer was seeking to satisfy Contel's interest in not having to meet the minority and women business goals but was instead finding ways to get around the requirements," Reed charges. The acting director of general services then asked the county counsel's office to intervene in the dispute by ruling that Contel had, despite Reed's misgivings, satisfied county requirements for minority employment. Documents submitted by Contel and General Services claimed that \$22,000 of the project monies were awarded to firms owned by women and minorities, but the company included in those figures \$90,000 in salaries paid to women and minority employees on its office staff, as well as contracts for a black-owned janitorial firm that cleans those offices. Contel executives say they are attempting to prove their "good faith" efforts by

continuing to advertise for minority- and women-owned firms that can share in the phone contract work. They are also contacting other firms listed in minority business directories supplied by the county and state and are spreading news about the contracts by word of mouth. Because Contel is pessimistic about satisfying more than a minute portion of its goal, the company continues to award contracts for minority firms supplying other services, even if those dollars can't be counted toward fulfilling the phone contract goals, says James. For example, the firm has chosen a local black-owned firm for approximately \$60,000 to design and print its corporate stationery.

Frustrated with the Contel project and angry that top county executives had pressured his staff to approve the contracts, Reed asked the office of Chief Administrative Officer Norman Hickey on September 29 to assume responsibility for approving those contracts. Reed says his willingness to talk about the Contel project may jeopardize his job. He says, though, "I hope what I'm doing will strengthen the program by telling the minority community that they should demand an accounting of how progress is being made in distributing tax dollars to minority and women. We're talking possibly \$20 to \$30 million a year."

Photograph by Paul Scharf

## Why are Four Veterans Risking Their Lives by Fasting on Capitol Hill? Why Is There No Media Coverage? Why Did One of Them, an Army Chaplain, Return His Medal of Honor? Why??

An Open Letter to the American People

### Dear Fellow Americans:

We are four U.S. war veterans who are beginning a water-only fast for life.

On August 13, 1986 the United States Senate approved \$100 million worth of killing power to assist an arms called the contra whose aim is to overthrow the government of Nicaragua. The contra do not now, nor have they ever, received the support of the majority of the Nicaraguan people. It is no wonder. Ninety-five percent of their top leadership is made up of former members of Anastasio Somoza's National Guard, one of the most brutal armies in Central American history.

If our government insists on supporting proxy killers, on violating the sovereignty and right to self-determination of others, on violating our Constitution, we want it known that our government does not speak for us. Nor does it speak for most Americans nationwide opinion polls show 62% of the U.S. public are opposed to the government policies in Central America.

The contra record of crimes is well-documented in reports by Amnesty International and by Human Rights Watch. For arming, training, funding and directing the contra, the United States was condemned by the World Court.

Confronted of the immorality and illegality of this war, we now offer our lives in a statement of ultimate protest. We plead with the people of our country to connect passionately with the victims and in search their consciences for ways to respond to their suffering.



Duncun Murphy, Charlie Lileby, Brian Wilson, George Miao fasting on water only since September 1st

When the U.S. entered World War II and Vietnam, we offered ourselves to our country without question. We now offer our lives for the causes of truth, justice and love. As veterans we will not remain silent nor sit passively by while being led into another Vietnam. Invoking the Nuremberg principles, we veterans of two wars, choose not to be party to crimes against humanity. When leaders act contrary to conscience, we must act contrary to leaders.

The principle goal of our prayer and fasting is to inspire the protest movement in this country to save lives — now. We have all been in Central America and we do not want to see any more Nicaraguan children, women and old men die before their time. Here are some of the ways you can help save Nicaraguan lives — and ours too — since we have identified with the victims of the U.S. contra.

1. Pray and fast for an end to U.S. militarism.
2. Consider nonviolent direct action, civil initiative, and tax resistance.
3. Stage rallies of peaceful protest and hold vigils.
4. Seek creative ways of awakening the people to further acts of conscience. (Friends in San Francisco are building a 25 by 25 foot Central American Memorial Wall.)
5. Pray for a conversion of the heart for the contra and their supporters in Congress (221 in the House and 53 in the Senate). Pray for the ones from your district by name.
6. Write letters to the editor the most widely read part of any newspaper. And letters to public officials.
7. Each one reach ten: call ten friends or send and mail this letter to ten individuals.

The most important thing is that you write to us and let us know what you are doing and how you have escalated the level of your protest. We will read your letters from the steps of the Capitol, where we intend to spend four hours a day.

We believe that a wave of support for "liberty and justice for all" will usher in a new day of truth and integrity for this nation, so that once again we can be known as a people of compassion.

## Veterans' Fast for Life

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### An Open letter to Veterans' Fast for Life

In admiration of your courage and commitment to peace, we, residents of San Diego, California, salute and greet you. In full support of your quest for peace in Nicaragua, we declare our determination to redouble our efforts to stop the U.S.-sponsored illegal terrorism that has been unleashed against the Nicaraguan people.

We are outraged at the media's silent complicity!

We will act to stop the madness in Central America and the lies that fuel that policy. We urge you to end your fast and preserve your strength so that you may continue your invaluable work for peace.

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# A Case for Controversy

Local civil liberties attorney Tom Homann courts the tough issues



Tom Homann's office window in the Keating Building, at the corner of Fifth Avenue and F Street in the Gaslamp Quarter, looks out on a world brimming with beat cops, street waifs, adult bookstores, pawn shops, prostitutes, and early-morning bar patrons. Homann is an attorney specializing in civil rights and civil liberties cases, and the view from his office takes in much of his legal terrain. It is an oblique view of San Diego, decidedly different from the view out of the corporate law firm windows encased in high-rise luxury all over downtown. His window doesn't frame the banks, city hall, the Chamber of Commerce building, the expensive hotels, or the other massive instruments of political and financial power; it's small enough and low enough to the ground to frame individuals caught in the shadows of the skyscrapers.

Homann's view of the world is also framed in the cases he takes, the legal arguments he files, the documents he discovers, the judgments resolving his cases. Many of those cases, arguments, and decisions appear to be sacrilegious refutations of the

nation's creeping conservatism. A look into Homann's files and into his thinking reveals a counterbalancing force at work against power's tendency to overreach its tethers.

Homann is part of the small group of attorneys in San Diego who specialize in civil liberties, a group that includes George Haverstick, Tom Adler, Greg Marshall, Ted Bumer, and George Weingarten. Homann stands out primarily because, since being admitted to the California state bar in 1978, he has been involved in some of San Diego's most bizarre and important civil liberties cases. About one-third of his work time is donated to the local chapter of the American Civil Liberties Union (ACLU), which he's helped on cases involving AIDS patients fighting the navy, peace activists fighting for the right to assemble at the Horton Plaza shopping center, gays fighting Sheriff John Duffy's attempts to keep them from becoming deputies, and high school students fighting the San Diego Police Department's undercover campus drug operations. Homann also has his own cases involving, for example, citizens accused of possessing child pornography and

bestiality material. He is fighting the city's attempts to control the types of businesses allowed in certain planned districts. And he is on retainer and spends about half his time as chief counsel for Greg Vasic's F Street Corporation, the largest purveyor of pornographic books, magazines, videos, and peep shows in the county. Tom Homann is assuredly not a man who swims with the current of the nation's conservative tide.

Bearded, shaggy, thirty-seven, unmarried, Homann is every redneck's nightmare of an ACLU troublemaker. His retainer from F Street Corporation allows him the luxury of taking cases because they interest him, not because he needs the money. He won't say how much Vasic pays him, but both he and Vasic admit it's a substantial fee. "He's the finest constitutional attorney there is, period," declares Vasic. "Because of our deal, he cannot represent any other adult-related bookstore in town. He has never lost a case for me. I feel he's worth every penny I pay, and he gets paid very handsomely." Vasic says that part of the reason Homann has been so effective in fighting alleged police harassment of F Street bookstores, as well as helping to fend off legal attacks from the cities of El Cajon and Escondido when F Street was opening stores there, is because "he

strongly believes in what he's doing."

After graduating from UC Santa Barbara in 1971 with a degree in English, Homann worked various jobs in Monterey and Carmel (as a staffer on a weekly newspaper and in the test-writing division of McGraw-Hill) before entering law school at Western State College of Law in San Diego. While awaiting results of the bar exam, he began working with attorney George Haverstick, who was a well-known civil liberties specialist, and eventually they became law partners. (Homann and Haverstick have since amicably parted.) "I gravitated toward it," Homann says. "It's a fascinating area of the law, and I've never had any great respect for authority at all." He laughs when he says this. "It's kind of a socially acceptable way to cause havoc!" He laughs again.

Homann abhors talking about himself for publication and would much rather let his cases speak for themselves, to wit:

*Do you come from a family that's skeptical of authority and power...* Ohhh, gee, now you're talking about something I don't...

*Where'd this attitude come from?* I don't know. (He laughs)

*What did your father do?* Ordinary person. (Chuckles)

*He wasn't an attorney?* No.

*Did you ever get in trouble as a child? Did you ever try and trace the roots of your skepticism toward government to any particular action or event?*

Well, I was in college in the late Sixties. I was not a terrible activist, but I was certainly part of what was happening. What does Marcuse say, 'It was a heroic time? I was part of that.... I went to jail once, in the course of one of the riots there, but that was no great heroic act on my part....'

*But it'd be safe to say that most of your peers progressed or grew out of this intense skepticism...*

I don't know about intense.... I just have no interest in watching the state exercise its power. I know they got lots of it, every time you go in court against a public agency, against the city, it doesn't matter how inept the city attorney is, they always go in with an advantage. Because judges look at somebody representing the government, and they say that's "us" and this guy is representing "them." And you go a long time before you find somebody like [liberal Superior Court Judge Larry] Kapiloff.... You don't start out even when you litigate against the government.

*Does that underdog aspect appeal to you as a defense attorney?*

I don't like being the underdog and I don't like to lose.

Homann's disrespect for authority is nurtured by and expressed in the cases he chooses to litigate. One case that he recently won provides a good example of why he is so distrustful of the people who make laws in this country; and the judge's written decision also articulates Homann's libertarian philosophy in a way that Homann concurs with but would never write, for fear of appearing sanctimonious. Superior Court Judge Larry Kapiloff's decision reads like a polemic penned by Thomas Paine, but it captures the essence of Homann's attitude toward government.

The case involved the owners of an after-hours nightclub who challenged the prohibition against dancing between the hours of 2:00 a.m. and 11:00 a.m. in the City of Vista. Homann had earlier won a similar case against the same prohibition in the City of San Diego. In Vista he argued that limiting the hours when people could legally dance in a cabaret was an unconstitutional violation of civil rights, and Kapiloff agreed. An excerpt from the decision, handed down in August:

"I am...troubled by judicial decisions which seem to imply that pursuit of small pleasures is not of sufficient importance to warrant constitutional review.... I suggest

(continued on page 12)

BY NEAL MATTHEWS





## Controversy

(continued from page 12)

Has the type of work you do changed since you first started in 1978?

It's a little different... When I first started working with George [Haverstick], we got a lot less land-use type cases, and now a lot of my work involves land-use issues in a kind of off-the-wall way... Land use is probably the great new terrorism of government against citizens now. The planning department keeps pushing for a planned district every place you look. It started out with Old Town, and I concede that's a fairly unique area, and the Gaslamp Quarter. I can agree with that, even. But when they start putting planning districts

in places like West Lewis Street [in Mission Hills], even Golden Hill, there's a tremendous list of planned districts now. It gives the planning department bureaucrats a great deal of more control and authority over exactly what happens anywhere.

I don't practice land-use law like the regular crowd of land-use attorneys. They have brown noses and I don't! And the basis for the way they practice law is by buying politicians, I suppose...

Maybe you ought to try that.

Oh, I have no respect for those jackasses at city hall.

Homann's antipathy toward city hall was developed early in his law career. In the late 1970s, when the San Diego Police Department was systematically attempting to close down the city's massage parlors,

Homann and Haverstick represented several massage parlor owners and employees. The two attorneys became something of a clearinghouse for police reports detailing how police reservists were entering the massage parlors, having sex with the women who worked there, and filing reports that later led to the arrest of the women. Homann took umbrage and filed a lawsuit against Police Chief Bill Kolender and other officers, asking for an injunction to stop the police from engaging in prostitution using public funds. In support of the request, the lawsuit included police reports of the vice-squad activities inside the massage parlors. "It's astounding to me that they would press cases like that," Homann says. "First of all, that the police would send [the police reports]

along to the city attorney's office, and that the prosecutor would look at those cases and think that was totally satisfactory behavior." The city attorney had been using some of the same police reports in prosecuting the women and the massage parlor operators. "They were all just wide-open whorehouses, no question," Homann says of the massage parlors. "And the cops were really going berserk, and they were having a hard time bringing prostitution charges against the women... because everything went on behind closed doors in the little rooms. So they got this cadre of police reserve officers because most of the women knew all the vice officers. And these reserve officers were sent out to all these massage

(continued on page 16)

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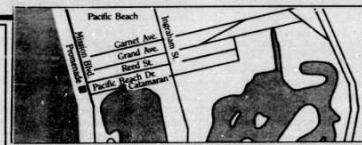
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## Controversy

(continued from page 14)  
parlors in undercover capacities to act as customers. . . So these undercover cops were going into all these massage parlors and getting laid! Engaging in sex! Having oral sex, ejaculating, the whole thing! And George [Hawestick] and I got hold of these police reports, and they were really quite hysterical. They were written in this kind of dime-novel-type style."

A check of the case file in the basement of the county courthouse corroborates Homann's recollection of the actions detailed in the police reports. One example:

July 28, 1978, reporting officer Donald Hughes —  
"At that time she placed her breasts around my neck and continued tickling my inner thighs and testicles. After about fifteen minutes of this arousing manner, she told me to turn over so that she

could fix up the front. As I turned over she got very excited. She began rubbing her upper torso over my front side then pulling up to massage me with her nipples. After about ten minutes of this action, waiting for her to tell me how much she wanted for her services, she began at my neck with her mouth kissing me down my stomach until she got to my penis. At that time she put my penis all the way in her mouth and sucked violently; ejaculation was inevitable."

In late 1978, after many of the women the undercover officers had visited were arrested, the police stopped engaging in sex inside the massage parlors. Their response to Homann's request for an injunction stated that engaging in sex was no longer a part of the vice-squad duties, and the lawsuit was dropped. Eventually, through a combination of stringent regulation, arrests, and demolition of the buildings on lower Broadway, the massage parlor prostitution

operations all but disappeared. "There was one advantage to the massage parlors," Homann declares. "The prostitutes weren't out on the streets, out on El Cajon Boulevard, or in front of my office, where I think it's really a nuisance. Prostitution was being carried out behind closed doors and away from where it really causes a nuisance and public outrage. If we assume that there's always going to be prostitutes and prostitution, and I believe that's true, then I think it's appropriate to make a conscious decision about whether you'd rather have it out on the street along El Cajon Boulevard or whether you want it behind closed doors where it's discreet. Of course prostitution doesn't belong on the street corners or in cars or in darkened parking lots. It belongs in some place like the massage parlors."

One might jump to the conclusion that such a heretical thinker as Homann, who has had continual

legal battles with the police over prostitution, pawn shop licensing, jitney bus regulation, and peep show regulation, might engender some enmity among the cops involved in his cases. Apparently, that conclusion is wrong. "I got no problem with Tom," explains Sergeant Stan Elmore of the police licensing division, which regulates and issues (or withholds) permits for everything from peep shows to parades. "He's a very good, sharp attorney," Elmore continues. "At times we'll holler and scream at each other, but we know what each other's job is. If I needed an attorney, I wouldn't hesitate to hire Tom."

An assistant city attorney who has worked opposite Homann and who asked that his name not be published also expresses respect for him. "Tom enjoys the professional regard of a number of us," he says. "He's a worthy opponent, which is good in a number of ways. It gives

(continued on page 16)

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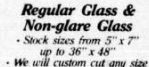
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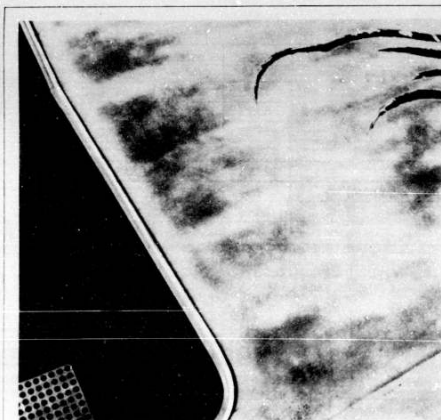


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Continued from page 1



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**Honorable Mention \$50**  
*Untitled, Black & White*  
Michael Graves, Poway

Continued on page 22

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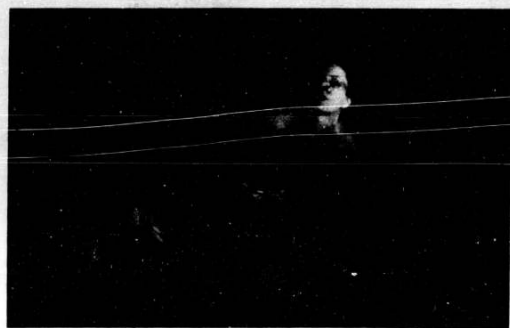
Continued from page 21



**Honorable Mention \$50**  
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Mary Kristen McGrath, Kensington



**Honorable Mention \$50**  
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OCTOBER 16, 1990 23



## Controversy

(continued from page 30)  
AIDS at military hospitals. In September of 1985, Navy Secretary John Lehman reversed the navy's earlier decision and awarded Kinney a full medical retirement. But within a few days of that decision, Kinney died.  
"To me that was a real difficult case," Homann says, sadly. "We had another sailor before Bryon, who ultimately brought Bryon to us, named Dan Abela. This was when the AIDS thing was first arising, and the navy reacted in the worst possible way. Dan had AIDS, and the navy discharged him for homosexuality, and he was quite ill." Homann was helping to prepare a lawsuit against the navy on Abela's behalf, but Abela was so sick he decided to return home. "He lived in Texas, it was the middle of summer, and they gave him a nonrefundable bus voucher, to take the bus from here to Texas." Homann spits the words out as though they were turpentine. "He couldn't redeem it for cash. And interestingly enough, I found out that a plane ticket from here to his home cost less than the bus ticket."  
Prior to the Bryon Kinney case, the navy hadn't dealt with many AIDS patients. According to Kathy Gilbert of the Military Law Task Force, which is part of the National Lawyers Guild, if sailors with AIDS made statements indicating homosexuality or drug use (the two most common ways of contracting AIDS), they were routinely given general discharges. The fact that the sailors had AIDS was not a protection. Homann refers to these

discharges as "punitive discharges." Today sailors who test positive for AIDS but are not yet ill are given a different kind of discharge that doesn't specify drug use or homosexuality, and which, according to Gilbert, "doesn't stigmatize them." And if the sailors are ill with AIDS, they're routinely given a medical discharge and cared for in military hospitals. "The Kinney case preceded a major change in the navy's policy toward AIDS patients," Gilbert says. "Kinney's bravery had a major impact on the navy, and the national publicity helped focus public attention on it. But the navy would never admit that its policies changed because of the Kinney case."  
Homann is convinced that Kinney brought about the policy change. "Bryon made a difference, and he knew it before he died," Homann declares.  
Homann doesn't seek out military cases, primarily because of how difficult they are to win, but he took the Jane Leyland and Bryon Kinney cases because he saw them as clear civil rights violations. Civil rights issues are like sirens songs to him. He has often taken on cases that he views as civil rights matters but which appear on the surface to be contrary to his libertarian principles. He has a drunk-driving case — "And I don't believe in drunk driving" — that resulted from a police roadblock set up to test drivers en masse. "I'm certainly offended by roadblocks," he says. And he has obscenity cases involving bestiality and child pornography, neither of which he would engage in personally — "I don't even like to look at that stuff"

*"I think there are instances where a sexually aggressive type of child can make the adult the victim, rather than vice versa."*

— but which he regards as issues at whose center is the right to privacy. "It seems like the roadblock case and the obscenity cases would have been inconceivable three or four years ago," he remarks. "The obscenity cases do not involve commercial distributors, they aren't bookstores or people profiteering in sales of sexually oriented merchandise. They're just private people who had collections of material, and government folks went and got a warrant, rifled through their collections of videotapes, seized several of them, and charged the people with criminal offenses."  
You wouldn't draw the line there in defending pornography issues? That there's a difference between child pornography and adult pornography?  
Oh, there's obviously a distinction, but to have the government prosecuting people just because they own these pictures in their home, it strikes me as a little heavy-handed.  
The government's issue would be that other people are putting children in a position to perform pornographic acts, and the receiver of the material perpetuates that.

No question, that's their justification for these kinds of prosecutions. I deal with folks who have extensive pornography collections, some of which include pictures of children, in their homes. That the government would go in and seize parts of these private collections is surprising to me. Surprising that they would be prosecuted for possession? It's obviously not surprising, because it's happening with increasing frequency in 1986, but just a few years ago, people would have never imagined that folks who weren't dealing in some kind of commercial context with this material would be called into federal or state courts.  
But wouldn't that privacy issue be eclipsed by the civil rights issue, in that the children may have been coerced to make dirty pictures? Isn't that a civil rights issue? And doesn't that represent a contradiction for you?  
I'm not here to defend the coercion of children into performing sexual acts. And that's quite a different issue than possessing pictures of children. I consider those quite different issues. That's defense number

one.... It's too attenuated a transaction, from production to possession on the other end of it. That's not to say that all children who appear in child pornography are coerced. This is a subject I'm not permitted to talk about by some of my friends, that is, the sexual rights of children. I'll just tell you that in general terms, the law is most foolish in presuming that persons under the age of eighteen don't have sexual desires. I know that not to be the case, because I myself was a child once.  
So you don't necessarily buy the argument that child pornography is this horrible evil because the children must have done it involuntarily? I don't think that in every instance that's true. And from what I understand, many instances of so-called child molest are really cases of adult molest by the child. I think that there are instances where a sexually aggressive type of child can really make the adult the victim, rather than vice versa, and the law doesn't recognize that. The law is foolish in that respect. It really doesn't square with reality.  
That kind of talk about one of the nation's current manias would not bring Homann an invitation to address the Rotarians of Escondido, but that's fine with him. He derives a form of satisfaction in attacking conventional wisdoms and will soon be turning his attention to the lawsuit the ACLU filed in August of 1985 against the police department's practice of undercover drug-bust operations in local high schools. But the almost hysterical backlash against drugs in the U.S. doesn't interest him much, though

he has successfully defended the F Street bookstore against charges that they sell drug paraphernalia. "I'm less adamant about drug paraphernalia than I am about dirty books," he says. "I don't use drug paraphernalia, but I read dirty books on occasion." Still, the high school drug bust case intrigues him because he perceives in it overtones of police heavy-handedness. And while his views on child pornography and child molesting tend to discount the complete innocence of the underage participants, his argument in the school drug-bust case will rest heavily on the contention that the kids were definitely innocents led astray by the undercover cops.  
Homann will argue that the police violated laws against contributing to the delinquency of a minor. "Those laws are much broader than the entrapment laws," he explains. "The purpose of the contributing-to-the-delinquency law is to protect supposedly innocent minors from being led into a life of crime.... It struck me that what the police officers were doing was going to the school and in some way or another doing acts which had a tendency to cause kids to become involved in drugs, selling drugs or whatever, transferring drugs or using them. Which would be a criminal act, on the part of the police."  
The lawsuit the ACLU filed against the police department and the City of San Diego has been languishing, but Homann is about to stir it up. "I expect we'll make a motion for an injunction of some kind and see what happens," he declares through a mischievous grin.

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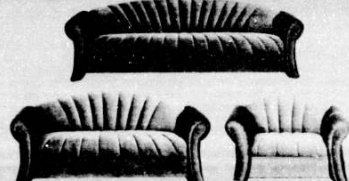
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# Heart of the Matter



Douglas Roberts, Lynette Warner

JONATHAN SAVILLE

The courageous Olive Blackstone, artistic director of North Coast Rep, has staged Larry Kramer's *The Normal Heart* at her Solana Beach theater. This is a play with numerous flaws of focus, structure, and proportion; at the same time, it is a play of overwhelming emotional power, and above all, it is a play whose political and moral messages need to be heard in San Diego. Those messages are conveyed at North Coast Rep by some extraordinarily intense and persuasive acting; no one who sees Blackstone's production will come away indifferent to the social crisis *The Normal Heart* portrays.

I use the word "courageous" to characterize the director because *The Normal Heart* is about the AIDS epidemic and because it deals sympathetically with the principal victims of that epidemic (so far, male homosexuals). The arrival in the United States of this fatal, sexually transmitted disease of the immune system,

endemic in Haiti and parts of Africa, coincided with the most extreme period of the American sexual revolution, in which promiscuity had achieved widespread moral acceptance and in which gay people, breaking out of their long oppression in a resolutely antigay society, were especially eager to make the maximum use of their new sexual freedom. By chance, AIDS hit the gay community first, and the blithe promiscuity indulged in by young people having a good time insured a rapid spread of the virus. By now there have been 25,000 cases of AIDS, with most of the victims being young gay men. Half of those who have been afflicted with the disease are already dead.

A national society would regard these events as the result of changing social conditions and sheer bad luck and would hasten to help the sufferers and combat the disease. But a considerable proportion of Americans, even in this age of enlightenment and toleration, continues to regard homosexuals as personally contemptible, socially dangerous, or morally corrupt,

consigning them to the status of non-persons, in spite of the fact that the homosexuals (who may number 20 million) are the heterosexuals' own children and siblings, perfectly ordinary except in their sexual preferences, and no more dangerous or corrupt than anyone else. The result has been, on the one hand, the initial slowness of the government and the medical establishment to take AIDS seriously, and, on the other, strong moral denunciations from fundamentalist preachers and now (several years after Kramer's play was written, though it predicts it) such a piece of fascist hysteria as California's Proposition 64, the LaRouche amendment, which would lead to the persecution of homosexuals and perhaps even the forcible internment in concentration camps of those who have been exposed to the AIDS virus. It is these conditions of bigotry that the playwright addresses in *The Normal Heart*.

But that does not account for all the political messages in this highly political play. Kramer's central character, Ned Weeks, is given to tirades against stupidity and injustice, and the objects of his righteous anger include not only the hostile government and the indifferent press but also the gay community itself, with its reluctance to retreat from the sexual revolution even in the face of threatened death from an incurable disease. The play is in fact filled with tirades, not all of them by Ned: tirades against Mayor Koch of New York, tirades against the National Institute of Health, tirades against homosexual promiscuity, tirades against heterosexual oppression, tirades against the reluctance of many gays to identify themselves publicly, tirades against the reluctance of many heterosexuals to acknowledge and accept the homosexuality of some of their own close relatives, tirades against the political divisions within the gay activist organizations, and even a tirade (passionately delivered by actor Hector Correa at North Coast Rep) against Ned Weeks himself, exhorting this prophet of doom for apparently trying to undo the accomplishments of the whole gay liberation movement. All these tirades, even when they contradict each other, have valid points to make—but even more important from a dramatic and theatrical point of view, each of them grows out of specific dramatic circumstances and expresses the feelings and experiences of particular characters, as well as voicing the playwright's own political sentiments. The ultimate effect of all this impassioned dogmatism is, curiously, not the sense that we are being harangued but rather the experience of being confronted with a complicated and painful situation in which, as one of the characters remarks, no one, on any side, has shown himself at his best. What might be mere political agitprop is finally seen as a humane and compassionate play, in which the facts of human weakness, con-

fession, and suffering carry far more dramatic weight than any of the particular political points insisted upon by Ned and the play's other soapbox orators.

This conjuring of activist politics with a virtually tragic view of the human condition finds its most concentrated expression in the character of Ned Weeks. Ned is a person of fascinating contradictions, not merely a political voicepiece but a complex human being, very much on the model of Ibsen's Doctor Stockman in *An Enemy of the People*. Stockman, too, had a righteous cause connected with public health; he, too, had to combat the hostility of government and people; and, like Ned, his character combined the virtues of courage, persistence, integrity, and a passionate devotion to the welfare of the community, with the vices of self-righteousness, egotism, impatience, intolerance, hot temper, and talking too much. Both Stockman and Ned wind up bested by their enemies, deserted by their allies, isolated, yet still certain of their own superiority: "He is most strong who stands most alone." These are wonderfully challenging roles, forcing the audience both to like and dislike the characters in ever-changing proportions, until finally what stands before us is neither a hero (though there is authentic heroism there) nor an arrogant neurotic (though these traits are undeniable) but a living human being, too real to fit into any simple moral category. The role of Ned is by no means as well written as that of Stockman; the script of *The Normal Heart* scarcely suggests what a strong, vital character Ned can become on stage. What is needed is a really first-rate actor, and the North Coast Rep production has found such an actor in Douglas Roberts. Roberts is one of the San Diego Theater Critics Circle's nominees in the best leading-actor category (for his performance in *Billy Bishop Goes to War*, also at North Coast Rep), and his current role demonstrates in even greater degree the qualities that provoked that nomination. Among them, the most impressive are emotional truth and intensity, and it is through these qualities that Roberts makes us accept Ned with all his strengths and weaknesses and self-contradictions, raising him almost to the height of a tragic figure. The eloquence of the political tirades blares, but Roberts makes us aware of the deeper personal fires in Ned's character; and as we watch Ned's demands for instantaneous justice, truth, and righteousness separating him more and more from the possibility of helping the movement he has initiated achieve its urgent goals, this performance irresistibly arouses in us the awe, pity, and painful identification that characterize an audience's reaction to a traditional tragic hero. *The Normal Heart* is a long way, in literary stature, from *Oedipus the King* or *Othello*, but Roberts's performance has a driving power, a

fanatical concentration, and a nobility of spirit that would not be out of place in those tragic dramas.

It has more than that, however, and so does *The Normal Heart*. Political outrage (along with the contradictory emotional energies that fuel it) is not enough to show the full truth of the AIDS crisis; nor could the character of Ned or the play as a whole achieve their full impact if that were all to be found in them. For Americans to recognize what this epidemic means in human terms, they must imaginatively share the fear, love, agony, and grief of the real human beings who are involved in the epidemic, those who are dying and those who are losing their friends, relatives, and lovers. This is a recognition the theater is uniquely suited to bringing about, for it shows us not abstractions or statistics but individual persons and actions, and in forcing the audience to such a recognition, both Kramer's script and the North Coast Rep production are devastatingly successful. The through-line of the play, run-

ning along among the political disputes and confrontations, is the love affair between Ned and Felix Turner. Felix's discovery that he himself has AIDS, his inevitable decline in spite of medical aid and Ned's loving ministrations, and his death. The theme of a beloved young person dying of a wasting disease naturally makes for deeply touching theater, from *La Bohème* to *Love Story*, and one's prejudice against homosexuals must be utterly indelible if one is not moved by the pathos of Felix's death in this play, especially when the star-crossed lovers are played as affecting as by Douglas Roberts and Bruce McKenzie in the North Coast Rep production. McKenzie, an actor of great gifts, is wonderfully touching in his portrayal of Felix's gradual physical disintegration, his anger, his despair, his struggle to maintain dignity, his helpless dependence on Ned's love and care. McKenzie's scene with Ned's alienated brother (played with strength and grace by Bill Maass), in which Felix, his speech impeded by the disease, brings to

the brother for the first time a personal awareness of the ravages of AIDS on human lives and human relationships, is acting of the highest order, all the more powerful for being so intentionally unmelodramatic.

As for Roberts, his performance in the intimate scenes with Felix demonstrates this actor's wide emotional range—embarrassment, tenderness, humor, pity, pain, the light emotions, the heavy emotions, the light emotions concealing the heavy emotions, and all so true, so heartfelt, and executed with such naturalness in voice, gesture, and facial expression that one feels drawn into the very depths of Ned's soul. Roberts can even give a complex emotional reality to the seemingly casual and cheerful act of eating ice cream. At the opposite extreme from this deceptive casualness, his outburst of grief on Felix's death is almost unbearable in its reality and its emotional potency. One feels in this agonized, uncontrollable sobbing the essence of all grief—not the grief of Ned for Felix, not the grief

of one man for his lover, not gay grief, not the grief of AIDS, but every grief ever felt by every human being at the loss of someone loved beyond measure. The spoken theater cannot match the power of music to express emotions at their peak of intensity. The supreme representation of this kind of grief remains Rodolfo's cry of "Mimi, Mimi!" at the end of *La Bohème*, when he becomes aware that the dying heroine has breathed her last. But Roberts's representation of the same grief, though without music it cannot break the heart quite as shatteringly as in Puccini's opera, comes terribly close. If one believes in the truth of this love and this grief—and with such acting how can one doubt it?—one will be in a state to accept the deepest and most important message of Kramer's play: that AIDS is not a gay problem but a human problem, and that differences between homosexuals and heterosexuals are completely superficial in comparison to the humanity all of us share, however nature has shaped our sexual preferences.

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# Great Shakes



Ronnie Shakes

JOHN D'AGOSTINO

Comedian Ronnie Shakes sounded a little depressed. Telephoned midweek at the local "comedy" club that houses comics appearing at the Improv. Shakes was cordial and cooperative, but his voice was shaded with acute disappointment, and he didn't hesitate to pinpoint the source of his malaise.

"I'm not very happy about the Mets game," Shakes allowed. The previous night, Houston Astro Mike Scott had blanked New Yorker Shakes's hometown baseball team, 1-0, in the opening game of the National League play-off series. Warning to the subject, Shakes analyzed crucial events of the well-pitched thriller, then offered Ray Knight's final at-bat as typical of the Mets' efforts in that game. "He grouches about a couple of called strikes that looked on TV as though they were outside," complained an incredulous Shakes. "But then Scott puts one down the middle of the

plate and [Knight] swings and misses!"

Considering the depth of Shakes's gloom, one ordinarily might have worried about the comic's ability to shove his mood and be funny later that night. But the knowledge that Shakes got into the laugh trade in the first place as the result of feeling terrible and that his performance style is colored by a general discontent made me think that his show at the Pacific Beach club might actually benefit from his state of mind.

Shakes got into the comedy business almost as an afterthought. In the late Seventies, he and his brother were running Sake's, their late father's successful fine-diner-and-silver restaurant in New York City. Stricken with the flu one day in 1979, Shakes was sitting in his doctor's office when he read an article about that city's improvisation club. "I was intrigued," he said. "I started going there on amateur nights, and some of these poor guys were dying up there. I figured, hey, I can't be any worse than them. So I worked up some material and gave it a shot."

At first the going was rough, and those who offered criticism indicated that Shakes's shortcomings were more basic than those of most green comedians. "Everyone told me that I mumbled and that I was too monotone in my delivery," he said. "I'm a pretty bright guy; I realized that it would be easier to get laughs if people could understand what I was saying." Shakes took speech lessons, and his improved enunciation and modulated delivery did wonders for the act. Before long he was on the comedy-club circuit, where eventually he was scooped up by scouts for *The Tonight Show*. Shakes was a big hit in his first appearance, and his being one of only two comedians booked to perform live on the show's twenty-third anniversary special last year was a sure indication that he'd become one of Johnny Carson's favorites.

In many ways, Shakes is a throwback to the old-fashioned standup; he even describes his humor as combining that of Woody Allen, Groucho Marx, and Rodney Dangerfield. That seems apt — in performance he mixes Allen's comical sense of the absurd, Marx's stream-of-consciousness offensives, and Dangerfield's sad sack futility. But even more like the comics of twenty years ago, he specializes in one-liners. He works rapidly, firing prepared material and sardonic asides in a white-water stream that eliminates natural punctuation. With his bushy hair and piercing, dyspeptic expressions, he looks like a hybrid of Gabe Kaplan and silent-film star Ben Turpin. But his voice is pure Don Adams (*Get Smart!*) in its stiletto-pitched nasality. When that voice is accompanied by impatient gestures that include nervously crossing and uncrossing his arms, Shakes gives the impression of a man barely able to control his temper while giving damning testimony in a small-claims case.

Several minutes into his routine at the Improv, Shakes is detailing his tough-guy approach to dealing with the opposite sex. "I wine them, I dine them, I woo them. I give them my car, my house, and all my money... And then I dump 'em. Ya gotta look out for numero uno." As the audience catches on to this confused rationale, laughs begin to build. Then he deadpans the line that once put Carson on the floor. "But I'm married now... nothing funny there."

"Ah, marriage, marriage. I read that fifty percent of all marriages end in divorce. My wife isn't taking any chances. She's saving herself for the next guy." For those unfamiliar with Shakes, the comic has by now established his pattern of quick payoffs. "I try to be a concerned lover. The other night, I asked my wife if she was experiencing multiple orgasms. She was kind enough to point out that at any time zero is still zero. [Big laugh] I'm no math major, but I was deeply hurt by that. Then I asked her if she ever fantasizes about other

men. She said, 'No — you've dulled my senses beyond imagination.' This is my second marriage, actually. First one was tough, we were young. Her parents lived above us. Top bunk. Ah, my wife, my spouse. The other night we're in a hotel — big thunderstorm, huge flash of lightning. She screams out, 'I'll buy the negatives!'"

"I like the tradition of married women wearing a wedding band," Shakes continues. "Cause then single men realize that that group is just not available. By the same token, I think that lesbians should smoke cigars. Would've made my single life a lot easier." Shakes waits for the laughs to die down. "I have two sisters — complete opposites. One has been married a number of times. We now refer to her husband as 'the incumbent.' My other sister never married. But she enjoys a good Dutch Masters now and then."

Shakes goes into a funny bit about being raised a Catholic in a Jewish family. "It was a little different," he allows. "I was circumcised with a Waddy-Pik. Took six years. I must say they were the best six years of my life. Pretty much the Wonder years for me. But I really am a Catholic — I just look Jewish. The priest in our parish was convinced I was Jewish; he hated me. On Ash Wednesday once he put his cigarette out on my forehead. 'There ya go, Ronnie — oughta last you a lifetime.' He didn't stop there, he'd come around to catechism class and pick on me, single me out. [Bustling] 'See, Ronnie, do you believe in God?' 'Believe in God?' I said, 'Ease up, Padre, I'm not even sure about Big Foot, yet. Never let me off the hook. I remember going to confession once and saying, 'Bless me, Father, I'm an agnostic.' He said, 'For your penance, say three Our Fathers — to whom it may concern.'"

Shakes stays on Catholicism for a long time, and in an absurd sequence, he enacts seeing the pope on the beach dressed in Bermuda shorts and sandals, wielding a metal detector, imagines "Pope Hat Night" at the ballpark, and muses about papal predictability. "Read a headline recently — 'Pope Denounces Terrorism.'... What a shock. [Laugh] I couldn't wait to read the inside stuff on this story. Just once I want to be surprised by a headline: 'Pope Loses Church in Poker Game.'" Shakes does some dialogue from an imaginary poker game involving the pontiff, then shifts only slightly from the subject. "There's something else I can never quite understand about Catholicism — why do they always make Mary out to be such a saint, when apparently she was a very difficult woman to get along with? It says right there in the Bible, and I quote, 'Mary rode Joseph's ass all the way to Bethlehem.' Now who needs someone like that on a long trip, especially during the holidays?"

While on the subject of Christmas, Shakes goes on the attack. "One thing I don't like about the holidays: fruitcake. What the hell is that stuff? There's no fruit in there, just these sticky gummy chewy multicolored things. Things you don't see the rest of the year suddenly appear in that cake. Disgusting ugly thing, that cake. You find a hair in that cake you've found the best part of that cake. And the worst thing about fruitcake — it sweats. Beads of perspiration find their way to the sides of that cake. Obviously, there are three ingredients in fruitcake: flour, sugar, sweat glands."

for, oh, two and a half, thirteen years now. Finally he said something last week that brought tears to my eyes. He said, 'No hablo ingles.' [Big laugh] I'd been pouring my guts out to an illegal alien all these years." Shakes discusses his problems in dealing with authority figures, including his own father, and some very funny stuff about New York cops depositing him back in his hometown.

"I witnessed a very sad thing not too long ago in New York. I saw a dyslexic try to commit suicide. He jumped behind a bus. [Big laugh] I did what I could, y'know. I tried to wave the bus back. Poor guy was just lying there on the ground, thoroughly embarrassed and humiliated. I said, 'Just stay there another ten minutes; another bus'll come by and you'll be dead. That's the beauty of a schedule. You didn't screw up entirely!'" This brings Shakes back to the family. "Interestingly enough, my uncle shot twenty-seven people while he was trying to commit suicide. He was never good at faces. I'd tried to get him to wear a name tag. 'People are in hysterics.' 'Yeah, there're no Einstein in my family, although my father had a good steady job. He was a Slinky repairman. We were pretty proud of him.'"

Most of the crowd is loving this, but the noisy folks near the stage had been talking among themselves, and they return their attention to the stage too late for the punch lines. "See?" Shakes says to them in ex-

asperation. "You weren't paying attention, and you missed something." The most obnoxious of the bunch requests an instant replay of the gag. "I could do it again, and I'd probably still need to use a chalkboard," spits Shakes, eliciting loud, rolling oohs from the assemblage. "Hey, I can't repeat this stuff," says Shakes. "You'll just have to come back tomorrow night." The comic catches himself. "On second thought, I'll repeat the jokes. Stage-whisper to the rest of the audience! What was I thinking? I don't want these people here tomorrow." Shakes repeats the gags, and the crowd laughs even harder when the recipients of this special treatment react to the jokes for the first time. Finally the comedian finishes on the same subject with which he'd opened the show: male-female relationships. "Love," he says, pondering the word. "How do you know when you're in love? If you're a man, you just ask yourself this question: Would I mind being financially destroyed by this person? [Big laugh] That's pretty much in a cynical nutshell. 'Y'know,' he says absently, 'I wouldn't mind being the last man on Earth. Just to see if all those girls meant what they said. You know what I hate? I hate these sexual myths. I read somewhere that oysters would improve my virility. I couldn't tie the damn things on! [Big laugh] That cocktail sauce burned the hell out of me. [Bigger laugh] The expression on her face was priceless. She's a nun now [laugh], and she smokes cigars." □

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"Of course I'm not exactly a connoisseur of good food, my mother was a terrible cook by any standards. She'd fix breakfast, 'Ronnie, is the coffee too strong?' 'Heck no, Mom, I always spit up blood in the morning. [Laugh] It's just my way of starting the day. Some people like a nice shower, I enjoy internal hemorrhaging. Don't go by me. I think she got her cooking habits from Grandma. Grandma lives with us now, although she doesn't know it. She's about eighty-nine years old, recently had a pacemaker installed. We went ahead and put a dimmer switch on it. Now when she starts ranting and raving, we just turn her down. I love grandmas. But they can be a bit morbid. My grandma reads the obituaries every day, then crosses the names out the telephone book. Keeps our directory right up to date. 'Information' calls us now. Grandma had her own business for a while, it was called Bumper Stickers for Caskets. Not as bad as it

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# Two for Lunch



Illustration by Doug Sparrow

ELEANOR WIDMER

**The Restaurant:** Le Pavillon  
**The Location:** Town and Country Hotel, 500 Hotel Circle North, Mission Valley (291-751)

**Type of Food:** California and Continental cuisine

**Price Range:** Lunch only. Appetizers, \$3.75 to \$5.95; salads, sandwiches, entrees, \$6.50 to \$12.50

**Hours:** Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.

**The Restaurant:** The Varsity  
**The Location:** Village Square II, 1536 Encinitas Boulevard, Encinitas (944-1233)

**Type of Food:** Hamburgers, hot dogs, sandwiches, chili

**Price Range:** 69c to \$3.99

**Hours:** Open daily. Monday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 11:00 p.m.; Sunday, 11:00 a.m. to 8:00 p.m.

A few weeks ago, I had to undergo major surgery; this threw my Aunt Bertha into a tizzy of activity. Far from allowing herself the luxury of tears, she summoned from within herself every superstition, omen, and charm related to illness. More specifically, she tried to appease the gods of recovery and good health. The moment she arrived at my doorstep, she revealed a narrow piece of cardboard on which she had pasted a red silk ribbon, a vial of red wool, and several skeins of red thread. According to Mediterranean belief, each of these red materials would help ward off the evil eye. Holding this card of red ribbons

and thread, she went into every corner of every room and said a special incantation. That done, she placed the red good-luck charm in a conspicuous part of my newly emptied room. It alone was to accompany me to the hospital.

Once I decided to humor Aunt Bertha, whose behavior under stress can only be described as controlled hysteria, she then insisted she had to take me to lunch. Lunch was absolutely the last thing I had on my mind. My inclination was to crawl into bed and stay there until the various members of my family had gathered. But how could I resist Aunt Bertha? For the occasion, she invited I wear a red print dress; at great cost, she had urged my feet into red snakeskin pumps. Talking nonstop, she assured me that every item I wore was symbolic — the red stood for the heartbeat of life, the snakeskin meant I would shed an old skin and find a new one. She combed my hair with a purple comb — purple gave good karma. And of course, little could duplicate that smile on her face — rigid, cast in concrete, the enigmatic smile of the ageless martyr. Like it or not, I went to lunch.

After hearing Aunt Bertha cry, "You'll never guess where we're going!" I found myself in Mission Valley, at Le Pavillon of the Town and Country Hotel. "It's high above the world," Aunt Bertha explained, her fixed smile reining for an instant. "Remember that movie with James Cagney, *White Heat*, where he climbs the tower and starts screaming, 'Top of the world, Ma?' Well, that's us. Top of the world." She allowed herself a shy smile. "Also they have a new chef from Denmark."

Le Pavillon is located in a towerlike structure in the Town and Country Hotel and has a special elevator that carries you directly to the room itself. From its inception, it was intended as a gourmet dining establishment, complete with view, exquisite appointments, and solicitous service. Though its attempts to achieve these goals were commendable, the food left much to be desired, and except for those who stayed at the hotel, Le Pavillon soon found little support from food lovers in San

Diego. But I must say I was pleasantly surprised at lunch.

The room is as handsome as the lovely view of Mission Valley. The visual appearance of each dish drew comments of praise from the diners, and as frequently happens when there's a new chef at the helm, the staff appeared quite revitalized. All lunch choices, whether hot or cold salads, sandwiches, or hot entrees of fish, chicken, lamb, or beef, are accompanied by the soups de jour. Aunt Bertha chose an angel-hair pasta with shrimp (\$8.95), and I had spinach with warm bay scallops (\$8.50). Since Aunt Bertha had the cream of cauliflower soup, I asked for and was granted a salad instead. Both of these were nicely done. I was told that anyone asking for salad instead of soup would have the request honored, but you can't go wrong with the freshly prepared soup.

My warm spinach with bay scallops was beautiful to behold and was equally pleasing to the palate. If you were to have this meal late in the day, you certainly wouldn't need much by way of dinner. Aunt Bertha's pasta with shrimp proved quite rich, and though she invariably pays lip service to calories, she tucked this dish away in a trace.

While desserts at Le Pavillon are gorgeous, we found our most cake disappointment — too much gelatin in it. However, I would return for the swordfish Margarina (\$11.50), which appeared quite enticing, and the file poached in consommé (\$9.50). The food is not exquisite, but it's pleasant to the eye and the taste buds. If you have a business or personal meeting and want some privacy in a soothing setting, then keep Le Pavillon in mind for lunch. The least expensive dish on the menu is \$6.50 for a cold breast of chicken sandwich, served on dark rye and accompanied with soup. That's not too bad for soup and a sandwich served on top of the world. Other lunches may run as high as \$15.00. As we left, I was afraid Aunt Bertha would be distributing good-luck amulets to the waiters, but she simply walked over to the tallest window and stood silently for a moment before we descended the elevator and walked into the Santa Ana

of a September afternoon.

I had to go with her to one more place for good luck. That was the Varsity, a hamburger and hot dog emporium, which is located in the Village Square II shopping center in Encinitas. I could not quite fathom Aunt Bertha's grand design until I spied the man who was known in both Pacific Beach and La Jolla as "Sluggo." Relocated in Encinitas and in business with his son, he stood at the door, the living incarnation for the California slogan "Have a nice day." Now called by his original name, Billy, he bustled about, swaying his shoulders to the music that came from a nostalgic juke box, smiling, beaming, telling Aunt Bertha, "I was thinking of naming a burger for you, the Berthaburger."

In his beach restaurants, Billy's biggest sellers were hot dogs, but in Encinitas, poor

ple flock to him for his hamburgers. And no small wonder. The beef is ground on the premises and prepared in a special broiler constructed to Billy's specifications. Moreover, his rolls, baked especially for him, are half sourdough and half wheat-and-white flour. Their texture and taste are unusual and enhance the hamburger.

We seated ourselves at one of the red booths (what else but red for luck?) and ordered the Varsaute burger, which was prepared with sautéed mushrooms and onions (\$3.99). With it we had cheddar chips, consisting of fresh potato chips, prepared on the premises with their skins on and smothered in melted cheddar cheese (\$1.69). If you're accustomed to one of those commercial hamburgers, where you taste mostly grease but have long forgotten the real flavor of beef, then you may

be in for a bit of a shock. At the Varsity, you get the genuine taste of real beef. It takes a second to adjust to it. Aunt Bertha kept beaming and smiling. "What did I tell you, what did I tell you?" she asked. I even had a huge chocolate milk shake (\$1.99), which she made me finish down to the last bubble.

To prove her own sophistication, Aunt Bertha ordered breast of chicken, very much like the tandoori chicken prepared by Indian chefs and which may be obtained to the degree of spiciness you desire (\$3.99). It makes quite an unusual sandwich, and neither it nor the chili (\$1.99 a cup) nor the Chicago-style Italian beef (\$2.99) should be overlooked. The Varsity offers Dutch apple pie baked with honey at \$1.89 a slice, and what used to be known as "ice plain," or seltzer, which costs fifty-nine cents.

Aunt Bertha was convinced that I couldn't go to my surgery without a sip of seltzer, and she was right. However, you don't have to be in a state of trauma in order to visit the Varsity. It's a simple diner with honest 1950s style and really good hamburgers.

With regret I must announce that Richard's, on Audi Drive, has closed. Erin and Richard Savitch are young and energetic, and they gave to their restaurant a great deal of quality, as well as panache. But towards its waning days, Erin actually went knocking from door to door in the neighborhood, trying to drum up business. It's a sobering thought to those who contemplate this theatrical and problematic enterprise. All of us who enjoyed dining at Richard's wish this couple well.

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# Attention Span



Rachel Rosenthal

JEFF SMITH

Regardless of one's ultimate opinion of Rachel Rosenthal's performance piece *LOW in Gaia*, all who saw it last week at the San Diego Rep's Sixth Avenue Playhouse would have to agree that the Los Angeles-based performance artist is clearly adept at grabbing attention. Among other things, the piece is about aging. To bring her viewers up to date, Rosenthal reels off a series of slides from her life. These trace the growth, from youth to maturity, of a very attractive woman whose expressive eyes alone surely have coaxed many a sonnet sequence from admiring poets. Like

both a family album and a chronicle of fashion, the slides also capture sixty years of changing hair and cosmetic styles. Regardless of the specific period — be it late Forties or mid-Sixties or whatever — Rosenthal had the definitive "look" of that particular point in time. And given her avant-garde leanings, most likely she was among the first to have it. As the slides at the rear of the stage document the evolution of an obviously remarkable woman, Rosenthal sits hunched over, downstage left, where she is shaving her bald head with an electric razor.

In this and other instances, like when she pours hot candle wax on her forehead, Rosenthal demonstrates not only that she can grab and hold attention but also that

she is combatively individualistic. *LOW in Gaia*, produced by San Diego's glowing manager for alternative theater, Sushi Gallery, is a kind of "How I Spent My Winter Vacation." Now usually, wintering means warm climates, chilled cocktails, and getting away from it all. For Rosenthal, whose performance piece is based on three weeks she spent in the Mojave Desert last January, wintering becomes an occasion for confronting it all. Her Dodge van in the desert serves as a point of intersection for a host of concerns and emanations, including the appearance of the death crone (the third and most dreaded aspect of Gaia, the earth mother-goddess) and of a monster from the future, "not of woman born," that picks through the still radioactive detritus of a civilization demolished forty centuries before in a nuclear holocaust. Amid this converging of Jungian archetypes, which do get over the top as the evening rolls along, Rosenthal undergoes a personal apotheosis that is both moving and inspiring.

Using slides, music, text, and movement, Rosenthal played herself, the death crone, the monster, and even what may have been the voice of the San Andreas fault (which announced the "Launching of California Isle"). And since she so freely bared her soul on the three evenings she was in town last week, I feel equally compelled to reveal a personal bias and thus the reasons why I had great difficulties with about a third of her performance.

Having been raised in a tradition that values "not ideas about the thing, but the thing itself," I am allergic to ideas expressed abstractly and the didacticism that usually follows. Until fairly recently, when Laurie Anderson swung things around in a song called "If You Can't Talk about It, Point to It," much of performance art has been based on the opposite assumption: that the elegance of an idea is more important than its execution. The enemy is a theater without social relevance. Beginning with the Dadaists and moving through the Beat poetry of the Fifties, the happenings and environmental theater of the Sixties, to the flowering of performance art in the Seventies and Eighties, the aim has been

a purity of expression and a raising of polemical questions unadorned by theatrical conventions. This aim is as noble as they come. Its enactment, however, often smacks of the lecture — or the pulpit. The quest for verbal purity lapses into prescription and pontification, and the ideas of the piece look much more interesting in the program notes than on the stage.

One example is the monster from forty centuries hence, like Adam, "not of woman born," the product of our selfishness and crass insensitivity to the environment. On paper the notion is intriguing. But on-stage, it's merely Rosenthal bobbing around like a chicken — not ridiculously, but certainly in ways that fall short of the idea's advance billing. More irksome, to my biased ear at least, is her excessive use of abstract words — like "existence" and highblown, hands-on-the-lapels phrasing like "Western Industrial Man." Like bad Beat poetry and like the pompous language of freshman composition (which I taught for ten years in the salt mines of the U.C. system and which has made my allergic reaction so ingrained as to be incurable), these words and phrases give an air of solemn importance to Rosenthal's performance, but they hang in that air, ungrounded by the details and particulars that would give them a much more vivid life. A reliance on weighty abstractions is usually the last resort of someone who has nothing to say. Rosenthal has much to say, however, which is why some of her verbal choices were so annoying.

What gave Rosenthal's performance its power were not her tirades against the evils of toxic waste (on that issue she was clearly preaching to the converted) or her Jungian syzygy of Gaia, herself, and the future monster. Instead it was her refreshingly self-effacing humor and the candor with which she expressed the most private concerns of her life. She went to the desert allegedly to work and to "shed assumptions." But she also went, the piece reveals, to confront her fears of becoming sixty years old, of solitude, and of being less courageous than she would hope. In both comical and touching ways, Rosenthal re-

enacts her initial, citified stumblings, the discovery that she is, and has been, "LOW" — a "loner on wheels" — and the gradual emergence of a new resilience that enables her to be as durable as the desert itself. "I'm an old cactus," she shouts in a moment of new self-acceptance, "and I'm mean." Throughout her performance, Rosenthal tried many moves to grab attention. In the end, despite all the heavy artillery of her rhetoric, she also carried something more valuable: admiration.

Please consider what follows as a personal invitation.

On Sunday, October 26, at the Reuben E. Lee restaurant, 880 Harbor Island Drive, the San Diego Theater Critics Circle will hold its third annual awards ceremony and will announce the winners from fourteen categories for the theater season (September 15, 1985, through September 14, 1986). The festivities will begin at 7:00 p.m., and the public is most welcome. For information call COMBO at 231-6979. This year's nominees are:

Director: Floyd Gaffney, *Boesman and Leni*; Douglas Jacobs, *Holy Ghosts*; Jack O'Brien, *Emily*; Will Simpson, *Homecoming*; Robert Woodruff, *Figaro Gets a Divorce*.

Actress — Lead: Diana Castle, *Holy Ghosts*; Robyn Hunt, *Gaslight*; Madelyn Smith, *Emily*; Sylvia MLafi Thompson, *Boesman and Leni*.

Nancy Titus, *Homecoming*; Ellen Crawford, *Top Girls*; Terry Eaton, *Talking With Barbara Murray*; To Gillian on her 37th Birthday.

Rebecca Nachison, *In the Sweet Bye and Bye*; Kristine Nielsen, *The Three Cuckolds*.

Actor — Lead: William Anton, *Rap Master Ronnie*; Brian Bedford, *Richard II*; Bill Irwin, *The Three Cuckolds*; Paul L. Nolan, *Homecoming*; Douglas Roberts, *Billy Bishop Goes to War*.

John Vickery, *Julius Caesar*; Actor — Supporting: Eric Christmas, *Pygmalion*; Michael Genovese, *Gillette*; Oleg Krupa, *Figaro Gets a Divorce*; James C. Manley, *To Gillian on her 37th Birthday*; Daniel Wignard, *Brighton Beach*.

Memorists: Chuck Woodruff, *Figaro Gets a Divorce*; Rob Barron, *No, No, Nanette*.

Anne Bogart, 1951; Kenneth Green, *Blues for a Gospel Quartet*; Bonnie Johnston, *Rap Master Ronnie*; Den and Bonnie Ward, *Extra*.

Scenic Design: D. Martyn Bookwalter, *Holy Ghosts*; Marty Burnett, *Brighton Beach*; Robert Earl, *Homecoming*; Erik Hanson, *Gaslight*; Douglas Stein, *Figaro Gets a Divorce*.

Costumes: Deborah Dryden, *The Three Cuckolds*; Ingrid Helton, *Gaslight*; Susan Hilferty, *Figaro Gets a Divorce*; Dianne Holly, *On Approval*; Robert Morgan, *Pygmalion*.

Lighting: D. Martyn Bookwalter, *Holy Ghosts*; Don Childs, *To Gillian on her 37th Birthday*; Sean La Motte, *Gaslight*; Rob Murphy, 1941; David Thayer, *Diviners*.

Sound Design: Corey L. Payman, *Julius Caesar*; David Thayer, *Diviners*; Victor Zapane, *Holy Ghosts*; Victor Zapane, *Rap Master Ronnie*; Victor Zapane, Michael S. Roth, 1951.

New Score: Nat and Julian Adderley, *Show Up a Morning*; Lawrence Coker, *Gaslight*; Larry Delinger, *Tartuffe*; Paul Dresher, *Figaro Gets a Divorce*; Michael S. Roth, *The Three Cuckolds*.

New Play: Anne Bogart, 1951; William Hausman, *Gillette*; Oana Maria Hock, *East European Tetralogy*; Bill Keim, 8 November; Paul Avila Mayer, et al., *Show Up a Morning*; Stephen Metcalfe, *Emily*.

Production: *The Diviners*, Lamb's Players Theatre; *Emily*, Old Globe Theatre; *Figaro Gets a Divorce*, La Jolla Playhouse; *Holy Ghosts*, San Diego Repertory Theatre; *The Homecoming*, Gaslamp Quarter Theatre.

Touring Shows: *Ajax*, La Jolla Playhouse; *Citizenship*, Suzuki Company of Tokyo, Japan (UCSD); *Cyrano de Bergerac*, East County Performing Arts Center; *Cur's Paw*, Seattle Repertory Theatre; *La Cage aux Folles*, San Diego Playgoers.

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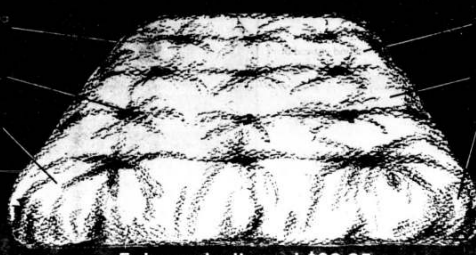
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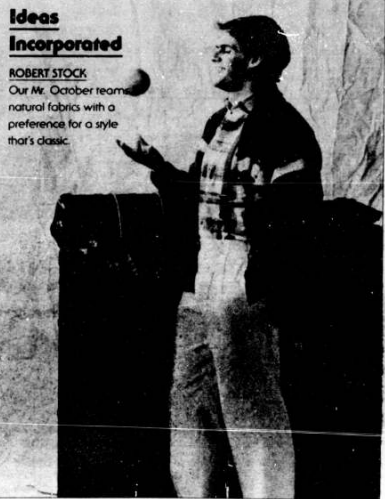
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## Life and Death and Stuff



That's Life

DUNCAN SHEPHERD

That's Life is probably as near to verisimilitude as Blake Edwards is able to come. The "life" pointed out so sweepingly in the title will surely seem to some people more specifically and exclusively that of the Malibu good life — but that's only a measure of the movie's "personalness." This is life, make no mistake, as Blake Edwards knows it best, faithfully photographed by Anthony Richmond (in and around Edwards's own home, by the way) in commodious, loosely framed wide-screen images and crisp, succulent, saturated color, such that the movie looks like a movie should, or in other words like any movie can and television can

never. Still more specifically, this is just one weekend of the Malibu good life: the sixtieth birthday weekend of a successful but unfilled architect with an unending litany of minor ailments and complaints. He (Jack Lemmon, at his most justifiably but still most insufferably motor-mouthed) is too self-absorbed and self-pitying to be aware of the movie's (and life's) central verity: that everyone has his problems. These, which include the architect's wife and part-time professional singer (Julie Andrews) waiting in stoic secrecy to hear the pathology report on a possibly malignant throat culture, are life-sized and well-defined and — for anyone who does not actively wish Malibu would slide into the Pacific Ocean — tolerably interesting.

And the movie overall, I think, is quite

easily Blake Edwards's best since the third digit on the Gregorian calendar clicked over to seven: a serious, sometimes altogether somber comedy, with none of the lapses into boorishness and buffoonishness that marred such other serious efforts as *10* and *S.O.B.* Or at least fewer and less severe lapses: the tipping Catholic confessor who turns out to be an old school chum from Notre Dame and the gypsy fortune-teller who infects her clients with an almost science-fictional species of "crabs" are certainly lapses of something besides probability. And as long as we are carping, we might as well jump straight to the big-bash finale, which, besides being a cliché to begin with, winds up much too neat and tidy for such a big bash and such a host of attendant troubles. (Oh, that's right, it's a comedy. I almost forgot.) And Andrews's rousing multiple-choice speech — she herself would choose life! — fails to rouse. But before that, the movie clambers to a fairly rarefied peak with a French-type dinner scene on birthday eve, with the entire clan gathered for the occasion (including Edwards's real-life daughter Jennifer, Lemmon's real-life son Chris, and Andrews's real-life daughter, Emma Walton). There, the weblike lines of tension and ties of emotion woven across the table, and the well-timed swelling of background music to obliterate the babble, are worthy of one or the other of those two Claudes, and coequal connoisseurs of the good life, Lehoucq and Sauter. High praise in my book.

\*\*\*

Agnes Varda's *Vagabond*, whose title in French (*Sans Toit ni Loi*) loses its ticktock rhythm and rhyme in literal translation (*Without a Roof or Law*), tells of the last weeks in the life of a girl found frozen in a ditch. I wouldn't say that the conception of the character isn't, in its own inverted way, sentimental — more an existential *beau idéal* than a flesh-and-blood human, an ambulatory embodiment of rotten luck and worse destiny, or perhaps at its most glamorous a radical rebuke to the bourgeoisie, but so lacking in rationale or past

history as to give rise to the postulate (and accompanying dreadful image) that she has simply sprung naked from the sea. And the pseudodocumentary conceit of retracing her final steps through the testimony of people whose paths she has crossed — people, that means, such as a passing rapist in the woods or a strictly-business streetwalker, when any journalistic investigator would have a devil of a time tracking down and getting to talk — is highly artificial. But the actual treatment of this character is unsentimental in the extreme, and the pieced-together diary of her final days unimpeachably real.

This unwashed nomad, with her yellow complexion and her colorless ensemble of backpack, worn leather jacket, gray corduroys with a torn back pocket, and zippered knee-high boots (it's true there's a dash of color when she neglects to zip them, and their red linings fold over her feet like oversized house slippers), seems to care for nothing but cigarettes and pop music. She does little to endear herself (after claiming to want to till the soil and being given her own patch of ground by hippie dropouts to do so, she elects not to after all), and she does much to produce the opposite effect: getting drunk and throwing up in the train station, for instance. Sandrine Bonnaire, the equally unendearing teenager of *A Nos Amours*, who looks like a somewhat prettier but no less peevish Sandra Bernhard, conveys to perfection the adolescent grudgingness over being handed what is scornfully sized up as a real deal.

The scenes are amorphous, flat, opaque, and impenetrable, so that you can never find in them a squeakable handle or carelessly contour. The device of direct address to the camera (too infrequent even to be anything but a surprise) serves periodically to keep you at a frosty distance, as do the atonal strings on the soundtrack, as do the lateral tracking shots which, after showing you whatever you want to see, will then just obliquely by the action or lag indifferently behind it. In its unemphatic and random

march of incident, *Vagabond* is often reminiscent of Varda's *Cleo from 5 to 7*, one of the handful of best things to come at the height of the French New Wave. The new movie is not so good as the old. The new is half — not, in the first place, as compressed as that (more or less) real-time experiment in whiling away the couple of hours before hearing a dreaded doctor's report; not, in the second, as stylistically innovative as that mix of street documentary and peripatetic fiction; not, in any place, as now — or rather, as then. But Varda still has a terrific camera eye, or perhaps an increasing inclination to draw attention to that fact by picking out and fastening on frameable still-shot compositions. But you could perhaps add that to the list of devices for effectively holding you at arm's length. *Vagabond* is at the Ken through Saturday only.

\*\*\*

I would be delighted to jump into the "controversy" over David Lynch's *Blue Velvet* if (a) I could first figure out what all the fuss is about and (b) I could care enough one way or the other and (c) I could feel there hadn't been too much said already and (d) I were not on the very verge of falling gravely behind in my coverage of movies that look to be no less "big" than this one. All of that is just a roundabout way of saying that I found the movie to be merely squirm-producing and shrug-inspiring instead of (as I had been hearing) shocking or provoking or, at the very least, risk-taking. It is little wonder, I suppose, that so much of the talk about the movie should seek out the extremely intermittent sexual matters, specifically the question of whether it is a cruel insult to Isabella Rossellini to expose her imperfect physique on screen or whether this is a brave blow on behalf of Real Women: it is certainly less wonder that so much of the rest of the movie escapes any notice at all. So far from it being warped and twisted and depraved somehow, the



Vagabond

Blue Velvet

proper complaint with *Blue Velvet* is that it is altogether too schematic, didactic, and moralistic. And the fact that it is also winkingly campy makes this worse, not better. "Why are there people like Frank?" wonders the *naïf* hero (Kyle MacLachlan, the hero also of Lynch's *Dune*) about the man he has just witnessed in the act of, among other things, inhaling oxygen and then trying to crawl up his mistress's vagina, while simultaneously yelling "Daddy's coming home!" and forcing her to chew on a blue velvet robe tie. "Why," the hero then broadens his philosophical inquiry, "is there so much trouble in the world?" His new girlfriend counters this bleak vision by relating a dream of hers in which robins, representing love, bring deliverance from evil. This conversation takes place in front of a church, emanating organ mu-

sic. Now, at first blush Lynch cannot be taken to be serious there, or not altogether. But after first blush, or after several such blushes, it may well be decided that he is more serious than not, and is only afraid of being seen as a square. Surely he is not that.

He has set up, within the small-town limits of Lumberton, N.C., a world of light and of blue skies and flowers and white picket fences and bright red firetrucks with smiling, waving firemen on them and a world of darkness, personified in the classic dichotomy between the princessy blonde and the witchy brunette (and a foreigner, here, to boot). Ostensibly the plot is a traditional detective story, in which a sort of post-adolescent Hardy Boy, or even perhaps Andy Hardy (notwithstanding the earring in one ear, which, like the portable and dashboard

cassette decks, doesn't fit in very well with the Eisenhower Era Americana), is walking through the woods one day, picking up stones to peg at a pop bottle, and finds a severed human ear, aswarm with ants. The camera, at some point shortly thereafter, probes into this object as if it were one of the giant worms' mouths in *Dune* or possibly a vaginal symbol of some sort or maybe a Borgesian labyrinth. Read into it what you will.) From there, the junior detective forges ahead on unfurlable leaps of logic which do not seem to bother some viewers: not as long as there are moldering cars for them to probe into. My own feeling is that the movie lacks the sort of solid foundation which would be worthwhile and meaningful for an army of metaphorical termites to infect. Without that, we are thrown into an extreme and widening orbit of oddity in the unwarding vein of Lynch's *Eraserhead*. Visually more in the vein of his *Dune*, however, the movie is shot in heavy dark nauseating colors, especially when indoors, so that it looks at times as if it takes place inside a Christmas fruit cake. And at all times it rears as if it had just wuffed down a whole one all by itself, and would really rather lie down somewhere. A decent plot device involving a couple of police radios in the conventionally "suspenseful" climax, for example, is wrecked through overexplaining and slow staging. But maybe that, along with the Groucho Marx disguise on the villain, is meant to be surreptitiously funny, too. (Surely the man who has died on his feet, and who stays that way until the villain finishes him off well into *rigor mortis*, is meant to be funny.) Like much else in the movie, the climax and its aftermath defy description, belief, analysis, what-have-you. You must see it for yourself, but only (I hope I make myself clear) if you must. If so, I concede you will have seen something; if not, I insist you won't have missed much. □

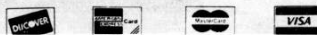
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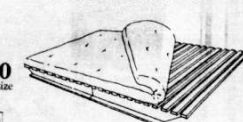


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## QUARTER NOTES

BY JONATHAN SAVILLE

### CHAMBER MUSIC

The La Jolla Chamber Music Society began its fall season last week with a concert by the Chamber Music Society of Lincoln Center. The artists were oboist Leonard Arner, clarinetist Cervease de Peyer, violinist James Buswell, violinist Paul Neubauer, cellist Fred Sherry, and pianist Lee Lavis, all of them well-known musicians with other groups and as soloists but here gathered together in the splendid New York organization directed by Charles Wadsworth to further the cause of first-rate chamber music performance.

One of the most praiseworthy characteristics of organizations of this sort is that their repertoire is not confined to that of the string quartet or the trio with piano, as is the case with fixed chamber groups; instead, each program features several different combinations of instruments, allowing a stimulating traversal of the entire chamber music repertoire. In the present instance, the program consisted of Dolmarty's

Serenade for String Trio, Op. 10; the Mozart Oboe Quartet; the trio version (clarinet, violin, and piano) of Stravinsky's *L'Histoire du soldat*; and Mendelssohn's C Minor Trio for violin, cello, and piano — four different combinations of instruments from three different centuries. The La Jolla Chamber Music Society has already made us familiar with this type of format, in its sponsorship of the Santa Fe Chamber Music Festival's visits here and in its own splendid Summerfest this past summer, so that the society's Sherwood Hall audiences have almost come to expect such variety and to be disappointed when they do not get it.

Everyone has his or her own idea of paradise, and mine would be an eternity of music on the same level of execution as what we heard in this concert. These are peerless musicians, and they have evidently worked together on each piece so assiduously and with such attention to detail, that without losing their individuality they seem extensions of a single mind, informing the music with a total unanimity of style and expression. Yet the careful and no doubt extended rehearsals

have in no way produced an effect of polished coldness, as though the pieces had been given an unchangeable perfection at some time in the past and were now being dutifully reproduced. On the contrary, I have rarely witnessed performances in which there was such a sense of spontaneity, with the musicians paradoxically seeming to encounter each moment in the music as a totally fresh experience. One could hear this in the work of all the players, and one could see it as well on the faces of some of them. Violinist Buswell (certainly one of the best violinists before the public today, although his career has concentrated on other things than solo concertizing) and violinist Neubauer (at twenty-three the youngest principal violinist in the history of the New York Philharmonic), while never indulging in the grimaces that disfigure some musicians with a defective sense of concert deportment, nevertheless allowed themselves to express with discreet, joyful smiles those moments in the music when the composers touched the heights of wit or grace or tenderness or power. These smiles were so appropriate and so much in

harmony with the nuanced expressiveness of what one actually heard that, although extraneous to the musical experience as such, they added the final touch of happiness and liveliness to the experience of the evening as a whole. It was wonderful, for example, to see the string players bending toward each other in delighted communion over a simple turn of phrase at the end of a sequence, a physical recognition of the culminating elegance in that phrase and in the performance accorded it, with its perfectly proportioned dynamic crescendo, rhythmic expansion, and additionally emphatic articulation — and yet this was no major dramatic moment but a mere passing detail, if one may speak of "mere" in a performance in which every detail, even the smallest, was given this kind of realization.

Also characteristic of these performances, and of all the musicians involved, was a bold decisiveness, an uninhibited strength in depicting the music's contours. I do not mean to imply any roughness or exaggeration, but within the decorum of each piece, one sensed an uncompromising

commitment to the particular kind of expressiveness the composer called for, as embodied in each moment and in the entire work. The performance of the Mendelssohn trio, for example, was powerfully romantic; the Mozart was intensely graceful and exuberant; and in the Stravinsky, the three musicians (de Peyer, Buswell, and Lavis) brought out every possible bit of vitality, acerbic humor, and wry parodic sentiment in the delectable score. The wit and the technical virtuosity of the performance were so great that the audience could barely restrain itself from applauding at the end of each movement, not out of the routine politeness that has generally degraded the meaning of applause in concert life, but because the playing had so delighted and excited the listeners that their pleasure imperiously demanded expression in the physical act of hand clapping. There was in fact no actual applause, gasps of appreciation taking its place. But in paradise, where everything is realized to its fullest, the angels themselves would have applauded, at these points and throughout the concert — and for a very long time.

## CITY LIGHTS

### SHORT SEMESTER

(continued from page 5) was here. [Hills] said that Sagon Penn was here because he feared for his life at other colleges and wanted to continue his life as normally as possible.

Neither Penn nor his attorney, Milton Silverman, would agree to an interview. According to Penn's friend and former neighbor, the twenty-four-year-

old Penn is "confused" and undecided about what he is going to do next. Penn, who was released from custody on June 26, hours after he was acquitted by a jury of the most serious charges against him, is free on \$25,000 bail while the state Supreme Court decides whether to review his case. He is living in an undisclosed location.

Ken Hills, who said the college would be willing to re-enroll Penn, admits that this path may be too thorny right now. "It would be almost

impossible to go through all he has, face all that he has ahead of him, and still be a student. It's hard in a community that wants to know everything."

### FREAK OUT

(continued from page 4) thought RAD TV would be broadcast again.

*Dog Boy* is the name of a video produced by local video artist Tim Small. A man is shown crawling around on all fours, acting like a dog and begging for food. Some people

might find it quite funny, rather than offensive. The man hitting himself on the head with toy baseball bats appears in a music video distributed by Warner Brothers records entitled *These Things Happen*, a song performed by David Van Thugan. The priest Eliasson refers to is part of a skit Kurlander produced. A man identified on screen as a "former priest" says he had tried drinking Night Train instead of sacramental wine, and he likes Night Train better. Kurlander also presents works

by local video artists Victoria Bearden and Chris Howard, whose offerings can be interpreted as offensive or fascinating, depending on the tastes of the viewer. Kurlander says his show is about the only outlet for local video artists, many of whom are art students at UCSD.

Kurlander doesn't want to make an issue of RAD TV's withdrawal from Times-Mirror Cable's public access station, because his show may soon be appearing on a Los Angeles television station that is carried

(continued on page 38)

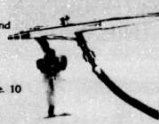
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(continued from page 17)  
in Escondido by Times-Mirror. He says he is close to signing a deal with station KSCI-TV in Los Angeles, a regular commercial channel that broadcasts an eclectic mix of international programming and music shows to nearly eighty cable television companies in Southern California. If the deal is consummated, RAD TV would no longer be on the public access channels but would appear on Times-Mirror's Channel 17 in Escondido, Channel 18 on American Cablevision in Coronado, and Channel 2 on Southwestern Cable in San Diego.

"I knew I had to find an independent station that would stick its neck out," says Kurlander, who has been trying to sell RAD TV to a commercial station for several months. "I'm

left of the left." That's one thing he and Eliasson agree on. "RAD TV is like a form of communism," Eliasson rails. Kurlander is eager for Times-Mirror to make a decision on whether his show will go back on the air in Escondido or will allow one man's dissent to sequel it. ■

## AT YOUR DISPOSAL

(continued from page 5)  
1985, we decided to put our dollars into other methods of advertising, like radio and television, that we thought would be more effective," Elliot says. "So we sent out letters, telling our clients that they could either send back the letter barrels or keep them. If they removed our name," The reason

for that request, Elliot adds, is that "over time, the barrels get messy and dirty, and we don't want people to think Copperstone is messy and dirty."

Art Belenzone says his park and recreation crews waited until April to comply with Copperstone's request "out of convenience," because that's when summer crews start arriving. The reason it's taken them this long to finish the task — the last ones, on Mission Beach, were spray-painted during the last two weeks — is because of confusion over exactly how to remove the Copperstone name. Sanitation crews first tried peeling off the stickers, Belenzone says, but that proved "too time-consuming."

Next they tried covering up the name with yellow paint to match the cans, "but it was too transparent, and the name still showed through." Then they tried covering the stickers with yellow tape, but there were problems with that, too: in many cases, the tape didn't stick right. So someone suggested black spray paint, and voila — the solution was found.

Belenzone says that most of the cans will remain on the beaches, as they are, for quite some time. No new sponsor has

been found, nor has one been actively sought. For the coming summer, he says, the city has budgeted \$16,000 to buy new trash cans or recolonize the old ones; in any case, they should all be in place by next May — and he expects to match them with fellow cans on the bay side. ■

## NEED ONE

(continued from page 5)

CSO is not a sworn peace officer and does not carry a gun, has an easier entrance exam and requires a six-week training program that is not as difficult as the academy's course. San Diego has four Indochinese CSOs who assist police officers by translating, taking crime reports, and acting as liaisons with the Southeast Asian community.

Having CSOs as translators has become crucial to law enforcement in the Indochinese areas of the city. Teng Yang, who grew up in a Hmong community in Laos, works as a CSO in the SDDP's Linda Vista office. Many Indochinese do not prove crimes against them because they don't know any English or do not trust their knowledge of the English language when speaking with a police officer, Yang says.

"When they're nervous or frustrated, it's hard for them to tell what really happened. They're afraid of making mistakes," The Indochinese are also unfamiliar with the law, says Yang, and fear retaliation from criminals who are released on bail. Some Southeast Asian cultures, and especially the Hmong, have their own system for dealing with crimes within the community. In the case of petty theft or spouse abuse, the victims will go to the family of the perpetrator or the elders of the community to gain restitution or stop repeated violence.

But some contact with the authorities is unavoidable, as in the cases of lost children or teen-agers charged with shoplifting. Yang is needed in these situations or to answer questions and give information

in Thai, Laotian, and Hmong. But the local Indochinese are still reluctant to contact him at the police department. "Most of them call me at home," he says. "Ninety-nine percent of the community knows me, and I can't refuse them."

Yang thinks the Indochinese are intimidated by the language barrier. They have to know at least some English to call the police and get through the dispatcher. He tells of a recent incident in which a suspected drug abuser forced his way into the apartment of an elderly Hmong woman, saying he wanted to use her bathroom. He then locked himself in the bathroom while she sat, frightened, in her living room.

After half an hour, the woman left and got her landlord, who chased the man out with a gun. She did not call the police, she said, because she didn't know how.

The police department hopes it can increase its presence in the community by hiring more Indochinese CSOs like Yang. In addition to the four already on staff, the SDDP has opened five more positions for CSOs who can speak Vietnamese, Cambodian, Laotian, or Hmong. Almost sixty people have applied for the five jobs, and more than forty are

qualified to take the entrance exam in English and math. "To be qualified as either a police officer or a CSO, a person must be an American citizen or have applied for citizenship one year prior to applying. A high school diploma or its equivalent is also necessary." About half of the qualified people came to take the test on October 2, a city personnel spokeswoman said. The results have not yet been tabulated.

San Diego does not have to fill federal quotas in its hiring of police officers. Voluntary guidelines are used, in an agreement between the city and the U.S. Department of Justice. These guidelines have been translated into hiring goals. According to analyst Jack Schwartz of the city's personnel department, the SDDP has met, in each ethnic and gender group, its short-term hiring goals, which are based on the available work force (i.e., a calculation of San Diego residents who are both interested in and available for police officer positions).

But the SDDP has yet to meet its long-term goals, which seek to match the ratio of the force to the city's population, as

tabulated by the 1980 census. Of the city's 1374 police officers (counting recruits enrolled in the academy), thirteen percent are women (compared to forty-eight percent in the population), 12.7 percent are Hispanic (compared to 14.9 percent), 7.6 percent are blacks (compared to 8.9 percent), and 2.4 percent are Oriental Asians (compared to 2.8 percent). Indochinese are part of the last group, which also includes Japanese and Koreans but not Filipinos.

To fulfill its long-term quota, the SDDP must hire only six more Asian officers. But since the census figures are old and outdated, the police recruitment office has set a higher goal — as many as it can get. Recruiters have been speaking at Indochinese community-group meetings and may start advertising in Indochinese newspapers. Its payoff so far has been one more officer, a fifty-year-old Vietnamese man who is scheduled to graduate from the academy in December. ■

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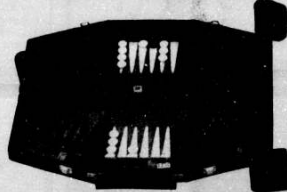
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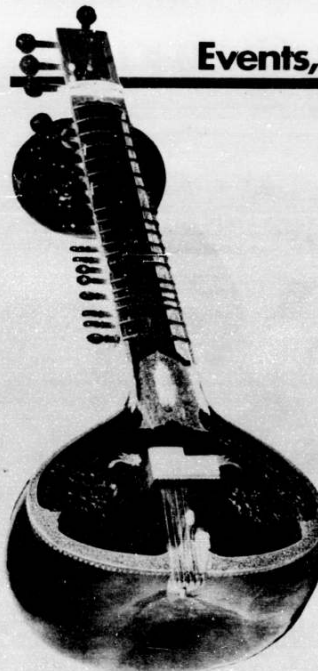
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## Section 2

## Events, Theater, Music, Film



Photograph by Joe Klein

### A Distinguished Path

The genealogical aspects of musical talent always have fascinated me — how an inherited understanding of and gift for music can be nurtured along bloodlines and kept to some degree genetically distinct. Even countries have famous "musical families" who exemplify that rich tradition. In America, for example, we have the Lennon Sisters, the Partridge Family, the Osmonds... Well, okay, some countries boast impressive musical families. Take India — *kripaya* (please).

In India a reverence for music

making and a proper respect for its usefulness in the cosmic scheme of things is passed from generation to generation like a delicate spiritual heirloom. The sound of the music itself, shaped by centuries of tradition and detailed by interpretive idiosyncrasies that are handed down from father to eldest son, for in the absence of a son, to a son-in-law, lasts to an unrelated male student bears familial characteristics as distinct as those of speech or facial features.

One of India's most famous musical families is that descended from the late, legendary Ustad Allauddin Khan, the master sarod player largely credited with revitalizing the tradition of North Indian (Hindustani) instrumental music that now dominates India's musical landscape. You can

outline a musical lineage comprising several of the most brilliant and renowned Indian virtuosos simply by drawing a connecting line from Allauddin Khan to his oldest son, the great sarodist Ali Akbar Khan, across to star maestro Ravi Shankar — who studied with both — and down again to Allauddin Khan's grandson and Ali Akbar Khan's son and disciple, Ashish Khan. Like his father, Ashish Khan is recognized as a virtuoso of the sarod. This weekend this third-generation representative of the Khan *kanana*, or style, will perform locally with equally acclaimed tabla virtuoso Swapna Choudhuri (Ali Akbar Khan's favorite accompanist) and another Ali Akbar Khan protégé, starat Akkai Dasgupta.

Dasgupta is the executive director of the local Raga Ramana School of Music, a recently established institution whose purpose is to further the study of and appreciation for Indian music in Southern California. The school is sponsoring Khan's appearance here as the latest in a series of presentations featuring renowned Indian artists. Recently, finally resorting to an analogy that would make sense to a native of Southern California, Dasgupta explained the factors that distinguish one family's approach to music from another's.

"It is in the phrasing, mostly," he said. "There are certain basics, certain components of Indian music that always remain the same, such as the notes that make up a particular raga, but the way one family of musicians treats those components creates a unique style that is very recognizable. For example, one musician will play in a very legato style, very melodic, while another will play in a more rhythmic style, like Ravi Shankar. Another might play in a formal, 'vocal' style. Hearing a section of music, and without seeing who is playing it, a follower of Indian music could easily identify the style as being from one family or another. It's like — if you want to go downtown, you can go by I-5 or by Highway 163 or by some other route, but you will end up in the same place. The goal remains the same, only the path distinguishes your journey."

(Continued on page 14, col. 5)

### Music-Theater Performance

"What state are we in now, Dad?"

"This is Wyoming, Son." Rinde Eckert plays both roles square-jawed, confident Dad and wide-eyed Bob, the kid driving West.

"What state are we in now, Dad?"

"California." Paul Dresher and Gene Refkin perform Dresher's rock-based score on Stratocaster, electronic percussion, and keyboard. In a powerful tenor voice, Eckert sings-plays the Dad-Bob exchange. Dad passes words to live by to the next generation. They're a blend of the Saturday Evening Post, National Geographic, and *Silber of Fortune*.

"What state are we in now, Dad?"



Slow Fire

"Real estate! Get yourself some land, boy. Anybody's land..."

"What state are we in now, Dad?"

"Vietnam." Paul Dresher's *Slow Fire* is a music-theater performance piece — a so-called experimental opera — and a single-character study of Bob, a betwined, angry, crazed, Middle American Everyman of the Eighties. He's bought Dad's clothes, but somehow his change doesn't add up. Bob pinbolls along between dim-bulb bewilderment, high-

voltage aggression, and frenzied, short-circuited paranoia trying to comprehend the incomprehensible everyday life around him.

As a production, *Slow Fire* is a multilayered, sensuous treat of repetitions and contrasts of music, language, light, and movement. The approach to each facet of the production is very fast and spare. But the resulting blend is satisfyingly rich.

Dresher's score emerges and retreats in quirky, Talking Heads-ish melodies and ruthless aural backdrops for Eckert's strong voice. At several points in the performance, Dresher records a portion of Bob's arias/sologs and plays it back as half of a syncopated, off-center man-machine duet. It is a sign of the theatrical times that Dresher lists audio engineer Jay Clout as an equal artistic partner in his ensemble.

The riveting centerpiece of *Slow Fire* is actor-vocalist Rinde

Eckert, who also wrote the libretto. Eckert is physically and vocally imposing and versatile. He evokes Bob in all his guises — from Bob in a poetic, dreamlike interlude full of images of flying and swimming, to Bob dressing for work, by the numbers, in aviator sunglasses, three-piece camouflage suit, and pistol. The language of *Slow Fire* is alternately poetic, aggressive, humorous, frightening, and wonderfully musical. Eckert plays with the sounds and meanings of language and has particular fun

(Continued on page 15, col. 1)

### A Race Of Tractors

The big-city folks got their indiana-apols 500, and I say that's dogged-as-a-bunch of little midget cars going round in circles. That's for sissies. We're talkin' real men in real machines. We're talking total entertainment. Everything a good ol' boy could want, including the big three — sweat, beer, and mud. We're talking tractor races.

And not just any ol' tractor race. This is the Great Towanda Tractor Race, just over the north county line, and it's called by the local crowd as kind as it is the Great United States Tractor Race. It's the best party since the Yuma



Photo by Mike Smith

Pritchett Festival of 1986. Now I realize there may be some folks out there who are not too familiar with the venerable sport of tractor racing. Well, let's get one thing straight right off: this ain't no tractor pull. A tractor pull is about as exciting as watching someone pluck weeds. You hitch up your tractor and try to yank something around in the dirt. Yawn city. Tractor racing is a whole different breed of animal. It takes speed, daring, and an amazing amount of technical smarts. A vicious and incredibly intricate course has been laid out on the track. There are mountains, high-speed straightaways, and even an S-curve. And right there is trout at the end of the most thrilling race in all of tractor racing, Lake Mud Slide.

Bring us Michael A. Verrill, (Continued on page 15, col. 2)

# HUSSONG'S

## Cerveza



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## 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, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80863, 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 LSC Saw Square Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount

Albertine Avenue, Claremont. Call 562-5661 for more information.  
**Scottish Country Dancing** is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homestead Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Esch 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 Ballroom Park Club building in Ballroom Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. This month the waltz and tango are the featured dances. For more information on the nonprofit club, phone 483-4960 or 278-8445.

**"Grisette,"** the California Ballet Company, opens its season with this classic love story from the Romantic era, Friday, October 17, through Sunday,

October 19, Spreckels Theatre, 121 Broadway, downtown. Performance times are 8 p.m. on Friday, October 17, 2:30 p.m. and 8 p.m. Saturday, October 18, and 2:30 p.m. Sunday, October 19. Call 562-5676 for ticket information.

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

**Square-dancing**, Ken Reid and Don Pifer call the dos-dos and allemandes, Saturday, October 18, 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 Lehi's Greenhouse, 1828 Camino del Rio South, Mission Valley. A beginners' class begins at 1 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.

**Chinese Dance**, the Dongfang Dance Ensemble from the People's Republic of China performs folk dances Sunday, October 19, and Monday, October 20, 8:30 p.m., Tijuana Cultural Center, Zona Rio Tijuana. Call 706-684-1111 for more information.

**International Folk Dancing** takes place each Monday, 6:45 p.m. for beginners, 8:15 p.m. for intermediate-level dancers. Miraflores College, Ninth Street and Stratford Court, Del Mar. No partners necessary. 475-2776.

**More Scottish Dancing**, a beginners' class sponsored by the Royal Scottish Dance Society takes place every Monday, 7 p.m., Casa Del Prado, Balboa Park. Both events are free. Call 549-4257 for further details.

**"Circle Dancing,"** Sidi dancing continues on Mondays at 7:15 p.m., 4570 Jacklane Street, Mission Hills, 295-9677.

**San Diego Folk Dancers** invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital 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.

**"Fragmened Justice,"** in observance of California Domestic Violence Awareness Week and as part of the Women's Opportunity Week celebration, Evelyn Amelia and



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National City

**WORKSHOPS**  
**FOUR FEMININE ASPECTS AND THE GODDESSES**  
By Lucy Brown and Shirley Finch,  
Sunday, October 19, 9 am-12 noon - \$20

**CRYSTAL WORKSHOP**  
By John Burdard  
Sunday, October 26, 9 am-12 noon - \$20  
Psychic Reader, available every Sunday from 12 noon-5 pm - \$15 per reading  
For further information call 477-8240

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Rick Saxton  
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Mulled Cider & Ghostly Coffees



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Friday, October 31 - 8 pm-Midnight

**Pumpkin Carving Contest & Exhibit**  
Wednesday afternoon, October 29, 2-6 pm

For more information call 234-0111  
540 4th Ave., Downtown San Diego

### University Events Office presents

Watch Burke's New PBS Series  
"The Day the Universe Changed"  
on Monday Nights



From PBS series "Connections"  
**JAMES BURKE**

**THE MECHANISMS OF CHANGE: DO LEMONS WHISTLE?**  
James Burke's nine-part PBS series Connections-an autobiography and vault containing look at the evolution of technology-change was the last of the last PBS series, and Burke's companion publication became an international best-seller. This October Burke returns to PBS with his new series The Day the Universe Changed-a lively examination of the ways in which the "today" of the external world has been produced again and altered by man's changing perceptions of his environment. "Do Lemons Whistle" will be a late evening look at the same kind of events, unexpected observations and revelations that made Connections so stimulating.

October 17, Friday, 8:00 p.m.  
Mandeville Auditorium  
G.A. \$9.00, St. \$6.00  
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TICKETS: UCSD Box Office: 534-4559

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ONE REGULAR ADULT TICKET



## READER'S GUIDE

trends present a dance/theater performance that depicts the consequences of rape and the inequities of the judicial system. Tuesday, October 21, noon, Lyceum Theatre, Horton Plaza, downtown. A discussion follows the performance. Call 233-8984 for details.

**Folk Dances** are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 461-7529.

**Coed, Improvisational Dance** Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 1715 Adams Avenue, Kensington. For details phone 283-0446.

**More International Folk Dancing** is held each Wednesday, 7 p.m., no experience and no partner are necessary for the classes, held at the Balboa Park Club Building in

Balboa Park. For details phone 569-4955 or 422-5540.

**Tango**, the Tango Argentino dance club sponsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Valley Shopping Center. Call 565-2727 for more information.

### Film

**"On the Wing,"** Sacred Site and Starlight, a trio of new Omnibus features, begin an open-ended run at the Redden H. Fleet Space Theater and Science Center, Friday, October 17. On the Wing explores the "dynamic" relationship between natural and mechanical flight using ultra-high resolution and high-speed photography to film an insect's first leap to follow the flight of an eighteen-foot, radio-controlled replica of a prehistoric bird. Sacred Site is a seven-minute film by the

creators of *Chinua* and *Kosmopolis* that uses time-lapse photography to capture, among other things, Halley's Comet traversing the Milky Way. *Starlight*, another seven-minute film, is about the difficulty of photographing celestial bodies. Show times are daily at 11:40 a.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 9 p.m. There is no 11:40 a.m. show on Mondays. An extra 11:30 a.m. show is added on Saturdays. The alternate features, *Grand Canyon* — *The Hidden Secrets* and *The Halley Chronicle*, screen at 1 p.m. and 4 p.m. daily. Call 238-1235 for details.

**"Political Film Series,"** this venerable series, sponsored by the Committee for World Democracy, screens three films: *Strategic Trust: The Making of Nuclear-Free Poland*, which tells how that tiny European republic adopted the first constitution to ban nuclear weapons on its territory. *World*

*Peace Is a Local Issue*, a documentary about how grassroots community action placed a nuclear-free item on a city council agenda, and *Nick Mazzuca: Biography of an Atomic Vet*, which juxtaposes the U.S. government's official accounts with the actual suffering of an American soldier exposed to repeated doses of radiation from atomic bomb tests in Nevada during the Fifties. These films screen Friday, October 17, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-2016.

**Mask Movie**, in conjunction with the "Deception and Revelation: The Art of the Mask" exhibit, International Gallery screens *Mask of the Avenger*, starring John Derek (before he was Mr. Big Derek) as the Count of Monte Cristo, who must assume a disguise to win back his beloved Maria. *Free Fall*, which tells how that tiny European republic adopted the first constitution to ban nuclear weapons on its territory. *World*

**"Zero for Conduct,"** Jean Vigo's story about schoolboy rebellion, and *The War Game*, Peter Watkins' 1966 story about the effects of nuclear war, screen Monday, October 20, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

**"Maine,"** an hour-long film about this ruggedly beautiful New England state is the next Cinema 55 selection, Wednesday, October 22, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

**"International Film Series,"** films by French "new wave" director Alain Resnais, are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary Art. *Mon Oncle D'Amérique*, Resnais' 1981 comedy, stars Gerard Depardieu, Nicole Garcia, and Roger Pierre as three Parisians who believe that a rich uncle from America will change their

lives. This film screens Wednesday, October 22, 7:30 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. 424-2267.

**Lasernium**, in addition to *On the Wing* and *Grand Canyon* features, the Redden H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Lasernium laser-light shows. *Lito On Lasernium*, featuring the mellow jazz sounds of Pat Merberney, the Manharman Transfer, and others, screens Thursdays and Fridays at 9:15 p.m. and Saturdays and Sundays at 6 p.m. The schedule for *Lasernium*, which features selections by Peter Gabriel, INXS, Van Halen, and ZZ Top, is Sunday through Wednesday, 9:15 p.m., and Friday and Saturday, 10:15 p.m. Each performance is created live and projected onto the Omnibus screen. For more information, phone 238-1168.

## TO LOCAL EVENTS

**"We Are Born of the Stars"** and Skowand, two new Omnibus films are now showing at the Tijuana Cultural Center's space theater. *We Are Born of the Stars* is the first 3-D film in the Omnibus format and is comprised entirely of computer-generated graphics. Skowand follows the growth and development of a flock of Canadian geese. This twenty-three-minute film includes the first cel-animated sequences in this format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in midair. The films screen at the Tijuana Cultural Center, Paseo de los Héroes, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

**"Curious Incident of the Dog at Night,"** a Sherlock Holmes

theater piece" written by local author Susan Imhoff, set to music by UCSD graduate composer Peter Ward, and performed by bassist Bert Turcotte and friends, is the featured attraction at the UCSD music department concert, today, Thursday, October 16, 8 p.m., Mandeville Recital Hall, UCSD. Among the performances on the program are a series of duos with various musicians, framed by a trio for five instruments performed by four musicians: Jans Nyeve, Chris Herbert, Nancy Turcotte, Susan Barrell, Laura Hunter, and Robert Zickman. Also scheduled are performances of Pulitzer prize-winner Donald Martino's *Cinque Fragmenti* for oboe and contrabass by Bert Turcotte and works by composers Barney Childs and Leonard Payton. Free. Call 534-3229 or 534-3230 for more information.

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**"Curious Incident of the Dog at Night,"** a Sherlock Holmes

Australian Services International presents

**Australia / New Zealand Film Days Open House**

Saturday, Oct. 18, 2:30-3:30 p.m. - Olympia Resort Hotel  
Corner of Fletcher Airport Road & El Camino Road in Carlsbad

Sunday, Oct. 19, 2:30-3:30 p.m. - Torrey Pines Inn  
11600 N. Torrey Pines Road in La Jolla

RSVP (or possible) 944-4123

The programs will feature films of Australia, New Zealand and Fiji. Showing continuously, you can arrive as late as 4:30 p.m. and still see all three films.

ASH Travel Specialists (former Aussie residents) will be available to answer questions and assist with travel planning. Literature available.

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Meet Patty Zingali — director of New Faces, Elite Model Agency, Los Angeles

Saturday, October 25, 2:00 p.m.  
John Castellanos Model Center  
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Call 256-2373 for more information

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The Psychotherapy Institute is offering free to the public

**"After Addition: When Do We Stop Drinking?"**  
October 24, 6:00-8:00pm, New Area office  
Free lecture, discussion and Open House

**"Addiction in Our Relationships"**  
October 26, 6:00-8:00pm, at our Escondido office  
Free lecture, discussion and Open House

**The Psychotherapy Institute of San Diego**

Main Office • (619) 586-1871  
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The Washington Ballet led by artistic director Mary Day found its performing excellence in its stars of experience.

Anna Anany  
Daria Doda

October 30, Thursday, 8:00 p.m.  
Mandeville Auditorium  
G.A. \$13.00, Students \$9.00  
UCSD Box Office: \$34-4559

Presented by UCSD University Events Office with support from the National Endowment for the Arts, California Arts Council and California Preserves.

**IN CONCERT**

Utah Phillips Luci Murphy  
Michael Cooney Bob Norman  
Sam Hinton Mother Logo  
Sparky Rucker

**Sing Out Folk Festival!**

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East County Performing Arts Center

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**THE COMEDY STORE**

Wednesday, Oct. 15-Sunday, Oct. 19

**FINIS HENDERSON KAREN HABER**

Wednesday, Thursday & Sunday • 9:00 pm • \$5 cover  
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2-drink minimum every evening  
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November 2, 1:00 p.m.

**Chargers vs. Cowboys**  
November 16, 1:00 p.m.

**Chargers vs. Raiders**  
November 20, 5:00 p.m.

**Chargers vs. Oilers**  
December 7, 1:00 p.m.

**Chargers vs. Seahawks**  
December 14, 1:00 p.m.

**OTHER EVENTS:**  
Ensenada Express  
Day Cruise to Mexico  
8 St. Pier

Gilbert & Sullivan  
Ruddigore  
Oct. 17, 18, 8:00 p.m.  
Oct. 19, 2:30 p.m.  
Casa Del Prado

San Diego Junior Theatre  
on sale soon  
Jukebox Friday Night  
Oct. 17, 8:30 p.m.

Motorhead  
Oct. 17, 8:00 p.m.  
California Theatre

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Bill Gambles Movie Theatre — Torrey Pines, University, Santa Center, Parkway Plaza  
Grounds Shopping Center and College Grove, San Diego Stadium, SDSU Athletic Center  
UCSD University Box Office, 2103 N. Road Station, Balboa Park, Ballpark Plaza, Ballpark Commons  
Oceanside Inner Harbor, Boardwalk Music, Santa Sports — Pacific Beach & Clairemont  
San Marcos — Chase Villa, Sun Inn — Carlsbad

All tickets subject to availability and service charges.

**Wilson NIEL**

## READER'S GUIDE

storyteller/singer Sam Hinton; blues artist Spunky Rucker; Mother Lugs, the five-woman string-band ensemble; feminist Luci Murphy; and folk song historian Michael Cooney. Tickets are available at the East County Performing Arts box office and by calling 265-6431 or 440-2277.

"Tosca," the San Diego Opera's first production of the season. Puccini's legendary 1900 drama, starring Marilyn Zichau as Tosca, George Fortune as Scarpia, and Vladimir Popov as Cavaradossi, continues Friday, October 17, 8 p.m., Civic Theatre, 202 C Street, downtown. Tickets are available at the Civic Center box office.

TicketMaster, and by calling 236-6510 or 232-0800.

Auditions, the San Diego Youth Orchestra has openings in all sections of the orchestra for qualified musicians under the age of twenty-five. Tryouts are held each Saturday, 1:30 p.m., room 207, Casa Del Prado, Balboa Park. Call 233-3332 for more information. Also, experienced musicians of all ages are needed for the Palomar College Concert Band. Auditions are held Wednesday, 7 p.m., rehearsal room D6, Palomar College, San Marcos. For more information, call 774-1150 x2316.

**Sweet Adelines**, the San Diego chapter of the Sweet Adelines, a singing organization that specializes in four-part barbershop

harmony for women, hold its annual show, Saturday, October 18, 8 p.m. and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Among the featured attractions are the 117-member, post-international championship chorus, six local quartets, and the Sun Harbor Chorus. Tickets are available at the door. Call 470-1611 for details.

**Baritone John Lusher** performs works by Bellini, Verdi, Wolf, and others, Saturday, October 18, 8 p.m., Smith Recital Hall, SDSU. Free. 265-6431.

**"Show Five,"** the San Diego debut of the Paul Dresher Ensemble, an experimental opera theater group from the Bay Area performing an excerpted version

of their two-act contemporary operatic work, takes place Saturday, October 18, 8 p.m., Sherwood Auditorium, La Jolla. Tickets are available through TicketMaster. For details call 454-3541. See too, the "events highlight" on page one of this section.

**Cuban Jazz**, Jose Ma. Virez and his Latin jazz group from Cuba perform Saturday, October 18, 8:30 p.m., Tijuana Cultural Center, 8657 La Jolla Village Drive, La Jolla. Free. 455-7550.

**"Sobriety Jam,"** in an effort to "bring the natural high back to the social scene," SPAN, in cooperation with Alcohol

Awareness Week, hosts Sobriety Jam, a program of musical entertainment featuring Double Trouble, the Elements, Nathana, and other party artists. Sunday, October 19, 1 p.m. to 6 p.m., Back Door, SDSU. For more information, call 260-8128.

**"Musical Sundays,"** the La Jolla Village Square shopping center hosts a series of afternoon performances. This week folk singers Pam and Maggie perform Sunday, October 19, 1 p.m., upper level, La Jolla Village Square, 8657 La Jolla Village Drive, La Jolla. Free. 455-7550.

**Trombonist Kevin Quail**, accompanied by saxophonist Steve Fearnshead, guitarist Jim Story, and others, is the featured attraction at the first concert of

## TO LOCAL EVENTS

the North Coast Jazz Society's 56-97 series, Sunday, October 19, 2 p.m. to 6 p.m., North Coast Repertory Theatre, 971 A Loma Santa Fe Drive, Solana Beach. A jazz season will be held from 2 p.m. to 3 p.m. The Kevin Quail Quintet takes the stage at 3 p.m. Call 436-2958 for ticket information.

**"Bosendorfer Series,"** Cecil Lytle, chairman of the UCSD music department, interprets one movement of Scriabin's Sonata VII, op. 64 (1912) and the Five Last Preludes, op. 74 (1919), as well as one movement of Liszt's Sonata in B Minor (1852). Sunday, October 19, 3 p.m., Mandeville Center auditorium, UCSD. Tickets are available through TicketMaster or the

UCSD box office. For details call 534-3229.

**Chinese Chamber Music**, five Chinese musicians perform classical, contemporary, and folk music from the People's Republic of China. Sunday, October 19, 3 p.m., 624 Seabright Lane, Solana Beach. Call 297-4363 for ticket information.

**Hindustani Music**, sarod-player Anshu Khan, accompanied by Swapan Choudhuri (tabla) and Akash Dasgupta (sitar), plays North Indian classical music. Sunday, October 19, 6 p.m., Parker Community High School, 750 Naurio Street, La Jolla. Call 583-0558 for ticket information. Also, see the "events highlight" on page one of this section.

**"Sacred Music Series,"** organist John Rose, artist-in-residence at Trinity College in Hartford, Connecticut, is the featured artist at the first concert of this series. Sunday, October 19, 7:30 p.m., La Jolla Presbyterian Church, 4715 Draper Avenue, La Jolla. 454-1805.

**Harpist and Vocalist Mary Adams-Rothman** performs popular songs and folk music. Sunday, October 19, 7:30 p.m., St. Vincent De Paul Church, 4077 Buena Vista, Mission Hills. 296-6333.

**Sax Battle**, celebrity judges and special guest jams highlight the second annual "Battle of the Saxons," which continues every Sunday through November 9, 8 p.m., Old Del Mar Cafe, 7730

Via de la Valle, Del Mar. The band this week is the Hammer Smith Band. For more information, call 272-4642.

**San Diego Mini-Concerts**, the Lyric String Quartet — violins Scott Towne and Marie Peak, violist Louise Wheeler, and cellist Renata Bratt — perform Haydn's Quartet no. 2, op. 26, and Dvorak's Quartet Number 6 in F Major "American." Monday, October 20, noon. Note that the concert has been moved to the foyer of the Lyricum Theatre, Horton Plaza, downtown. Free. 459-5678.

**Jazz Guitarist Steve O'Connor** performs at the next North Coast Jazz Society-sponsored concert. Monday, October 20, 7:30 p.m.,

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832.

**Vocalist Yule Beceri**, accompanied by pianist Edwin Campbell, performs Monday, October 20, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. For more information, call 691-5064.

## Lectures

**"Borders" Conference**, the California Council for the Humanities series of public forums, discussions, and speeches concerning the cultural, political, and social issues surrounding the U.S.-Mexico border, continues today, Thursday, October 16,

# TICKETS

**BILLY JOEL**  
Nov. 21  
QUEENSRÿCHE  
Oct. 22

**E.L.P.**  
Nov. 1  
BERLIN  
Oct. 17

**NEW ORDER**  
Oct. 31

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Friday, Oct. 31

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**\$60.00** per Couple  
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The annual BAJA HALLOWEEN & DAY OF THE DEAD-COSTUME PARTY Friday, Oct. 31, highlights the festive Rosarito Beach Hotel 60th anniversary celebration.

A fun-filled evening of real Mexican witches... spectacular folkloric ballet... live music for dancing... Mexican buffet dinner precedes the party.

Prices include overnight hotel accommodations for 2, welcome margarita, buffet dinner, costume party, taxes and \$40 in newly remodeled hotel rooms (\$90 in 1 bedroom suites, \$150 in 2 bedroom suites (4 persons)).

Additional services in room \$12.95 each. Party and dinner without hotel accommodations \$12.95 each.

Bring the family... children under 16 free in parent's room. Children's buffet dinner and party \$5.95 each.

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# IMPROVISATION

America's Original Comedy Showcase

Every Saturday  
Early bird special, \$1.00 off the 7:30 pm show, tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing October 16-19  
**LARRY MILLER**

Appearing October 21-26  
**MARK SCHIFF**

With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show.

Audition Night every Monday  
Doors open at 6:30 pm for dinner  
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EL CORTEZ CENTER**  
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Twenty-four of the world's finest martial artists exhibiting breaks, weapon forms, self-defense techniques and acrobatics. 7th, 8th and 9th degree black belts from China, Japan, Korea, the Philippines and the U.S.

Presented by  
**JIN H. KIM**  
9th degree black belt, head instructor at the ORIENTAL MARTIAL ARTS COLLEGE

\$8.50 adults • \$6.50 children  
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Dr. Brian Almon, a licensed psychologist, will teach you techniques for better sleep and relaxation, effective stress management skills and proven methods to build self-confidence.

**WORKSHOP DESCRIPTION:**  
In this 3-hour seminar you will learn new life-changing skills in a fun, dynamic experience you will remember for years.

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The seminar provides valuable life skills for business and sales people, professionals and students wishing to channel stress into more effective performance.

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A confirmation will be sent to you within 48 hours of credit card registration or \$45 at the door.

**PLACE SAN DIEGO HILTON on Monday, 11/14/86**  
TIME: Wed., Nov. 12, 12:00 pm-2:00 pm

☐ Yes, please enroll me into the "Stress into Success" Nov. 12 Seminar. Enclosed is \$35 per person.

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City: \_\_\_\_\_ Zip: \_\_\_\_\_

Send no money. Health Pub., 1516 W. Redwood St., #109, San Diego, CA 92101.



## READER'S GUIDE

through Sunday, October 18.  
**"Cafe Ugente: A Social Dialogue on Contemporary Border Consciousness,"** a public discussion with six humanities scholars on the dynamics of border arts and culture, combined with a poetry and art presentation, within a "cafe" setting, place today, Thursday, October 16, 7 p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. Call 335-6136 for details. Chicano playwright Luis Valdez, founder of the Teatro Campesino, author of *Zoot Suit*, *Cumbias*, and *I Don't Have to Show You No Stinking Badges*, speaks on the theme of "borders," Friday, October 17, 8 p.m., Mandell Weiss Center for the Performing Arts, UCSD. Free. Call 245-8192 for details. On Saturday, October 18, 8:30 a.m. to 4 p.m., a public humanities conference for scholars, project directors, and other interested members of the community takes place at the La Jolla Village Inn, 15 and La Jolla Village Drive, La Jolla. Advance registration is necessary. 534-2533.

**American Repertory Theatre**  
 Director Robert Brustein, former music director for the Yale Repertory Theatre, as well as current drama critic for the New

Republic, speaks in "The Humanist and the Artist," Thursday, October 16, 8 p.m., Mandell Weiss Center for the Performing Arts, UCSD. Free. 534-1400.

**Separation of Church and State**, the Humanist Fellowship of San Diego sponsors a dialogue between Charles Baffinger, president of Americans United for the Separation of Church and State, and invited speakers representing the Catholic and Protestant religions concerning the role of the church in public life, Friday, October 17, 7:30 p.m., Abravaso School, 1366 Hornhill Street, Pacific Beach. Free. 232-4801.

**"Do Lemons Whistle?"** James Burke, known for his BBC science documentary series *Connections* and the current *The Day the Universe Changed*, discusses his interpretation of *Lemons Whistle* in a lecture titled "The Mechanisms of Change: Do Lemons Whistle?" Friday, October 17, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available from the UCSD box office or TicketMaster. Phone 534-4559 for details.

**"The Right to Die,"** the San Diego chapter of the ACLU sponsors a day-long conference,

Saturday, October 18, 9 a.m. to 4 p.m., Labor Auditorium, Basic Science Building, UCSD Medical School. Among the topics to be discussed by experts from the medical, legal, and disabled communities are "Civil Liberties and the Biotech Case," "The Viewpoint of the Disabled Community," "The Catholic Perspective," and "The Criminal Consequences of Assisted Suicide." For registration information, call 233-8157 or 232-2121.

**Women's Opportunity Week**, "Celebrate Our Diversity" is the theme for a week-long series of lectures, panel discussions, and workshops on subjects ranging from financial planning to fashion, beginning Saturday, October 18, 9 a.m., and continuing through Friday, October 24. Call 236-6630 for a complete list of events. Also, a separate series of programs is being held for disabled women. For more information, call 236-6665 or 236-6950 (TDD).

**Timken Gallery Fall Lecture Series**, during the month of October, three internationally known scholars discuss topics related to the Timken collection. Richard R. Brettell, curator of European painting at the Art

Institute of Chicago, speaks on "There: Anything Left to Say about Impressionism?" Sunday, October 18, 10 a.m., Grayson Bushen Lecture Hall, Evelyn H. Fleet Space Theater and Science Center, Balboa Park. For ticket information, call 239-5348.

**Women's Peace Meeting**, the San Diego branch of the Women's International League for Peace and Freedom sponsors a discussion about "Women's Role in Enhancing U.N. Goals and the U.N.'s Goal in Furthering Women's Goals," Saturday, October 18, 10 a.m., room 202, Western State University, 2121 San Diego Avenue, Old Town. 735-4283.

**"Norma" Preview**, Vere Wolf discusses Bellini's opera, Monday, October 20, 8 p.m., Altadena Music and Arts Library, 1028 Wall Street, La Jolla. 454-5872.

**"Traveling Series,"** the next presentation in the Grosvenor College series is "London to Kathmandu" by William Stead, Tuesday, October 21, 2 p.m. and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For further information, call 440-0372.

**Environmental Artists** Newton Harrison and Helen Mayer Harrison present a slide/illustrated lecture titled "Grand Round for San Diego," Tuesday, October 21, 7:30 p.m., the Athenaeum Club, 1028 Wall Street, La Jolla. 454-5872.

**"New Views of Women,"** Sally Rush, director of personnel services at SDSU, discusses "Women as Agents of Change," Wednesday, October 22, 2 p.m., room 221, Hefner Hall, SDSU. Free. Call 265-6524 for more information.

**Marine Artist Richard D. Rosset**, who was commissioned by the navy to paint *Run Pack '84*, the largest pacific war games in forty years, and who makes a living painting accurate representations of ships and boats, discusses his work, Wednesday, October 22, 7:30 p.m., D.G. Walls Books, 2527 La Jolla Boulevard, La Jolla. 456-1800.

**"Focus on Syria,"** former ambassador to Syria Talcom W. Steele discusses that country's role in current Middle East politics at the next meeting of the World Affairs Council of San Diego, next Thursday, October 23, 6 p.m., City of San Diego, 6 p.m., City of San Diego.

**"1941,"** director Steven Spielberg's career was nearly derailed by the \$28 million fate about a real incident that occurred during the post-Pearl

## TO LOCAL EVENTS

Isle, 11480 North Tynes Drive, La Jolla. Call 231-0111 for reservations.

**Sculptor Eduardo Chillida**, whose exhibition opens at the Taseide Gallery next week, is the subject of a symposium moderated by Peter Selz, U.C. Berkeley professor of history of art. Other participants include: Olga Hirschman, art collector; Leon Arkin, director emerita of the Carnegie Institute's Museum of Art; Tom Messer, director of the Guggenheim Museum; and Eduardo Chillida. The discussion takes place next Thursday, October 23, 6 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For details phone 454-0267.

**"Betrayal,"** Harold Pinter won the Nobel Prize for this 1982 drama about a love triangle, which stars Jeremy Irons, Patricia Hodge, and Ben Kingsley. Although understated in typically English style, the acting is superb, and the script is unimpeachable. This production is overrated.

**American special effects extravaganza** on Saturday, October 18, 8 p.m., XETV, Channel 6.

**World Series**, the first game of the best-of-seven series ends Saturday, October 18. Game two is Sunday, October 19. The third game is Tuesday, October 21. Game four is Wednesday, October 22. All games begin at 5 p.m. KCST, Channel 9.

**San Diego at Kansas City**, pity the fool who thinks the Chargers don't have any fight left now that they have reached the easy part of their schedule. The Chargers battle the Chiefs on Sunday, October 19, 1 p.m., KCST, Channel 9.

**"1941,"** director Steven Spielberg's career was nearly derailed by the \$28 million fate about a real incident that occurred during the post-Pearl

Harbor hysteria in Los Angeles. Starting John Belushi and Dan Aykroyd, the destruction, not just to props but careers as well, is awesome. This overrated, all-American special effects extravaganza on Saturday, October 18, 2 p.m., KCST, Channel 9.

**SDSU Football**, the Aztec play UTTE Miners in the Sun bowl Saturday, October 18, 7:30 p.m. The game will be broadcast over KSDO (AM 1130).

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**"Til We Conquer,"** get out the Kleenex, Susan Hayward has never been better than in her 1955 portrayal of singer Lillian Roth's valiant struggle against alcoholism. Richard Cullen plays one of Roth's several husbands. This weeper airs Sunday, October 19, 2 p.m., KUSI, Channel 51.

**"Ballot '86,"** with the elections not quite three weeks away, KPBS-TV is presenting a series of debates between candidates for various San Diego offices. The first series takes place Sunday, October 19, 6 p.m., when candidates for the Seventy-eighth Assembly District — Earl Cantos Jr., Lucy Kallen, Joseph Shea, and Charles Linschmeider — discuss the issues. Following at 6:30 p.m., John McDonald and Clyde Romney debate the issues pertaining to the District Five supervisors race. Forty-five Congressional District candidates — Dan Kraker, Bill Lowery, and Dennis Thompson — face off at 7 p.m. Jim Bates, Shirley Isaacson, Bill Mitchell, and Dennis Thompson, candidates for the Forty-fourth Congressional District, debate at 7:30 p.m., KPBS-TV, Channel 15.

**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 17, 7:30 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

**Ice Capades Auditions**, the touring company of the Ice Capades holds auditions for prospective members of their group, Friday, October 17, 10 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard. The minimum age is eighteen.

**Juggling**, beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thursday.

**"Walk for the Blind,"** walkers can choose a two-mile or six-mile course to raise funds for the

year-old. Call 234-6001 for details.

**Boxing**, welterweights David Cuttner and Alfonso Long are the main event at the next Golden State promoted series of bouts, Thursday, October 16, 7:30 p.m., El Cortez Convention Center, 702 Ash Street, downtown. The preliminary matches include junior lightweight Ruben Pira and Ramon Almaguer; welterweights Richard DeMarco and Pat Coffey; junior welterweights Roscoe Brown and Gabriel Ortiz; and featherweights Sal Salazar and Mike Zena. Call 232-0800 for ticket information.

**Sackers Preseason**, San Diego's champions indoor soccer team plays the SDSU soccer team in a benefit match Friday, October 17, 7:30 p.m., Aztec Bowl, SDSU. Call 244-6625 for ticket information.

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 Starts Thursday, October 30  
 Beginning Jitterbug 7:00-8:00 pm  
 Beginning swing 8:00-9:00 pm  
 Beginning ballroom 7:00-8:00 pm (Tuesday)  
 Learn to dance to rock, country, ballroom, 40s & 50s swing & rockabilly music  
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**WOMEN WHO LOVE TOO MUCH**  
 a seminar with  
**DR. THOMAS THOMPSON**  
 Proceeds go to the National Women's Services of San Diego  
 An evening of discussion and process

- Dealing with questions like:  
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- Discussing the issues of:  
 - The role of self-esteem  
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 - Sex and violence  
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 - The role of therapy  
 - The path to healing

Registration is \$15P with proceeds going to "Battered Women Services" Sponsored by the Institute for Industrial Studies Co-sponsored by the Institute of Energetic Medicine  
 OCTOBER 20, 1986 7:00-9:30 PM at  
 Holiday Inn, Mission Valley, 595 Hotel Circle South  
 For information call 831-3314, the Institute of Energetic Medicine.

**La Jolla LIVE! ORCHESTRA & CHORUS**  
 1986-1987 Season

**Rachmaninoff Rhapsody on a Theme of Paganini**  
 David Korevaz Pianist  
 Thomas Nee, Conductor  
 Saturday, November 8, 1986 8:00 pm  
 Sunday, November 9, 1986 3:00 pm

**Sibelius Violin Concerto**  
 Zina Schiff, Violinist  
 Saturday, May 9, 1987 8:00 pm  
 Sunday, May 10, 1987 3:00 pm

**American Musical Theater**  
 Cecil Little, Pianist  
 David Chase, Conductor  
 Saturday, May 23, 1987 8:00 pm  
 Sunday, May 24, 1987 3:00 pm

**Messiah Sing-Along**  
 Saturday, December 20, 1986  
 1:00 and 4:30 pm

**Young Artists Concert**  
 Thomas Nee, Conductor  
 Sunday, June 7, 1987 3:00 pm

All concerts are at the Mandeville Auditorium, UCSD except Messiah Sing-Along, St. James-by-the-Sea Episcopal Church  
 Tickets and additional information, call 534-4673

## READER'S GUIDE

Silvergate/San Diego chapter of the Blind in the first ever Walk for the Blind, which takes place Sunday, October 19, 8 a.m. - 10 a.m. Crown Point picnic area, Crown Point Drive, Mission Bay. Call 286-1518 or 437-4144 for registration information.

"Bike Ride against Diabetes," six routes, totaling twelve miles each, are available throughout the county for participants in the thirteenth annual Bike Ride against Diabetes. Sunday, October 19, 9 a.m. to 5 p.m. The six locations are in Carlsbad, Escondido, Coronado, Mission Bay, Lake Murray, and Rancho Santa Fe. For exact locations and registration information, call 296-6351.

"Walk for Life," the San Diego AIDS Project and the AIDS Assistance Fund are beneficiaries for the San Diego Walk for Life. Sunday, October 19, 12:30 p.m. County Administration Building, 1620 Pacific Highway downtown. The course follows the bay to Harbor Island and back. To register call 291-6030 or 699-1372.

Coladero, the next Mexican rodeo, sponsored by Los Chamos Cerro de San Miguel, and featuring musical entertainment by Maria Gabriela, Speech Gonzalez, Antonio De La Rosa, and Chubasco Musical '86, takes place Sunday, October 19, 1 p.m. to dusk, Rancho San Diego, Highway 94, east of the steel bridge. Call 442-3529 for more information.

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 583-3872 for more information.

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3191 or 295-8470.

Golf Lessons, be sure to bring your putter to a free class titled "Shot Techniques for the Short

Game," Tuesday, October 21, 7 p.m., Fort Ward Golf Company, 4534 Claremont Mesa Boulevard, Claremont. Call 541-2727 for reservations.

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

Basketball Leagues, itching to do more than just shoot a few hoops? Thursday-night All-league play begins October 15. Interested teams should call the La Jolla YMCA, 6555 Cliffside Avenue, La Jolla, at 453-5463 for more information.

## In Person

Mexican Poets, eight poets from Tijuana and Mexico — Oscar Hernandez Valenzuela, Maria Longoria, Gabriel Trujillo, Mafios, Jose Manuel Dibella, Roberto Castillo, Francisco Morales, Marco Morales, and Luis Humberto Crosthwaite — with translations by Elise Miller, Joan Lindgren, and others, take part in a bilingual "border" reading, today, Thursday, October 16, 7 p.m., Scripps Cottage, SDSU. Free. 265-5443.

Funnypersons Larry Miller and Dame Nichols appear today, Thursday, October 16, through Sunday, October 19, Mark Shuff open Tuesday, October 21, and

## TO LOCAL EVENTS

continues through October 26. Show times are Thursday at 8:30 p.m., Friday and Saturday, 8 p.m., and 10:30 p.m., Sunday at 8 p.m., and Tuesday and Wednesday at 8:30 p.m. The Improv is located at 652 Garnet Avenue, Pacific Beach. For information phone 481-4520.

Comedians Karen Haber, John Bonchere, and Fano Henderson share the stage at the Comedy Store today, Thursday, October 16, through Sunday, October 19, Jeff Wayne, Felicia Michaels, and Cliff Jay Prater open Wednesday, October 22, and continue through October 26. Show times are 8 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.

One Act, Lunch and Dinner, two comedies about dating and

relationships in the Egyptian, inaugurate the cabaret format at WCFC, Friday, October 17, and Saturday, October 18, 7:30 p.m., West Coast Production Company, 1845 Hancock Street, downtown. Call 295-3724 for reservations.

"A Flea in Her Ear," George Feydeau's fin de siècle comedy farce opens Friday, October 17, continues Saturday, October 18, and runs Tuesday, October 21, through Sunday, October 25, Main Stage Theatre, SDSU. All performances begin at 8 p.m. Call 265-6884 for ticket information.

"Women of Substance," Sault presents the Thunder Thigh Revue in a performance piece about women's abusive relationships with food and sex, Saturday, Oct. 18, 8 p.m., Suite, 532 Eighth Avenue, downtown. For ticket information, call 235-8466.

Acting Classes, the Studio for Performing Arts conducts two classes every Monday. The first, an acting class for teenagers, begins at 4 p.m. Theater audition classes follow at 5:30 p.m. The Studio is at 3739 Adams Avenue, Kensington. To register call 283-0446.

Poets Owen Kane, Kate Watson, and Marcelle Brandler read from their works, Monday, October 20, 8 p.m., Espresso Gallery, 502 Fourth Avenue, downtown. Free. 239-0511.

Quebecois Poet Nicole Brossard reads from her work Wednesday, October 22, 4:30 p.m., Revell's Formal Lounge, UCSD. Free. 534-2533.

**Special**  
Business Card Mixer, the Young Professionals Club of San Diego

hosts a singles, business card mixer, today, Thursday, October 16, 5:30 p.m., the Reuben E. Lee, 180 East Harbor Island Drive, Harbor Island. Business attire suggested. 281-8646.

Ice Capades, Paul Martin and Barbara Hill, 1984 world and five-time Canadian pairs skating champions, are the featured attraction of the Ice Capades' new "Bravo America" show. Among the other performers are Olympians Kay Thomson, Carol Fox, and Richard Dalley. Swedish national champion Carina Lindgren, Southern California's Tom DeLeon, Kevin Parker, and Bob Mac round out the cast. The Ice Capades continue today, Thursday, October 16, through Sunday, October 19, San Diego Sports Arena, 1500 Sports Arena Boulevard. There is an 8 p.m. performance each day. Matrices are added on Sunday, October 18, and Sunday,

October 19. Tickets are available through the Sports Arena box office or TicketMaster. Call 224-4176 for more information.

Harvest Festival, more than 500 costumed craftspeople and entertainers recreate the ambience of an "old-time country fair," Friday, October 17, noon to 10 p.m., Saturday, October 18, 10 a.m. to 10 p.m., and Sunday, October 19, 10 a.m. to 7 p.m., San Diego Convention and Performing Arts Center, 202 C Street, downtown.

Tall Ship, in honor of Chula Vista's seventy-fifth anniversary, the California, the State of California's official tall ship, docks at its southern home port, Friday, October 17, 3 p.m. to 7 p.m. Musical entertainment and fireworks cap the event. The following day, Saturday, October 18, Chula Vista hosts a street party downtown. Call 691-5296 for times and locations.

## FREE BEAUTY SEMINARS

As listed in the Women's Opportunity Week official schedule, the following free seminars will be presented at Portfolio.

Do Your Own Makeover

Oct. 18, Sat., 10:00 am-12:00 pm

Fabulous at 40

Oct. 20, Mon., 7:00-9:00 pm

Wrinkles? What Wrinkles?

Oct. 21, Tues., 12:00-2:00 pm

The Total Look

Oct. 22, Wed., 12:00-2:00 pm

Hair, Hair, Hair

Oct. 22, Wed., 7:00-9:00 pm

You Don't Have to be

Skinny to Look Great

Oct. 23, Thurs., 12:00-2:00 pm

How to be an Image Consultant

Oct. 23, Thurs., 7:00-9:00 pm

Two Ways to be Slim

Oct. 24, Fri., 6:30-8:30 pm

**Portfolio**  
A COMMITMENT TO WOMEN

291-4190 • 1727 University Ave. • San Diego

## San Diego's original haunted house and thrill rides

October 17 & 18  
October 24-November 1  
5:30 pm-10:00 pm  
College Grove  
Shopping Center  
only \$3.50 with this ad

22nd Annual

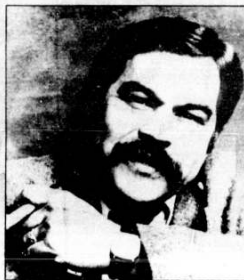
**Scream in the Dark**

See the all-new  
Aliens... The Fly... Friday the 13th comes alive!

The California Council for the Humanities presents the  
**1986 California Humanities Lecture**  
**"BORDERS"**  
by

## Luis Valdez

Luis Valdez, artistic director and resident playwright of El Teatro Campesino, founded the company in 1965 on the strike lines in the fields around Delano, California, during the Great Grape Strike. He is probably best known as the writer-director of "ZOOT SUIT," the hit play and motion picture.



Mandell Weiss Center for the Performing Arts, UCSD  
(Corner of Torrey Pines Rd. and La Jolla Village Dr.)

Friday, October 17, 8:00 pm  
Free and open to the public  
For information call 534-3400



## Learn how to lose weight at the Diet Center Open House.

The Diet Center program has a special ingredient: people. The people who work with you one-on-one. Every day of your diet. So, if you'd like to meet our people and see how our program works, drop by.

**Diet Center**  
helping you to make it last

Mention this ad for a free gift.

October 24, 1 to 7 p.m.  
October 25, 9 a.m. to 12 p.m.  
6064 University (at College)  
229-0106

## Ballerina Boostique

### The Total Dance Store

Costumes for Girls, Women, Boys & Men!  
French Maids, Flappers, Bunnies, Cats, Belly Dancers, Pirates, Devils, Cave Men, Prisoners, Sheiks, & Boy's Ninjas and Rambos... and even Ballerinas!

### Halloween Specials

Children's Long Sleeve LEOTARDS 700  
... Black, Red, White, Pink

Children's Matching TIGHTS 300

Adults' Long Sleeve Nylon LEOTARDS 900  
... Black, White, Kelly, Suntan.

We have Kelly Green Tights!

**Ballerina Boutique**



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## READER'S GUIDE

"Essence is the truth in man.  
Personality is the false."

### THE TEACHINGS OF GURDJIEFF


— second of a series of talks —

Monday, October 20, 1986  
7:00-9:00 pm  
Council Chambers  
Aztec Center  
SDSU  
Free admission

The Gurdjieff Society of San Diego

For information: 457-5772

San Diego's  
California  
Ballet  
Company  
presents



**GISELLE**

Oct. 17, 18, 19  
Scripps Theatre  
121 Broadway, San Diego

featuring:  
Denise Dabrowski & William George

Fri., 10/17, 8:00 PM Sat., 10/18, 2:30 & 8:00 PM Sun., 10/19, 2:30 PM

\$21.00 • \$18.00 & \$14.00 • \$10.50  
Mail Orders Now: CBC, 8276 Kenyon Rd., S.D. 92111  
Enclose self-addressed, stamped envelope and \$2.50 handling charge.  
Information & Charge By Phone 560-5676

**Temecula Tractor Races**, the tenth anniversary of the only known tractor race in the USA begins with a preliminary round of time trials on Friday, October 17, 2 p.m. to 7 p.m. On Saturday, October 18, the tractor qualifying heats begin at 11 a.m., followed by the "mudfiring" competition at 1 p.m. The final mudfiring final takes place at 12:30 p.m., and the tractor race final is at 1 p.m. There will also be a skydiving exhibition, a country-western dance, a celebrity race, and a barbecue. Take I-15 to Winchester Road, Call 714-756-2233 or 714-676-5641 for more information. See, too, the "events highlight" on page one of this section.

**"Jukebox Friday Night,"** to raise money for the Abandoned and Runaway Children's Center, the Head San Diego is hosting a step back into the 1950s, complete with music by Catapult, as well as twist and hula-hoop contests, and for all those from back East, White Castle hamburgers, Friday, October 17, 8:30 p.m., Hotel San Diego, 339 West Broadway, downtown. Tickets are available through Telestar. Call 544-0777 for details.

**Bird Walk**, the San Diego Audubon Society sponsors a walk led by local birder Bill McGowan to look for wintering songbirds and hawks, Saturday, October 18, 8 a.m., Pecos Canyon, Free. Call 291-8271 for directions.

**Threshing Bee**, demonstrations of log sawing, blacksmithing, quilting, butter churning, cider making, in addition to musical entertainment, square-dancing, and an antique tractor parade take place Saturday, October 18, and Sunday, October 19, 9 a.m. to 4 p.m., Antique and Steam Engine Museum, 2040 North Santa Fe Avenue, Vista. 941-1791 or 942-5245.

**"Yo Old English Faire,"** escape back to a re-creation of the English Renaissance, where musicians and dancers "steal through the streets" and merchants "hawking jewelry, clothing like oils, flowers, and cake treats will tempt you with spare change." Sunday, October 19, 10 a.m. to 6 p.m., Rancho Santa Fe Park, 1755 La Costa Meadows Drive, San Marcos. 744-1270.

**Antique Car Show**, classic automobiles driving from the

1900s to the 1980s go on display Saturday, October 18, 10 a.m. to 4 p.m., SeaCoast Square, 4475 Mission Boulevard, Pacific Beach. 270-5302.

**Psychic Faire**, the American Holistic Church hosts free lectures, psychic readings, as well as a book and bake sale, Saturday, October 18, 11 a.m. to 6 p.m., 2116 Monroe Avenue, Normal Heights. Call 295-8878 for more information.

**Classic Car Show**, the seventh annual Ascot Antique and Classic Invitational Car Show, featuring ten classes of cars, from antiques before 1915 to European classic closed cars, takes place Sunday, October 19, 9 a.m. to 5 p.m., Seaport Village, 849 West Harbor Drive, downtown. For details phone 599-4230.

**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.

**House of Czechoslovakian Lawn Program**, the Petra Polka Band and the Slovak Heritage Dancers are just part of the entertainment Sunday, October 19, 1 p.m., stage area, House of Pacific Relations, Balboa Park. 461-8209.

**Beach Walk**, the Scripps Institution of Oceanography hosts a naturalized walk along the mud flats and sand dunes of the Tijuana Slough, Sunday, October 19, 2 p.m., Imperial Beach. Call 534-4578 for reservations and exact location.

**Youth Symphony Foundation**, a wine and cheese "soiree" benefiting the San Diego Youth Symphony takes place Sunday, October 19, 2 p.m. to 4 p.m., San Pasqual Vineyards, 11455 San Pasqual Road, Escondido. Call 233-3232 or 270-8848 for reservations.

**SDSU International Festival**, students from China, South America, India, Iran, the United States, and other places from throughout the world perform traditional music and dances at SDSU's thirtieth annual International Festival, Sunday, October 19, 7:30 p.m. to 11 p.m., Montezuma Hall, SDSU. There will also be displays of arts, crafts, books, and clothing, as well as samples of ethnic foods from around the world. For more information, phone 265-6566.

## For Kids

**Pumpkin Patch**, the Bates Nur Farm is hosting a Halloween Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

**Girls' Chorus Auditions**, the San Diego Girls Chorus holds auditions and rehearsals for girls age eight through twelve every Tuesday, 6:45 p.m., Puppet Theatre, Balboa Park. Call 581-0582 or 585-0401 for details.

**More Storytime**, preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday, 10 a.m., cover 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, 1255 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.

**Weekend Storytimes**, two- to five-year-olds are invited to hear stories every Saturday, 10 a.m. and 11 a.m., Carlsbad City Library, 1255 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 Saturday, 10 a.m., 336-4280. Both events are free.

**Halloween Movies**, Trick or Treat With a Shred of Wicked: Movies to the Rescue, and A Dark Dark Dark screen Sunday, October 19, 10:30 a.m., University Community Branch Library, 4255 Governor Drive, University City. Free. 453-5722.

**Spanish Storytime**, an hour of stories in Spanish takes place every Saturday, 11 a.m., Carlsbad City Library, 1255 Elm Avenue, Carlsbad. Free. 438-5614.

**Dance Auditions**, Palomar Community College is looking for even to semi-veteran with prior dance experience for its Christmas dance production, Saturday, October 18, 11 a.m., dance studio, Palomar College, San Marcos. Call 744-1150 or 727-3391/2411 for more information.

**Saturday Plays**, the Saturday Play Company presents a special Halloween play, Free Minutes to Morning each Saturday in October, 12:30 p.m., Take One Studios, 2400 Kettner Boulevard, downtown. Call 266-6992 for reservations.

## TO LOCAL EVENTS

**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.

**Girls' Chorus Auditions**, the San Diego Girls Chorus holds auditions and rehearsals for girls age eight through twelve every Tuesday, 6:45 p.m., Puppet Theatre, Balboa Park. Call 581-0582 or 585-0401 for details.

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## Galleries

**"Figurative Sculpture,"** T.J. Dickson unveils a series of "literal and realistic" figurative works with a reception Friday, October 17, 5 p.m., Northwest Gallery, USD. The exhibit continues through December 11. Gallery hours are Monday through Friday, noon to 5 p.m. 302-4062.

**"The Guadalupe Mender: A Refugio for San Jose,"** the Guadalupe River basin the city of San Jose, California. New Art Museum and Helen Mayer Harrison combine poetry, aerial photography, planning, drawings, and collages to create a proposal for an urban refuge in that city's redevelopment district, which goes on display with a reception Friday, October 17, 6 p.m., Botham Gallery, Palomar College, San Marcos. Gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m., Saturday, noon to 4 p.m. The exhibit continues through November 14. 744-1150.

**"The Dream Sleep,"** pencil, charcoal, and gouache drawings by Gary Hansmann go on display with a reception, Friday, October 17, 6 p.m., Accord.

**"The Friday Night Alternative for Singles"** Contact Discussion groups and social mixers. Oct. 17-19 pm - \$1000. Oct. 18-19 pm - \$1000. Oct. 19 pm - \$1000. Contact: 105 Santa Fe Plaza, La Jolla. For more information call 520-4511.

**Gallery**, 4012 Goldfinch, Mission Hills. The exhibit continues through November 15. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 366-4748.

**New York Artists Hunt Stornem**, who shares his loft with more than seventy rare and exotic birds, while he includes in his paintings of lush jungle settings, and photographer Katherine Fontana, who uses the photographic negative the way some artists use drawings as the basis for paintings, share an exhibit that runs through November 29. Park Green Gallery, 2557 Park Avenue, La Jolla. The opening is Friday, October 17, 6 p.m. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 456-3737.

**Painted Constructions** by Frank Cole and recent paintings by Leslie Lerner are on exhibit with a reception Saturday, October 18, 7 p.m., Quare Gallery, 664 Ninth Avenue, San Diego. The exhibit continues through November 15. Call 239-8592 for gallery hours.

**"Actual Photographs,"** San Diego native Brad Rice, called "the king of noise" by some and "the Muted Duchamp of contemporary culture" by others, displays a collection of "found" photographs beginning with a reception Saturday, October 18, 7 p.m., Pink and Pearl Gallery, 711 Eighth Street, downtown. The exhibit continues through November 15. Call 236-0284 for gallery hours.

**Photography Awards Presentation**, the thirty-two winners of the South Photography Awards, selected by James Alander of the Friends of Photography, go on exhibit with a reception, Sunday, October 18, 7 p.m., the Gallery Store, 724 Broadway, downtown. Arthur Olman, executive director of the Museum of Photographic Arts, will make the presentation of more than \$1000 in prizes. See section one of this week's Reader for the top eight winners. The exhibit continues through November 15 at the Gallery Store before it moves to other locations around San Diego County. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., 232-9100.

**"Slices of Light,"** photographer Richard Peterson and artist Sydney Kovac collaborated to create "ominous, collage-like, black-and-white images" that were inspired "by the bad things going on in the world." The exhibit begins with a reception Saturday, October 18, 6 p.m.,

Java, 837 G Street, downtown. For gallery hours, phone 235-4572.

**Alumni Show**, fifty-seven alumni of Southwestern College's art program exhibit their works through October 24. Southwestern College Gallery, 900 Oak Lakes Road, Chula Vista. Gallery hours are Monday, Tuesday, and Friday, 10 a.m. to 2 p.m.; Wednesday and Thursday, 6 p.m. to 9 p.m. 421-3194.

**"Aftermath,"** Ron Carlson and Ron Williams share assemblage as a common starting point for their work, but from there, their styles diverge. Carlson began making reprints from clay but slowly moved toward creating pedestal-mounted sculptures. Williams uses Maquette and industrial cardboard and applies house paint for texture to create his assemblages. The exhibit continues through October 25. Glover Gallery, USD. Call 453-3320 for gallery hours.

**Abstract Impressionist Lynette Herndon's** watercolor and Karen Buell's exhibit, "A Different Place to Be," continues through October 31. Art Site, 921 E Street, downtown. Call 272-0561 for gallery hours.

**"At Odds,"** a photographic installation by Martha Red Bailey that explores the concept of figure versus field, the relationship between language and photography, and other issues, at the Cressman College Art Gallery, 8800 Grossmont College Drive, El Cajon. The exhibit continues through October 31. Call 465-1700 x276 for gallery hours.

**Recent Works by Myra Becker**, Woodward and Janina Lowe are on exhibit through November 1. Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 232-9743.

**"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 Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m., 232-9151.

**Enamels**, eight jeweler — Harlan Burr, Martha Bannas, Jamie Bennett, Rebekah Larkin, Jane Ferne, Belle, Roger Kahn, and Correen Kaufman — display work

through November 14. 744-1150.

## BUCK'S TICKETS

THE BEST SEATS AT THE LOWEST PRICES—SINCE 1978

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K.C. Nov. 2 DALLAS Nov. 15 RAIDERS Nov. 20  
CHOICE SEATS AVAILABLE—ALL SEASON LONG!

QUEENSYCHE Nov. 22 NEW ORDER Oct. 31 E.L.P. Nov. 1

### BILLY JOEL

Nov. 21—S.O. On sale soon!  
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MIDNIGHT STAR Nov. 8 BRITISH INVASION Nov. 12

Deposit \$10 now: ELTON JOHN • SEGER • HUEY LEWIS  
MADONNA • DAVID LEE ROTH • GENESIS  
If you don't see it listed, call and ask!

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**Performance**

**PARAMETERS**

Presents  
**THE PAUL DRESHER ENSEMBLE**

"SLOW FIRE" (EXCERPTS)  
"Singing, orality... musical theater"

SAF GUARDIAN  
Saturday, October 18, 8 p.m.  
Dorland Auditorium  
700 Prospect St., La Jolla, CA 92037  
619-454-3541  
Admission: \$6 LAMCA members, students and seniors \$8 general  
AT NEW COMPANY BOX JAC'S  
TECHNICAL CHARTER: 810-23-0000  
Sponsored in part by grants from CAC and S.E.A.

**La Jolla Museum of Contemporary Art**

Attention singles!  
**BUSINESS CARD MIXER**

TONIGHT and every Thursday  
5:30 to 7:30 pm  
Arrive early, capacity limited

This week at the  
**Reuben E. Lee**  
680 E. Harbor Island (The Riverboat Restaurant on Harbor Island)

This is a weekly gathering of young, mostly single San Diego business persons...

**NO MEMBERSHIP FEE!**

- Networking
- Business referrals
- Social contacts
- Fun

Hors d'oeuvres • Cocktails  
Celebrity guests

Music/Entertainment by:  
"The Album Players"

Entrance: Your business card and \$5 at the door. Business attire required.  
If you need more information call 281-8464

**Old Time**

Rotational Club  
100-40139  
100-40139  
100-40139

100 N. Hwy. 101, Escondido

Thursday COUNTRY BLUES 7:30  
16  
**ANDY GALLAGHER**  
Friday BLUEGRASS 7:00 & 9:00  
17  
**THE HIGH WINDOW BOYS**  
Saturday SAN DIEGO 7:00 & 9:00  
18  
**DEBORAH LY JOHNSON**  
Sunday BLUEGRASS 7:00  
19  
**ZHIROIS**

Chamber music repertoire to the Old Time Cafe in Escondido, a historic building with a beautiful garden. European music with a variety of themes. Admission: \$10.00.

Tuesday OLD TIME 7:30  
1  
**HOT INK**  
Open house, refreshments, DJ at 7:30

Wednesday MEX & SON 7:30  
2  
**FROM THE MEXICAN ISLES**

**THE PERFECT CURE**  
COVER CHARGE: NIGHTLY • BEER & WINE

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HOME SUNSYSTEM  
Portable, Suitable, Safe

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562 Jambucha Road  
San Diego, CA 92111  
CLAREMONT • 943-5055  
3450 S. Yosemite Blvd.  
San Diego, CA 92111  
MISSION GARDEN • 543-5755  
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520  
5 stock designs  
\$30  
Create your own  
Realistic and  
fun for you!

Call Dr. Geoff Murray  
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Del Mar 755-1197  
Monday-Thursdays

**THE FRIDAY NIGHT ALTERNATIVE FOR SINGLES**

Contact

Discussion groups and social mixers. Oct. 17-19 pm - \$1000. Oct. 18-19 pm - \$1000. Oct. 19 pm - \$1000. Contact: 105 Santa Fe Plaza, La Jolla. For more information call 520-4511.

**SAVE UP TO 90% ON TRAVEL \$\$\$**

2-HOUR SEMINAR \$15  
\$5 OFF WITH THIS AD

Learn the secrets to getting hundreds of discounts on airlines, hotels, meals, tours, cars, shopping and credit cards.

2:00PM  
SUNDAY, OCTOBER 19  
Scotch Rite Center • Mission Valley  
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**THE FRIDAY NIGHT ALTERNATIVE FOR SINGLES**

Contact

Discussion groups and social mixers. Oct. 17-19 pm - \$1000. Oct. 18-19 pm - \$1000. Oct. 19 pm - \$1000. Contact: 105 Santa Fe Plaza, La Jolla. For more information call 520-4511.

**LASER IUM**

PRESENTS  
**KITMO98.I**

A laser light concert with professional laser and sound track recorded directly from original digital masters by KPMG, "Live Out Loud" by "The New Power Generation".

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specifically created for this exhibit. "Emmanuel Now: Jewelry, Vessels, and Wallpapers," by Wanda Gerner Gallery, 135 Fourth Avenue, downtown. The exhibit continues through November 1. Call 231-166 for gallery hours.

**Art Institute Juried Exhibition.** Charles Arnold selected ninety-nine items (fourteen from San Diego-area residents) from the 1002 works submitted from throughout the nation. The twenty-second annual San Diego Art Institute juried exhibition continues through November 2. San Diego Art Institute Gallery, Balboa Park. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. Sundays, 12:30 p.m. to 5 p.m. 234-5946.

**"San Diego Artists Guild Open Juried Exhibition."** William Petersen, editor and co-founder of Artplace 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. 232-7931.

**"Deception and Revelation: The Art of the Mask,"** more than one hundred masks created by twenty contemporary artists and tribal artists from such places as Mali, Nigeria, Nepal, and Guatemala, and depicting images ranging from gods to devils, ghouls to lions at the 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. Sundays, 11:30 a.m. to 4 p.m. 235-8255.

**"Child: A Current View,"** forty-two black-and-white photos by San Diego Robert Service, depicting everyday life in Chile, as well as recent demonstrations against the military junta led by General Augusto Pinochet, are on exhibit until November 8. Sushi Gallery, 852 Eighth Avenue, downtown. Call 235-8466 for gallery hours.

**"1492,"** Deborah Small presents an installation comprised of two groups of paintings. The first set includes black-and-white adaptations of sixteenth-century engravings that depict the devastation of the Indies during the early years of European colonization. The second group, vividly colored, explores the familiar story of Columbus' "discovery and conquest." The exhibit continues through November 8. Anaka Gallery, 2400 Kerner Boulevard.

downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 231-6652.

**"Photograph: Suggestion and Fact,"** photographs by Ann Chamberlin, Douglas Cunningham, and Nic Nicu are on exhibit through November 12. Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2864.

**"210 Years without End,"** the Miran International Museum of World Folk Art opens an exhibit through November 15. The museum is located in University Towne Center, 4425 La Jolla Village Drive, La Jolla. 453-5300.

**"Fine Tuning Sailing Design Today,"** a selection of drawings, photographs, videotapes, as well as the sailing yacht Star 50, is on exhibit through November 15. The exhibit continues through November 30. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The museum is open Tuesday through Sunday, 10 a.m. to 5 p.m. On Wednesdays the museum is open until 9 p.m. For additional information, call 454-0267.

**Pictorialist F. Holland Day,** known for his "pagan" photographs of nymphs and mountain Pans, is the subject of an exhibition at the Museum of Photographic Arts, Balboa Park. The exhibit continues through November 30. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., and Thursday, 10 a.m. to 9 p.m. 239-5262.

**"Return of the Dinosaurs,"** this show ought to be called "The Bears 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 dinosaurs and their consequences are set in re-creations of their prehistoric surroundings that include bubbling mud, waterfalls, and volcanoes. The exhibit 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.

**"Missing at the Polls, American Women of 1915,"** sculpted by Southwestern Institution artist Frank Micka 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. 298-4144.

#### Path

(continued from page 1)  
The most basic component of Indian music is the raga, an extended system of predetermined melodies and rhythms intended to capture and express the essence of a specific emotion, season of the year, or period of the day. Because the ultimate goal of this expression is to achieve communion with God, a correct performance of Indian music traces the natural contours of such a spiritual journey — from the seemingly tentative, reflective "prelude" called the *alap*, this experimental section is like a musical on-ramp through the rhythmically active *gat* to the ecstatic frenzy of the conclusion, or *raga*.

The decision as to which raga is to be played at any particular time is not governed by caprice. A morning raga, for example, must never be played at any other time of the day; the situation determines which raga is appropriate. So rightly bound is this propriety to the Indian sense of natural order and cosmic design that to transgress is to invite disaster. Dasgupta provided a personal anecdote to illustrate how a young student of Indian music might discover for himself the consequences of inappropriate music making.

"I was a college student at the time, studying in India with my uncle," he related. "One day we played a raga that he told me should never be played at night. He said it would

## To Local Events

invite all sorts of unnatural things to happen. Well, one night I needed to practice for a very important competition, and I took my star up on the roof. It was midnight, and the moon was full — in India, a full moon is very auspicious — and I decided to play this raga that my uncle had told me not to. As I was playing, I suddenly became aware of someone stirring in front of me. I could see no one, but I could feel his presence and sense his movement. It scared me so badly that I ran downstairs and locked myself in my room. I haven't played that raga ever since."

Like many students of Indian music, Dasgupta grew up listening to tales of legendary musicians whose playing brought rain or caused bushes to burst into flame. But while he claims no such powers himself, he recalls an incident that keeps him wondering. "One day back in India, I had been raining very hard," he remembered. "And my uncle said, 'Let's play and make the rain stop.' So we began to play, and the rain actually stopped! I've been trying to do that today," laughed Dasgupta as a light rain splattered San Diego, "but it doesn't seem to be working."

He was not charmed by the failure. "We who have come to bring our music to the Western audiences have a saying that if we can bring just two drops of rain — in other words, tears — to a person who hears our music, then we are successful." I've had the privilege of hearing in concert the second generation of Khans — Ali Akbar — and that performance provided one of the most spectacular musical experiences I've ever had. I look forward to hearing this third generation when Ashraf Khan (sitar), Swapna Choudhury (tabla), and Aloke Dasgupta (sitar) perform this Sunday, October 19, at 6:00 p.m., in the Parker Community Auditorium of La Jolla High School, 750 Nauria Street in La Jolla. For more information, call the Raga Ranjani School of Music at 583-0558.

— John D'Agostino

heard most recently in the score for the La Jolla Playhouse's *Figaro Gets a Divorce*. His music has been performed in venues as diverse as the Munich State Opera, Minneapolis's Walker Art Center, and the Brooklyn Academy of Music. Recent commissions include pieces for the Kronos Quartet, the San Francisco Symphony, and the American Music Center. Rinde Eckert last performed in San Diego at the La Jolla Museum of Contemporary Art with T.E.L.E. productions in 1985. Mega-segno Fades. Kracker and San Francisco-area director Richard E.T. White round out the ensemble. The Paul Drescher Ensemble will perform excerpts from the two-act experimental opera *Slow Fine* in one performance only, Saturday, October 18, 8:00 p.m., at Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Further information is available from the museum (454-3441), and tickets are on sale at the museum or through TicketMaster (232-2800).

— Linda Nevin

#### Tractors

(continued from page 1)  
public relation coordinator for Kaiser Development, one of the Great Race's sponsors. He said Lake Mud Slide was "some of the best mud in Southern California." I believe him. He wears a tie, but he's okay. Many a brave man has been brought to his knees by this three-foot swamp of evil. It takes a whole lot of gumption

to survive Lake Mud Slide and win the coveted first-prize trophy.

Some folks take this very seriously. Just to keep it fair, there are six categories. Shucks, wouldn't want the guys riding lawnmowers trying to duke it out with the boys riding their homemade hot rod tractors. And you wouldn't want gas-powered tractors going up against the diesel jobs. Sort of like havin' a jet go out against a prep plane. For the nostalgia folks, they even separate the tractors made before 1945.

And you thought tractors were just for plowin'. Now I don't want to give the impression, though, that tractor racin' is all glamour and thrills and no fun. My personal favorite of the three days of festivities and merrymaking is mud surfing. Boy, howdy! You should see these folks make silly looks of themselves. They hop on hay bales and get drug through the mud. The guy or gal who can stay on without becoming a muddle is the winner. Let me tell ya, it can be pretty darn funny. This year they're even gonna have some celebrities take part, good ol' boys like Bruce Jenner. And there's more, as if you needed more. There's gonna be hot-air balloons, skydiving, games, foot-stompin' music from the KCBQ Flashed Band, and more types of food than ya could ever dream of seeing in one place. Even get a barbecue. It's just like a state fair.

All the fun and excitement begins on Friday, October 17, with the preliminary time trials from 2:00 p.m. to 7:00 p.m. The action really gets going at

11:00 a.m. on Saturday and doesn't stop until the finals are over on Sunday evening. Good ol' boy Valente said not to worry about what day to come on up, "it all looks the same. You won't know whether it's a prelude or a final." It's even

— Kevin Brass

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#### Performance

(continued from page 1)  
with aphorisms and home-spun images. But with all the electronics, word play, and minimal visual clues, *Slow Fine* is a very accessible work without pretensions. It is funny, scary, and, best of all, entertaining. Rinde Eckert reaches out and grabs the viewer by the shirtfront and doesn't let go. Paul Drescher's work was

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(continued from page 16)

produced and/or played their "rockin' riddims" style behind the Walkers, Gregory Isaacs, and, perhaps to greatest effect, Black Uhuru.

What makes Sly and Robbie so adaptable and what enables them to lead a band where similarly skilled rhythm duos might fail is their elasticity. Both separately and together, they've stretched their talents to fit a global musical frame that keeps expanding and demanding more of the conscientious musician. While some reggae artists have remained rooted in place, Sly and Robbie have climbed out of the stylistic rut that characterizes much of contemporary reggae by interacting and swapping ideas and licks with musicians from a variety of genres. This personal growth has not been at the expense of their reggae credentials, but instead it has reflected back on their peers to inspire a creative evolution within the idiom.

The changes in reggae wrought by Sly and Robbie have not come without complaint from some quarters. As long as Sly was cracking his trademark rimshots and Robbie was drilling off wells with his thrumming bass lines, nobody much minded that they were as close as reggae artists get to being "pop stars." But when Sly began experimenting with electronic drums, and especially last year, when the duo collaborated with producer and dance-factory foreman Bill Laswell on their *Language Barrier* album, the two came under fire from more than just reggae purists. As the album's title suggests, the purpose of

*Language Barrier* was to break down the stylistic partitions that have long separated reggae from jazz, American soul, dance-rock, and various Afro-Caribbean offshoots. To many, however, the album was a bodyslide of ill-fitting styles stitched together with very visible seams—a baggy suit with all the tailoring marks left on. A number of critics even suggested that Sly and Robbie were getting greedy and trendy and had surrendered their unique vision to the quest for the pot of gold.

I didn't much care for *Language Barrier* either, but Sly and Robbie's record impressed me not as a callous attempt to ride their fame into the vault so much as a noble and well-intentioned experiment that simply failed. I think that they should be credited with sweeping the cobwebs from a form that has in some ways stagnated and should be lauded for adding a great deal of mortar to the bridge linking reggae to the rest of the musical world.

What artistic reveals the future might hold for the duo remain to be seen, but in the meantime, they are touring with a group of artists that holds great promise for the reggae-starved connoisseur. This Saturday, 91X Reggae Makossa, the Warren Group, and Awalon Attractions join to bring "The Fall Reggae Fest" to SDSU's Open-Air Theatre. Leading the invasion are Sly and Robbie, and in tow is the Taxi Gang, featuring Yellowman (an albino Jamaican deejay who currently is the hottest new reggae act in the biz), vocalist and Taxi Records recording artist Ini Kamoze, and Half Pint.

In other concerts this week, the *Blazers* return to the Belly Up Tavern tonight, Thursday, on a bill with Little America. The other "test" this week brings together a number of folk artists for the "Sing Out Folk Festival" on the concert card at the East County Performing Arts Center are such folk acts as Luci Murphy, Mother Logo, Sparky Rucker, Bob Norman, Sam Hinton, Utah Phillips, and Michael Cooney. On the same night, Berlin and the Rainmakers (you might have seen them opening for Big Country a few months back) team at the UCSD Gym, and *Motorhead*, *Raw Power*, and the *Cro-Mags* are at the California Theatre, downtown.

On Sunday afternoon, the North Coast Jazz Society gets its 1996-97 concert series under way in good style with a gig featuring the Kevin Quail Quintet at the North Coast Repertory Theatre in Solana Beach; while that night, Dave Mason returns to the Bacchanal. On Tuesday, O.J. Ekemode and the Nigerian All-Stars make their local debut at Bogey's nightclub in Mission Valley. I've not heard Ekemode yet, but if, as advertised, he's another Fela Kuti, then this gig should smoke. That same night, the Romantics are at the Bacchanal. The week closes with three acts trying to make it out the door at once: Queensryche, Keel, and Black 'n Blue at Golden Hall; the terrific Level 42 at the Bacchanal; and the even more terrific Jack Tempchin and his kick-butt new band, the Seclusions, at the Belly Up Tavern.

**Level 42:** Bacchanal, Wednesday.

**O.J. Ekemode and the Nigerian All-Stars:** Bogey's, Tuesday, 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.

**Queensryche, Keel, and Black 'n Blue:** Golden Hall, Wednesday, October 22, 7:30 p.m., Community Concours, downtown, 483-6339.

**New Order and the Fall:** SDSU's Open-Air Theatre, Friday,

## CONCERTS

**The Blazers and Little America:** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

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

**The Fall Reggae Fest:** featuring Sly and Robbie and the Taxi Gang, with Yellowman, Ini Kamoze, and Half Pint: SDSU's Open-Air Theatre, Saturday, October 18, 8:30 p.m., San Diego State University campus, 232-0800.

**The Kevin Quail Quintet:** North Coast Repertory Theatre, Sunday, October 19, 2 p.m., 971A Lomas Santa Fe Drive, Solana Beach, 436-2658.

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

**O.J. Ekemode and the Nigerian All-Stars:** Bogey's, Tuesday, October 21, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

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**Level 42:** Bacchanal, Wednesday,

October 22, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Jack Tempchin and the Seclusions:** Belly Up Tavern, Wednesday, October 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Paul Butterfield and the Jacks:** Belly Up Tavern, Thursday, October 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Doctor and the Medics:** Spirit, Friday, October 24, 9 p.m., 1130 Buena Vista, 276-5953.

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

**Roy Buchanan:** Bacchanal, Sunday, October 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Stanley Clarke:** Bacchanal, Monday, October 27, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Utah Hoops:** Bacchanal, Tuesday, October 28, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Rough Cutt and Alcazar:** Bacchanal, Wednesday, October 29, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Kris Kristofferson and Billy Swan:** Fiesta Dinner Theatre, Wednesday, October 29, 7 and 9:30 p.m., 9663 Camp Road, Spring Valley, 697-8977.

**Jack Mack and the Heart Attack:** Belly Up Tavern, Thursday, October 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**New Order and the Fall:** SDSU's Open-Air Theatre, Friday,

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**Matt Murphy:** McDick's Pub, Friday, October 31, 9:45 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.

**The Trebels, Big Express,** and the **Fan Club:** Normal Heights Community Center (Adams Avenue), Saturday, November 1, 7:30 p.m., 4649 Hawley, Normal Heights, 295-8914.

**E.L.P.:** SDSU's Open-Air Theatre, Saturday, November 1, 8 p.m., San Diego State University campus, 232-0800.

**Specimen and Faces of Drama:** Saigon Palace, Saturday, November 1, time to be announced, Fifth Avenue and Market Street, downtown.

**Country Joe McDonald:** 11:30 p.m., Saturday, November 1, 10 p.m. and 11:30 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.

**Midnight Star Sports Arena,** Saturday, November 8, 8 p.m.

**David Sanborn and Stanley Clarke:** Civic Theatre, Wednesday, November 12, 8 p.m., 202 C Street, downtown, 236-6510.

## CLUBS

Club listings are compiled by Ben Armitage. If you wish to be included, please call 265-0382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### North County

**Rare-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. The Chicago Six, Dixieland jazz, Thursday; Chris Connor, jazz, Friday and Saturday; Kat's Caravan, rhythm and blues and soul music, 4-8 p.m., Sunday; Karen Holloway, jazz, Wednesday; live jazz is featured during the Sunday brunch also.

**Billy Tap Tavern,** 143 South Cedros Avenue, Solana Beach, 481-9022. The Islanders, American roots rock, and the Moonlight Wanderers, rock, Thursday; Talk Back, "Malibu" rock, and the Freaky Executives, ska and reggae, Friday; the James Harmon Band, rock and rhythm and blues, and Smokey Wilson, blues and rhythm

and blues, Saturday; King Biscuit Blues, blues and rhythm and blues, Sunday; the Mar Del's, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Jack Tempchin and the Seclusions, rock, Wednesday; Afternoon Concerts, The Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday; Border Town, vintage jazz and swing, 5-8 p.m., Saturday; Bourbon Street, Dixieland jazz, Sunday; Tobacco Road, vintage jazz, boogie-woogie, and swing, 6-8:30 p.m., Wednesday.

**BookWorks/Panikin Coffeehouse,** Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735. The Vince Cooper Duo,

jazz guitar and bass, 8 p.m., Friday.

**Borrelli's Back Room,** 2677 Vista Way, Oceanside, 721-5400. Midnight Delight, contemporary; Tuesday through Saturday; live music, Monday; club chat for information.

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

**El Coco Loco Mexican Restaurant and Lounge,** 3296 Mission Avenue, Oceanside, 757-7757. Live Afro-Cuban and

Latin music, Thursday through Sunday; club chat for information.

**El Comal,** 523 Encinitas Boulevard, Encinitas, 944-1575. Way Grave, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

**Fireside Lounge,** 435 West Washington, Escondido, 745-1931. Cretex, rock, Thursday through Saturday; the Beat Club, rock, Wednesday.

**The Flying Bridge,** 1103 North Hill Street, Oceanside, 722-1904. 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.

**The Grove,** 3232 Mission Avenue, Oceanside, 757-7771. Sound Investment, contemporary, Wednesday through Sunday.

**Harbor Lights,** 264 Harbor Drive, Oceanside, 722-4855. Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.

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

Tuesday and Wednesday; the Belair Box, vintage rock, Sunday and Monday.

**Hotel Escondido,** Scotty'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.

**Ireland's Own,** 656 First Street, Encinitas, 944-0233. Sean McVicker, Irish music and

contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Tyrer, Irish and contemporary, Friday and Saturday; Barbara Leman McCarty, Irish music, Sunday.

**Japanese Restaurant Yae,** 11616 Iberia Place, Rancho Bernardo, 485-0390. A man named Billy sings mellow tunes, 5:30 p.m., Friday.

**Jolly Roger/Oceanside,** 1900 North Harbor Drive, Oceanside, 722-1831. Forecast, jazz, contemporary, and rhythm and blues, Wednesday through Saturday.

**Kopying's,** 927 First Street (in the

## 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

**the JETS** JET BACK TO THE '50s!

MONDAY NIGHT FOOTBALL ON LARGE SCREEN TV

LET OUR SPIRITS RISE YOURS 2901 Nimetz Blvd. at Rosecrans Quality Inn 224-3655

## PARK PLACE

LIVE ROCK 7 NIGHTS A WEEK!

FLYWEIL through October 18



Every Thursday Live and Direct from LA  
**The Best of Comedy**  
TONIGHT DOUG STARKS

Every Friday  
**CHINA FM Night**  
with Jim McInnes  
Fun + Games  
Prizes

Every Monday  
**DR. JAMES DOWNS**  
This Sunday & Monday  
dance to the KICKS

1280 Fletcher Parkway, El Cajon • 448-7473  
One week only: Sat, October 21

LIBERTY LIMOUSINES PRESENTS

A Rare, Intimate Appearance...



## KRIS KRISTOFFERSON

In Concert

with special guest Billy Swan

Wednesday, October 29th  
Two Shows: 7:00 p.m. and 9:30 p.m.

**FIESTA DINNER THEATRE**

9665 Campo Road, Spring Valley

TICKETS \$18.00, \$19.50 (VIP SEATING)

Reservations required. Tickets available at the Fiesta Dinner Theatre and all TICKETMASTER outlets, including May Co. and Macys. To charge on VISA or MASTERCARD call Fiesta Dinner Theatre at 692-8977 or TICKETMASTER at 623-0800.

PRODUCED BY AMERICAN PACIFIC PRODUCTIONS

TIM MAZE PRESENTS

IN ASSOCIATION WITH GOLDEN VOICE



CANCELLED

REFUNDS AVAILABLE AT POINT OF PURCHASE  
SEE MOTORHEAD AT TENDER'S, LONG BEACH, SAT., OCT. 18

**motorhead**

WITH SPECIAL GUESTS

**RAW POWER • CRO-MAGS**

FRIDAY • OCTOBER 17 • 8 PM

CALIFORNIA THEATRE

1122 4TH AVE. • DOWNTOWN

THIS SHOW DEDICATED TO THE MEMORY OF BRIAN PENN - F.I.L.



HALLOWEEN WEEKEND - SATURDAY, NOVEMBER 1

**SPECIMEN** WITH FACES OF DRAMA

AT PSYCHOTIC MOTEL  
SAIGON PALACE • 5TH & MARKET • DOWNTOWN

ADVANCE TICKETS AVAILABLE AT OFF THE RECORD, LOU'S RECORDS, BERLIN WALL, TICKETRON, TELSEAT



**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



plus...  
**MONDAY NIGHT FOOTBALL HQ**

Wide screen viewing  
• 75¢ draft beer • 99¢ hot dogs  
• \$1 well drinks • Free chips & salsa



**THE RUSTY PELICAN**  
LIVE FRESH SEAFOOD • LIVE ENTERTAINMENT

### SHINE IT ON

CONTEMPORARY HITS  
TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30  
FRIDAY & SATURDAY 9:00-1:30

**DANCING MOST VALUABLE PLAYERS**

JAZZ FUSION  
SUNDAY & MONDAY 8:00-12:30  
OPENING OCTOBER 21 — ROCKOLA

**587-1886**

ACROSS FROM UNIVERSITY TOWNE CENTRE  
4340 LA JOLLA VILLAGE DRIVE

## PARADISE BAY

Seafood Restaurant & Oyster Bar

October 15-18

### REFLECTORS



Coming October 22-25  
**SCARLET**

**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



# Baccharal

8022 CLAIREMONT MESA BLVD. 560-8022



FRIDAY & SATURDAY,  
OCT. 17 & 18  
**REGULAR  
GUYS**

FRIDAY  
**HITZ**  
NIGHT  
Hosted by Hergen

SATURDAY  
**MCB**  
NIGHT  
Hosted by John Leslie  
\$1.00 OFF cover charge  
with KGB CARD

EVERY THURSDAY FROM 6:00 TO 11:00 PM AND  
SATURDAY FROM 5:00 TO 9:00 PM

LADIES, CALL FOR  
RESERVATIONS

**BACCHUS  
DANCERS**

SUNDAY, OCT. 19



**DAVE  
MASON**

TUESDAY, OCT. 21

7/9 presents



**ROMANTICS**

WEDNESDAY, OCT. 22



**LEVEL  
42**  
"WHERE RHYTHM  
IS THE BAIT"

SUNDAY, OCT. 26 10/9 presents



**ROY BUCHANAN**

TUESDAY, OCT. 28 10/9 presents

**URIAH HEEP**

UPCOMING CONCERTS  
Sunday, Nov. 9 GIL SCOTT-HERON  
Wednesday, Nov. 12 LEON RUSSELL  
& EDGAR WINTER  
Tuesday, Nov. 18 MOLLY HATCHET

All tickets available at **RECKLESS** and the Baccharal

Lumberyard Shopping Mall,  
Guzmania: 942-3191; Ashby Fan,  
Fran Loskoff, and Scott Von  
Ravensberg, jazz, Wednesday  
through Saturday; live music,  
Sunday through Tuesday; call club  
for information.

**La Tapatia**, 340 West Country,  
Escondido 747-8282: Live Latin  
music, Friday through Sunday; call  
club for information; the Mariachi  
La Tapatia performs Friday  
through Sunday beginning at  
7 p.m.

**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.

**La's**, 1963 East Valley Parkway  
Escondido 746-7038: Steppin'  
Out, country rock, Tuesday  
through Saturday.

**Mile Flowers**, 6999 Paseo Delicias,  
Rancho Santa Fe 756-3085: Joel  
Nash, piano show tunes,  
Wednesday through Saturday;  
Texas jazz, Sunday through  
Tuesday.

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

**Mission Inn**, 502 East Mission,  
San Marcos 471-2939: The Belair  
Box, vintage rock, Thursday  
through Saturday; the Sunday  
Edition (Harry Paul and Tom  
Cimino), country, light rock, and  
Fifties music, Sunday through  
Tuesday.

**Monterey Bay Cannery**, 1325  
Harbor Drive, Oceanside  
722-5474: Chris Clayton,  
contemporary, Wednesday through  
Saturday.

**Melway's**, 340 East Grand  
Avenue, Escondido 741-0025:  
Twice As Nice, variety music from  
country rock to rock to Top 40,  
4-7 p.m., Wednesday through  
Saturday.

**Oakvale Lodge**, 14900 Oakvale  
Road, Escondido 749-3183: North  
Forty, country, Friday and  
Saturday, and hosting a jam  
session, 4-9 p.m., Sunday.

**Old Del Mar Cafe**, 2730 Via de la  
Valle, Del Mar 753-6614: Scarlet  
rock, Thursday through Saturday;  
the Heroes, rock, Sunday; Everett  
King's Modern Rhythm blues and  
rhythm and blues, Monday and  
Tuesday; the Heroes, rock,  
Wednesday.

**Old Time Cafe**, 1464 North  
Highway 101, Leucadia 436-4038:  
Andy Callahan, country blues and  
originals, 7:30 p.m., Thursday;  
Peter Sprague and John Lefebach,  
jazz, 7 and 9 p.m., Friday;  
Deborah Liv Johnson, singer-  
songwriter, 7 and 9 p.m., Saturday;  
Zimino, Klezmer dance music,  
7 p.m., Sunday; Old Time Host  
Night, Tuesday; Perfect Cure  
music and song from the British  
Isles, 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 Termination, rock, Friday  
and Saturday.

**Rancho Bernardo Inn**, 17550  
Bernardo Oaks Drive, Rancho  
Bernardo 727-2146: Danni Daniels  
and Flashback, contemporary,  
Thursday through Saturday; the Red  
Credit Band, oldies music, Sunday  
and Monday.

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



Thursday, October 16  
**BASEBALL NIGHT**  
Drink specials & surprises • 1/2-price potato  
skins & nachos • \$1.25 Margaritas & free popcorn  
1/2-price admission with baseball cap

**ipso  
facto**

ROCKIN' WEEKEND

Friday, October 17  
**KIFM 98.1 JAZZ HAPPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
981 Champagne & Chablis  
featuring **NEON**

Friday & Saturday, October 17 & 18  
**ipso facto** plus **BEAT CLUB**  
Two bands • Two dance floors  
Three bars • Three video big screens  
with music videos mixed by Lehr's VJs  
**\$3**

2 for 1 covers, \$1.25 Coronas  
Blush Wine & Iced Teas 'til 9:30 pm

SUNDAY

Sunday, October 19  
**SUNDAY JAZZ BRUNCH**  
featuring **ZZAJJ**  
Come to Lehr'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 Lehr's Garden Theatre, Sunday night

**KGB**  
Preliminary #3

**the procrastinators**  
**AGENTS**  
**the erge**

Congratulations to Preliminary  
Winner #2 - Automatics  
Proceeds to benefit the  
Muscular Dystrophy Association

MONDAY

Monday, October 20  
**MONDAY NIGHT FOOTBALL**  
**NEW YORK GIANTS vs. WASHINGTON REDSKINS**  
Drink specials, carved roast beef sandwiches  
754 Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, October 21 & 22  
**FOUR EYES**  
\$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



EVERY THURSDAY  
**JAZZ DANCE NITE**  
with Mark Walton of Channel 10  
Thursday, October 16

**SPEED OF SOUND**  
Complimentary hors d'oeuvres  
beginning at 6:00 pm  
Gemini 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 17-20  
Dancing begins  
at 9:00 pm

MONDAY NIGHT FOOTBALL  
October 20 DENVER AT N.Y. JETS  
3 big screen T.V.s • Free Hot Dogs, Chili & Popcorn  
\$1.00 well drinks & draft beer

TUESDAY  
**CLASSIC OLDIES  
PARTY**  
Tuesday, October 21



**MAR DELS**

Complimentary hors d'oeuvres beginning at 6:00 pm.  
Gemini Fashions presents their fashion auction  
starting at 6:30 pm  
Dancing begins at 9:00 pm

EVERY WEDNESDAY  
**KIFM 98.1 JAZZ**  
with Art Good of KIFM 98.1 Wednesday, October 22  
**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

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, hand  
dance music, 8-12 p.m., Friday and  
Saturday; and 7 p.m., Sunday.

**Sunset Lounge**, 2728 Escondido  
Boulevard, Escondido 741-2541:  
The Sunday Edition (Harry Paul  
and Tom Connor), country, light  
rock, and Fifties music, Thursday  
Saturday.

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

**The Top Spin**, 205 Laurine Lane,  
Fallbrook 728-9108: Cinema,  
rock, Thursday through Saturday;  
Quad Meraj, rock, Wednesday.

**Valley Center Inn**, 27555 Valley  
Center Road, Valley Center  
749-1466: Dakota, country rock,  
Friday and Saturday.

**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 941-1032:  
Jockey Room: Strider, rock, Friday  
and Saturday; audition night with  
Molero Velocet, rock, Wednesday.  
**Whiskey Creek**, 14240 Poway  
Road, Poway 748-7531: Richie  
Cary and Sanderson, country,  
Wednesday through Saturday, with  
singer Gail Lee, Friday and  
Saturday; Jon Kendrick and  
Company, country, Monday and  
Tuesday; clogging lessons, Monday  
and Tuesday; country and western  
dance lessons, Wednesday and  
Thursday.

**Whiskey Flats**, 1260 West Valley  
Parkway, Escondido 745-8640:  
Crystal, rock, Thursday through  
Saturday; Strider, rock, Sunday  
and Monday; Ipso Facto, rock,  
Tuesday and Wednesday.

**Beaches**

**Avanti's Restaurant**, 875  
Prospect Street, La Jolla  
454-4288: George Rems, 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 488-0531: The  
Rockaways, contemporary music  
for dancing, Friday and Saturday.

**Bahia Hotel**, 998 West Mission  
Bay Drive, Mission Bay 488-0531:  
Speed of Sound, jazz, Thursday;  
the Clue, rock, Friday through  
Monday; The Mar Dels, vintage  
rock, Tuesday; Hollis Gentry's  
Neon, jazz, Wednesday.  
Chula Vista Room: Bob MacLeod,  
piano variety, Sunday and Monday.

**Bullfrogs**, 5046 Newport Avenue,  
Ocean Beach 222-5300: Perfect  
Stranger, rock, Thursday through  
Saturday; Elton, rock, Sunday  
through Tuesday; Everstar, rock,  
Tuesday and Wednesday.

**Carlos Murphy's**, 4301 La Jolla  
Village Drive, La Jolla 457-4170:  
The Heaters, rock, Thursday  
through Saturday; the Star Maker  
Machinery, recorded audio and  
video audience participation  
presentation, Sunday through  
Tuesday; the Hypnotic Revue with  
Karl Santos, Wednesday.

**Carlos Murphy's**, 1904 Quivira  
Basin, Marina Village 231-8061:  
The Hypnotic Revue with Karl  
Santos, Thursday; recorded music  
with D.J. Drew, Friday and  
Saturday; Star Winds,  
contemporary rock, Sunday and  
Monday; Robert Windolph, new-  
wave pop, Tuesday; G.C. and the  
Lap of Luxury, Fifties and Sixties  
surf rock, Wednesday.

**Casey's Pub**, 714 Garnet Avenue,  
Pacific Beach 273-9555: Tim  
Price, contemporary, Wednesday  
through Saturday; David Lee's  
Spaghetti Western, rock, Sunday  
and Monday; Tuesday.



TONIGHT, Thursday, October 16 9:15 pm  
Tickets available at Belly Up & all Ticketmaster agencies

The New  
Rock 'N' Roll Heroes  
**THE  
BLASTERS**  
and guests  
MOONLITE WRANGLERS

Friday, October 17 9:15 pm

Skateboard Rock  
**TALK BACK**  
and guests  
THE FREIGHT EXECUTIVES

Saturday, October 18 9:30 pm

Rockin' Rhythm & Blues  
**THE JAMES  
HARMAN**  
and guest  
BROOKLYN WILSON

Sunday, October 19 9:00 pm

Rockin' Rhythm & Blues  
**KING BISCUIT  
BLUES BAND**

Monday, October 20  
Monday Night Football 6 pm & 2 paint screens • \$50 hot dogs,  
\$75 draft • Immediately after game: 50's nostalgia

**THE MAR DELS**

Tuesday, October 21 9:30 pm

Reggae Favorites  
**INTERNATIONAL  
REGGAE  
ALL \* STARS**

Wednesday, October 22 9:00 pm

Original Rock 'N' Roll  
**JACK TEMPCHIN  
& THE SECLUSIONS**

Thursday, October 23 9:00 pm

Tickets available at Belly Up & all Ticketmaster agencies  
Harp Great  
**PAUL  
BUTTERFIELD**  
and guest THE JACKS

Coming:  
Friday, October 24 • **SOUL PATROL**  
Saturday, October 25 • **PRESTON SMITH & THE CROCODILES**  
Sunday, October 26 • **KENNY HARRIS**  
Wednesday, October 29 • **PLANET 10**  
Thursday, October 30 • **JOE MAC & THE HEART ATTACK**  
Friday, October 31 • **BELLY UP'S 12TH ANNUAL HALLOWEEN BALL**  
featuring **OUTER DONAHUE** (get your tickets early!)

**THIS WEEK'S  
AFTERNOON CONCERTS**  
Fri., Oct. 17 5:30 pm • **CHICAGO MIX** - Diverse jazz  
Sat., Oct. 18 5:45 pm • **BORDETOWN** - Vintage jazz & swing  
Sun., Oct. 19 5:45 pm • **BOULEVARD STREET** - Diverse jazz  
Wed., Oct. 22 6:30 pm • **TOBACCO ROAD** - Vintage jazz & swing

**NFL MONDAY  
NIGHT FOOTBALL**  
and all televised  
Chicago games  
at the Belly Up on  
Fri. & Sat. 10:00 pm  
Live sound • \$50 hot dogs  
• \$75 draft • free popcorn

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

**Che Cafe**, Revelle Campus, UCSB, Gilman Drive and La Jolla Village Drive, La Jolla, 534-2311. Acoustic music night featuring performers from the UCSB school of music. Thursday: Geoff-Ration, roots reggae. Friday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 434-5225. New Show, jazz. Wednesday through Saturday: the Joe Marillo Quartet, jazz. Sunday.

**Elarke's**, 7953 La Jolla Shores Drive, La Jolla, 439-6541. The Bob Campbell Trio, jazz, Wednesday through Saturday, with vocalist Margo Reed. Friday and Saturday.

**Halcyon**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Private Domain, rock, Thursday through Saturday; Scot, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday, with the Standard, rock, Tuesday; Mr. Nice Guy plays

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

**Hennessey's Tavern**, 4630 Mission Boulevard, Pacific Beach, 483-8842. Fandi and Company, Wednesday and Thursday evening and 2-4 p.m., Sunday afternoon. Theresa and James Hinton, Irish music, Monday; Chuck Ferrin, contemporary, Tuesday evening. Live music on all other days, call club for information.

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

**Hotel del Coronado**, 1550 Orange Avenue, Coronado, 435-6611. Ocean Terrace Lounge: Live music, Thursday through Saturday, call club for information; the Elements, contemporary, Tuesday

and Wednesday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "Mr. Lucky" 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.; Joe LaVella, pianist, Friday through Monday; Ron Singer, pianist, contemporary, Tuesday evening. Live music on all other days, call club for information.

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

**Jazz Nine Records**, 5726 La Jolla Boulevard, La Jolla, 454-9822. The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; the Steve O'Connor Trio, jazz, 7:30 p.m., Monday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach.

270-3220. Four Eyes, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; Private Domain, rock, Tuesday and Wednesday; the Honda Brass Band featuring saxophonist Johnny Vias plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

**Judson's**, 3111 Sports Arena Boulevard, 225-9000. Together a variety including Top 40 and oldies, Wednesday through Saturday.

**La Avenida**, 1301 Orange Avenue, Coronado, 435-6262. The Jaime Moran Latin Jazz Ensemble. Latin jazz, 8:12 p.m., Sunday.

**La Jolla Village Inn/Shotter's Lounge**, 2399 Holiday Court, La Jolla, 435-5500. Piano Bar: 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. The Snowball Effect, rock, Thursday through Saturday.

**McDicks Pub**, 1921 Bacon Street, Ocean Beach, 222-0822. Hot Mix, rock, Thursday; the Jacks, rock, Friday; Hollywood Fats, blues and rhythm and blues, Saturday; open jam session, 6 p.m., Sunday.

**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 Atkinson, Friday and Saturday.

Piano bar: Randy Beecher, Sunday through Thursday.

**Money Money's**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Eventstar, rock, Thursday through Saturday; Miami, rock, Sunday and Monday; Ross, rock, Tuesday and Wednesday.

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

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7322. Hollis Gentry's Neon, jazz, Thursday through Saturday; Everett King's Modern Rhythm, blues and rhythm and blues, Sunday; the Precipitators, 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. The Reflectors, rock,

Thursday through Saturday; Scarlet, rock, Wednesday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711. Mel Good, solo jazz piano, Thursday; the Mel Good Trio, with vocalist Elliott Lawrence, jazz, Friday and Saturday; the Bill Carter Trio, jazz, 4-8 p.m., Sunday; Carl Evans Jr., solo jazz piano, Wednesday.

**Rocky's Balboa**, 4626 Alhambra at Garnet Avenue and Mission Bay Drive, 270-6550. 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. Shine It On, contemporary, Thursday through Saturday; the Most Valuable Players, danceable jazz, Sunday and Monday; Rockola, Beatles music and a variety of other older favorites, Tuesday and Wednesday.

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

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary Thursday through Saturday and early evening Sunday.

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach, 270-1343. The Dan Connor Band, country, oldies, and contemporary, Friday and Saturday.

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

**Steamer's**, 1165 Garnet Avenue, Pacific Beach, 274-2225. Jerry Melnick, piano variety, nightly, Wednesday, call club for information.

**The Surfer Restaurant**, 711

Pacific Beach Drive, Pacific Beach, 274-3200. Connie Alderman, cello-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

**Tablao Flamenco Nightclub and Restaurant**, 3567 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

**Texas Teahouse**, 4970 Vialette Street, Ocean Beach, 222-6895. Tom "Cat" Courtney, blues, Thursday; the Sidewinders, blues, rock, and country rock, Friday and Saturday; Colored Rain, music of the Grateful Dead, Sunday; the Hitters, rock, Monday; Fred Heath and the Sidewinders, boogie and blues, Tuesday; live rock, Wednesday, call club for information.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7779. Bob Cornett, pop classics on the piano,

Wednesday through Sunday.

**Tube Man's**, 5049 Newseport, Ocean Beach, 222-6686. Live music, Saturday, call club for information.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Oni 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. Upstairs (Victor's Deck): Gary Jennings, contemporary ballads, Thursday through Sunday evenings.

**W.D. Pabst and Co.**, 2901 Nimitz Boulevard at Rosecrans, 224-3055. The Jets, featuring Kermy Morrill, vintage rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and Wednesday.

**CALIFORNIA TRANSFER**  
Tuesday-Saturday 8:30 pm

**LEI'D BACK JAZZ**  
with **AUDREY FAY**  
Sunday & Monday

**THE ISLANDS LOUNGE**

Haralei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

"BURN DOWN THE DISCO /  
HANG THE BLESSED DJ /  
BECAUSE THE MUSIC THEY  
CONSTANTLY PLAY /  
MEANS NOTHING TO ME"  
— THE SMITHS

**THE DRIPPING LIZARD**

THE ONLY CLUB THAT MATTERS!

THE LIZARD DRIPS EVERY THURSDAY AT THE  
WHISTLE STOP, 2236 FERN ST., 284-2845  
40¢ DRAFTS • \$1.75 PITCHERS TILL 12  
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**Radisson Hotel San Diego**

1435 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**

**NOW, YOU GET TO FACE THE MUSIC! SHINE IT ON**

**CRYSTAL T'S**

*live*

Every Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco. Meet "Shine it On" 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 40s, 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.

**SNAFU**  
Appearing this week

**Town & Country Hotel** 500 Hotel Circle North, 294-9010  
ATLAS HOTELS



## San Diego North

**The Athlete Country Saloon.** Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Brunch, country. Tuesday through Saturday: Jim and Joe, country. Monday: country dance lessons. Tuesday through Thursday.

**Racchanal.** 8022 Clairemont Mesa Boulevard, Kearny Mesa. 569-8022. The Regular Guy, rock. Friday and Saturday: Dave Mason, rock. Sunday: The Romantics, rock. Tuesday: Level 42, rock. Wednesday.

**Blarney Stone Pub.** 5617 Halboa Avenue, Clairemont. 279-2033. Cahir O'Doherty, Irish music. Wednesday through Sunday.

**Bogey's.** 5353 Mission Center Road, 297-8081. Windjammer with Preston Coleman and Jim Stoney, jazz. Monday and Tuesday happy hours: 11-12. Wednesday and the Nigerian All-Stars, reggae. 8:30 p.m. Tuesday.

**Borel's.** 5223 Mission Center Road, Mission Valley. 295-6600.

Kean Melton, pianist. 5-8 p.m. Monday through Friday.

**Banbury's.** 9606 Mira Mesa Boulevard, Mira Mesa. 578-8666. Indoor fireworks, Beatles music and rides. Thursday through Saturday: P.M. - oldies rock, rock. Wednesday.

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

**Celebrity Room.** 4805 Conroy Street, Kearny Mesa. 279-2444. Star Party, recorded music and video audience participation presentation. Thursday: The Ducktail Revue, vintage rock. Friday and Saturday: recorded music. Tuesday and Wednesday.

**Crystal T's Emporium.** 500 Hotel Circle North, Mission Valley. 291-7131. The California Transfer, contemporary. Tuesday through Saturday: Shine It On, contemporary. Tuesday and Wednesday.

**The Godfather.** 7678 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 accompaniment and hornet requests. Sunday through Thursday: Jeanette Rock, pianist. Performs Friday and Saturday.

**Hindquarters.** 7040 Miramar Road, Mira Mesa. 564-4292. Jo Trancoso, piano variety sing-along music. Wednesday through Saturday.

**Holiday Inn.** Cricket Lounge. 595 Hotel Circle South, Mission Valley. 291-5720. Secrets, jazz. Thursday, Parthian, jazz. Friday and Saturday.

**Islands Lounge.** Honolulu Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101. The California Transfer, contemporary. Tuesday through Saturday: The Aubrey Fay Quartet, jazz. Sunday and Monday.

**Kelly's Steak House.** 284 Hotel Circle North, Mission Valley. 296-2113. 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.

**King Luis Inn.** 5125 Linda Vista Road, Linda Vista. 291-4279. The Bobby Gordon Trio, jazz. Friday and Saturday.

**La Hacienda Cantina.** Mission Valley. 878 Hotel Circle South, Mission Valley. 298-8281. The Spud Brothers, swing, Motown, oldies, and modern standards. Tuesday through Saturday.

**Lehr's Greenhouse.** 2828 Camino del Rio South, Mission Valley. 299-2628. Ipsi Facts, rock. Thursday through Saturday: with the Beat Club, rock. Friday and Saturday: Zazi, piano jazz during the Sunday brunch, and on Sunday evening, rock bands perform in the New Talent Showcase, call club for information. Four Eyes, rock. Tuesday and Wednesday. Hollis Gentry's Neon plays during the Friday happy hour.

**Monk's.** 10475 San Diego Mission Road, Mission Valley. 563-0060.

Live music, nightly, call club for information.

**Noajo Inn.** 8515 Navajo Road, San Carlos. 463-1730. Scat, rock. Thursday through Saturday: Indoor Fireworks, rock. Sunday and Monday: The Precastimators, rock. Tuesday and Wednesday.

**Pal Joey's.** 5147 Waring Road, Allied Gardens. 296-7873. Pro Brothers, contemporary. Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

**Pavilion Lounge.** Town and Country Hotel, 500 Hotel Circle North. 291-7131. Precast Cargio (featuring Jon Sandow and Lisa McDowell), contemporary. Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

**Peter D's.** 5149 Clairemont Mesa Boulevard. 277-3217. Live music. Thursday through Saturday, call club for information.

**Road Runner Inn.** 9379 Mira Mesa Boulevard in the Oak Tree Plaza, Mira Mesa. 564-0970. Liked Lute, music and comedy. 7-11 p.m. Friday and Saturday.

**Smuggler's Inn.** 402 Fashion Valley. Fashion Valley East. 291-7170. Denny and Warren, contemporary and oldies. Friday and Saturday evenings. Bob Houde, variety. Tuesday and Wednesday.

**Spirit.** 1130 Buena Vista, Bay Park. 276-3993. Komex, rock. 12-11. rock. This rock, and the War Pigeons, rock. Thursday: Tim Lee, rock. The Hitters, rock. The Unlabeled 1, rock. Fairfield Pats, rock, and the Accessories, rock. Friday: The Flaground Ship, rock. Drop Control, rock. The Seventh, rock. The Panic, rock. and Steel Fish, rock. Saturday: Simplicities (two sets), rock. The Bridge, rock. and Komex, rock. Tuesday: Liquid Rhythm, rock. Ten Yards, rock. The Drive-ins, rock. and Three Goss Named Jesus, rock. Wednesday.

**The Wellhouse.** 10789 Tierrasanta Boulevard. Tierrasanta. 560-6677. Ray and Laurie Correa, swing, pop, metal, and contemporary dance music. Tuesday through Thursday: Backstep, vintage rock. Friday and Saturday: Dan Connor, country and contemporary. Sunday and Monday.

**Wragler's Room.** 6608 Mission Gorge Road, Mission Gorge. 280-6263. Steve Cranz, country. Tuesday through Saturday.

Tuesday through Saturday.

**Tio Leo's/Mira Mesa.** 10787 Camino Ruiz, Mira Mesa. 695-1461. Kicks, rock. Thursday through Saturday: The Dynamic Duo, contemporary. Sunday and Monday: Indoor Fireworks, rock. Tuesday and Wednesday.

**Tio Leo's/Mission Gorge.** 6333 Mission Gorge Road, Mission Gorge. 280-9944. Rusty Best, contemporary. Tuesday through Thursday: First Effort, contemporary. Friday and Saturday: Frank Dexter, contemporary. Sunday and Monday.

**The Wellhouse.** 10789 Tierrasanta Boulevard. Tierrasanta. 560-6677. Ray and Laurie Correa, swing, pop, metal, and contemporary dance music. Tuesday through Thursday: Backstep, vintage rock. Friday and Saturday: Dan Connor, country and contemporary. Sunday and Monday.

**Wragler's Room.** 6608 Mission Gorge Road, Mission Gorge. 280-6263. Steve Cranz, country. Tuesday through Saturday.

Hawire, country, Sunday and Monday.

## San Diego South

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

**Anthony's Harborside.** 1355 North Harbor Drive, downtown. 232-6358. The Elements, contemporary. Thursday through Saturday: New Show, jazz. Tuesday: Chain Reaction, contemporary. Wednesday.

**Aztec Bowl.** Turquoise Room. 4356 Third Street, North Park. 283-3135. Sheri 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. 544-0882. Richard Slayter, classical guitarist.

6-10 p.m. Friday and Saturday evenings.

**Cafe Angelique.** 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370. Dennis Connor, jazz piano. Monday and Wednesday evenings and Sunday brunch. Lori Bell, jazz. Sunday evening.

classical piano music is featured during the weekday lunch times with Sue Palmer performing ruffian and boogie-woogie tunes, on Friday only, call club for information on Monday through Thursday performers.

**Caravaggio's.** 1119 Sixth Avenue, downtown. 232-2747. Jay Taylor, classical guitar. Tuesday and Wednesday lunch hours. Mark and Sarah Schleibacher, classical guitar duo. Friday and Saturday.

**Carlos Murphy's.** 3890 Twigg. Old Town. 290-0305. Live music. Friday and Saturday, call club for information.

**Club Culi/The Whistle Stop.** 2236 Fern Street, Golden Hill. 284-2845. Joyce Rodde and the Zebra Club, rock. Wednesday.

**The Coe-Coo Club.** 4383

University Avenue. 283-8213. Live music, Friday and Saturday, call club for information.

**Dock Masters.** 2051 Shelter Island Drive, Shelter Island. 223-2572. The Ricky Wells Band, vintage rock. Tuesday through Saturday.

**Doodles.** 1225 El Cajon Boulevard, East San Diego. 283-6681. Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

**Drowy Maggie's.** Thirty-first and University, North Park. 298-8284. David C. Kendall, original and contemporary music, and Chapped Lips, progressive folk rock. Tuesday: Marcia Bowman, Tom Caboon, and Charlie Hollands, folk and blues. Friday: the Paradise Street Band, Irish music. Sunday (Deborah Fisher plays guitar, boogie-woogie, light classical, and nostalgia music on the piano. 7-8 p.m. Sunday): Old Town. 284-2845. Live music. Monday, Tuesday, Wednesday, and Thursday. Francesca Savage and Friends.

Every Thursday & Friday

**MUSIC**  
AS YOU LIKE IT

Mobile Music & Light Show

**Casa de Loma**  
1304 Rosecrans  
Point Loma  
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**Vic's**

Bill Wright at the piano  
The Don Glaser Trio  
Wednesday and Thursday  
through October

Friday and Saturday entertainment  
to be announced

456-3789. No cover charge. Live music and dancing. Men's and women's clothing. Free parking. 1000 Broadway, San Diego. 942-1108.

**The Horseshoe Lounge**

**Monday Night Football**  
Wellness Specials • Hot Dogs

**SH BOOM**  
Now playing Nostalgic Rock  
Thursday through Sunday 9:00 pm-1:30 am  
Pool tables, dart game and more  
Oct. 31 • Halloween Party • Cash, prizes  
7662 Broadway, Lemon Grove  
6:00 am-2:00 am 469-6344

**Bella Via**

**TWO VERY SPECIAL NIGHTS AT BELLA VIA**

A rare appearance in San Diego by  
**CHRIS CONNOR**

October 17 & 18, 2 shows, 9 & 11 pm.  
Tickets at all Ticketmaster locations including  
May Co. & Mad Jack's or at Bella Via.  
Make reservations for dinner before the show. 942-1108.

**HALLOWEEN NIGHT**  
Prices galore for best costumes & best carved pumpkins.  
Costume prices — 1st: Vegas trip for 2.  
3 days, 2 nights, includes airfare and accommodations.  
2nd: 4-hour limo trip.  
3rd: \$100 gift certificate to Evergreen Nursery.  
Plus pumpkin carving prizes and door prizes.

with  
**HOLLIS GENTRY'S NEON**

Coming: November 7 & 8 - PHILLIP UPCHURCH  
November 14 & 15 - TOM GRANT

Also at Bella Via: Elaborate Sunday buffet brunch, includes champagne \$10.95.  
Live jazz at brunch and a beautiful ocean view!

**ITALIAN RESTAURANT AND NIGHT CLUB**  
2591 Highway 101, Carlsbad by the Sea, California 92007 49 942-1108

**The Trojan Horse**  
8179 University College & University 562-1878

Thurs-Sat, October 16-18

**US BAND**

Sun & Wed, October 19 & 22

**MEL'S BAND**

Thurs-Sat, Oct. 23-25

**NOT GUILTY**

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TUESDAY NIGHTS!

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Great offer: work or late night spot to meet friends. Enjoy your favorite cocktail or dessert around Mario's. (Includes \$1.00 tip.)

See us every night 11-11 pm. Fri-Sat 12 midnight.

Erving Smith and friends at Mario's.

**Mario's**  
Barbary • Saloon • Restaurant  
330 F Street at Third, Chula Vista. 436-0751

Join us in Tijuana every Wednesday

**ROCK NIGHT**  
**2 FOR 1 DRINKS**  
between 8:00 pm and 12:30 am  
Thursday through Sunday. 8:00 pm-5:00 am  
The fabulous group  
**CRASH**  
with singer Ginny Silva

**MIKE'S**  
DISCO  
6th & Revolution (between Regines)

**HUMPHREY'S**

**JAZZ**  
by the bay

Humphrey's presents the best of the Late Nite jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

Sunday, October 19  
**HOLLIS GENTRY'S NEON**  
8:00-midnight

Monday, October 20  
**HOLLIS GENTRY'S NEON**  
8:00-midnight

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

**HUMPHREY'S**  
2241 Shelter Island Drive  
224-3577

APPEARING 9pm-1:30am  
Through November 29  
Tuesday-Sunday

ENTERTAINMENT  
& DANCING  
On Mission Bay

**OH! RIDGE**  
NOW APPEARING AT THE RAY LOUNGE

Set Sail for Sunday Brunch at the Dockside Broiler

Drop anchor by Mission Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in the impeccable style of a Princess Cruises "Love Boat" buffet, complete with complimentary champagne. Served every Sunday from 10:30am-2:30pm. Call 274-4630 for reservations.

**VACATION VILLAGE**  
A PRINCESS CRUISES RESTORANT  
1404 West Vacation Road (Off Ingraham) 274-4630

classical, Renaissance, Baroque, and original music. Tuesday: Della Charlier, folk, blues, and popular music. Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8282: John Van Dyke and Nathan Frye, 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, 239-0511: Live music. Friday, call club for information; Rick Saxton, folk and

ballads. Saturday, Monday. **Pat City China Camp**, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jazz, Wednesday through Saturday. On the patio: Paul Montesano's Tropical Jazz Expansion plays contemporary Brazilian, and world beat music. 7:11 p.m., Sunday.

**Gabriel's Grille**, 2825 Fifth Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing. Wednesday through Saturday.

**Humburgers!**, 4016 Wallace Street, Old Town in the Bazaar

del Mundo, 295-0584: Charlie Morse, contemporary. Friday and Saturday.

**Holiday Inn/Embarradero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Coral Thuet, jazz vocalist, performs with the Bill Cantos Trio with Hank Dobbs and Billy Mintz. Tuesday, Friday and Saturday, and with the Joe Diorio 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, 234-3577: Piano bar. Michael Rora, Wednesday through Saturday evenings. Rick Ratti, Tuesday through Friday happy hours. Indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday.

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

**"The Insider"**, 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, 286-8220: "Alert" show and host night with Ellen 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.

**Mundillo's**, 308 University Avenue, Hillcrest, 297-3077: 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; Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133: Kenny Gary, contemporary. Thursday and Sunday; Terry and Pat, contemporary. Friday and Saturday.

**Our Place Pub at Mid-San's**, 2424 Fifth Avenue, Hillcrest, 232-1773: The Shep Meyers Trio, jazz. Thursday: Aqua Caliente, Latin jazz and salsa music. Friday and Saturday: live jazz. Sunday, call club for information.

**Papagayo Restaurant**, 561 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: Fro Brigham's Preservation Band, Dixieland jazz, early evening. Thursday: the Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday: Ray and Company, oldies and contemporary. Tuesday: City Lights, contemporary. Wednesday.

**P.J.'s Warehouse Restaurant**, 200 Fifth Avenue, downtown, 234-2288: Jimmy Corcoran and vocalist Sharon Andrews, jazz, 5-8 p.m., Tuesday through Friday; the Jimmy Corcoran Trio and vocalist Sharon Andrews, jazz, 9 p.m., Friday and Saturday; and hosting a jam session, 7 p.m., Sunday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1870: Sander Hink and Fortune, Top 40 dance music, Thursday through Saturday.

**Rolie O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7966: Eamon Carroll, Irish folk music, Wednesday and Thursday; Three Speed, vintage rock, Friday and 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 Lorika, jazz, Sunday brunch.

**Sheraton Harbor Island East**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Sire Brothers, rock, Tuesday through Saturday; the Ducktail Revue, vintage rock. Thursday: happy hour, the Wanderers, vintage rock, Friday; happy hour. Sunday: Lounge: John Austin Butch, classical and contemporary piano. Tuesday through Saturday: Sheppard's Restaurant: Phil Becker, classical guitar. Wednesday through

Saturday: Gail Dietrichs, classical harp. Tuesday.

**Smedley's Baschall Inn**, 502 Fifth Avenue, downtown, 233-8519: Eddie Preston, vintage pop, contemporary, and jazz. Thursday and Friday.

**Sternweeler Showboat**, at the dock, 1066 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, 291-9111: Dusty and Melissa, contemporary. Wednesday

through Sunday; Donna Cote, contemporary. Monday and Tuesday.

**Top of the Park**, Park Manor Hotel, 525 Service Street, Hillcrest, 295-2181: David Hart, pop and contemporary. Thursday: dance to the highest swing sounds of the Al Thomas Orchestra. Friday and Saturday: Paddy Minake, jazz. Sunday: John Van Dyke and Nathan Frye, jazz. Tuesday.

**The Trojan Horse**, 6179 University Avenue, East San Diego, 592-1070: The Ua Band, rock. Thursday through Saturday; Me's Band, rock, Sunday and Wednesday.

**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 Koberrecht, tea time pianist, performs from 2:40 p.m., Monday through Thursday; and from 2 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 Marny, guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhagen, pianist. Sunday, 6:30 p.m.

**Westgate Hotel**, 1055 Second Avenue, downtown, 238-1818: 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; Paddy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; Le Fontainebleau: candlelight dining with jazz piano music.



## SECRETS Thursday FATTBURGER Friday & Saturday D.J. NITE

Every Tuesday & Wednesday night with B-100's Dave Sniff & Tony Pepper. Drink specials & free hors d'oeuvres Monday-Friday, 4:00-7:30 pm. No cover — No minimum.

Crickets Lounge • Holiday Inn 595 Hotel Circle South • Mission Valley • 291-5720



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the procrastinators AGENTS

Congratulations to Preliminary Winner #1 — Scarlett and Preliminary Winner #2 — Automatics

Proceeds to benefit the Muscular Dystrophy Association

### Judges

Chick Carlton — Channel 39 • John Barney — Channel 39  
Paul Restelli — San Diego Padres • Ed Traister — Southland Corporation  
George Varga — San Diego Union  
Brian Cook — North County Enterprise • Mike Fehon — Muzik Muzik  
Mike Thomas — Music Critic • Nick Loft — Atlantic Records

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October 16, 17 & 18

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**DUCKTAIL REVUE**  
Every Tuesday

**Fantasy Fashions**  
Auction every Friday - 7 pm

Every Thursday  
**ALL-YOU-CAN-EAT**  
"Texas-style Barbecue Buffet"  
Includes: barbecued chicken, brisket & ribs bones, corn-on-the-cob, potato beans, cole slaw, tossed salad, corn bread, tortillas, hot apple pie and a whole lot more!  
**Only \$8.95**

4014 Bonita Rd., Bonita (one mile east of 605) • 479-3537  
Open weekdays for lunch, daily for dinner  
For booking information contact Rockit Talent Agency • 466-ROCK

## MIKISAN

Traditional Japanese Restaurant

LIVE JAZZ

at Our Place

Thursday, October 16

**SHEP MEYERS**

Friday & Saturday, October 17 & 18

**ALDO CALIENTE**

with Carlos Vazquez, Bruce Cameron & Bob Morris

Sunday, October 19

**RON OGDEN**

2424 Fifth Ave. • Hillcrest (south of Laurel)  
Dinner 235-6144 • Music 232-1773  
Free parking

Live entertainment 7 days a week

## The Heaters

Thursday 10/16-Saturday 10/18



Starmakers Sunday 10/19-Tuesday 10/21  
The Hypnotic Show Wednesday 10/22

Join us for the play-off and World Series games!

Don't miss our Halloween festivities — costume contest, prizes and games!



University Towne Centre • La Jolla  
457-4170

## REFLECTIONS

presents



**Siers Brothers**

Tuesday—Saturday from 9 pm

### Happy Hour

Tuesday—Friday 5 pm to 7 pm  
Complimentary hors d'oeuvres and live music featuring



**Ducktail Revue**  
Thursdays



**Wanderers**  
Fridays

### Free Parking

No cover — No minimum  
291-2900



**Sheraton-Harbor Island East**

1380 Harbor Island Drive, San Diego



6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

**Winters Restaurant and Nightclub**, 5880 El Cajon Boulevard, 582-1811: Recorded music, Thursday through Saturday; Monday and Tuesday, live music. Wednesday, call club for information.

**Words and Music Bookstore**, 3806 Fourth Avenue, Hillcrest, 298-4011: George Svioboda, classical guitar, will play and discuss the music of Bach, Lullaga, and Flamenco, 8 p.m. Friday; Bacchanal Baroque will play music by people Bach and Handel didn't know, 8 p.m., Saturday.

## East County

**Alpine Stage Depot**, 2754 Alpine Boulevard, Alpine, 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

**Harney Stone Too**, 7059 El Cajon Boulevard, College area, 463-2203: Tony Cummins, Irish music, Wednesday through Sunday.

**The Boondocks Restaurant**, 8220 Parkway Drive, La Mesa, 465-3666: Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour.

Jim Moore, guitar variety, Sunday and Monday.

**Bronco Billy's**, 13377 Woodside Avenue, SanTEE, 448-8778: Country, Wednesday through Sunday.

**Hill and Bear**, 690 North Second Street, El Cajon, 423-5757: Chain Reaction, contemporary, Thursday through Saturday; Magic, contemporary, Wednesday.

**Camelot Inn**, 887 San Marcos Boulevard, San Marcos, 744-1332: Jack Allen sing your favorites like "New York, New York," 4-7 p.m., Tuesday through Friday; the Paradise Street Band, Irish music, Saturday.

8 p.m., Friday, and 7:30 p.m., Sunday; Eamon Carroll, British songs, Saturday.

**Carlson Murphy's/Grossmont Center**, 3500 Grossmont Center Drive, La Mesa, 468-9757: The Two Tones, rock, Thursday through Saturday; Robert Windlight, new-wave pop, Sunday and Monday; the Catillacs, vintage rock, Wednesday.

**Carlton Oaks Country Club**, 9200 Inwood Drive, SanTEE, 448-0242: Jody and the Straggs, contemporary, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443: Country, Casona, country, Tuesday.

through Saturday; Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

**Crown Room**, North Second Street and Oakdale Avenue, El Cajon, 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.


**Doc's Landing**, 1185 East Main Street, El Cajon, 442-0258: Jerry Burchard, contemporary, Wednesday through Friday, Carol Crawford, contemporary, Saturday through Tuesday.

**Harroshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344: Sh-Boom, Fifties and Sixties rock, Thursday through Sunday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area, 286-0400: Brent Powers, pop favorites on acoustic guitar, Thursday; Flashback, oldies rock, Friday; Featherstone, pop tunes from the Sixties, Seventies, and Eighties, Saturday; Brian Whitaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 15916 Highway 79, Julian, 765-0736: Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

**Lakeland Hotel**, 5940 River Street, Lakeside, 443-6591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and with Gene Dams on Saturday, and hosting a jam session Sunday.



# 2 YEAR ANNIVERSARY CELEBRATION

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Special guest **CHRIS HAMMERSMITH BAND**

• Battle of Saxes •

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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.

**EVERETT KING**

Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

**PROCRUSTINATORS**

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

**KING BISCUIT BLUES**

Wed.—Margarita Lobster Night \$7.99 • Margaritas \$1.50

**Don's West**, 5286 Baltimore Drive, La Mesa, 462-0533: Pascale, contemporary, Tuesday through Saturday.

**Flinn Springs Inn**, 15055 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, 469-6158: Gerni Adams, piano and vocals, Friday and Saturday.

**Harroshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344: Sh-Boom, Fifties and Sixties rock, Thursday through Sunday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area, 286-0400: Brent Powers, pop favorites on acoustic guitar, Thursday; Flashback, oldies rock, Friday; Featherstone, pop tunes from the Sixties, Seventies, and Eighties, Saturday; Brian Whitaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 15916 Highway 79, Julian, 765-0736: Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

**Lakeland Hotel**, 5940 River Street, Lakeside, 443-6591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and with Gene Dams on Saturday, and hosting a jam session Sunday.

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**Lorenzo's**, 596 Broadway, El Cajon, 442-0696: Bogart, contemporary, Wednesday through Saturday; New Shooz, jazz, Sunday and Tuesday.

**Magnolia Melvany's**, 8861 Magnolia Avenue, SanTEE, 448-8550: The Procrustians, rock, Friday and Saturday.

**Mother Murphy's**, 177 West Parkway Plaza, El Cajon, 579-6609: Palace, Sixties, Seventies, and Eighties rock, Friday and Saturday.

**Mrs. T's**, 2515 Sweetwater Boulevard, Spring Valley, 467-6747: The Corectics, Fifties and Sixties rock, Friday and Saturday.

**Nike Owl East**, 667 North Madison Avenue, El Cajon, 447-3054: Boaz, contemporary, Thursday through Sunday; the Baja Strips, contemporary, Monday through Wednesday.

**Old Wagon Wheel**, 8646 Mission Gorge Road, SanTEE, 449-6240: E-Z Does It, Fifties and Sixties rock 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: Laredo Drive, country, Friday and Saturday.

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**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007: Laredo Drive, country, Friday and Saturday.

**The Oz Bow Inn**, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Oz Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Flower, rock, Thursday through Saturday; Rick's, rock, Sunday and Wednesday; Scott, rock, Tuesday and Wednesday; Dr. James, country, hypnoid, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

**Pelican Pub**, 7828 Broadway, Lemon Grove, 464-9284: Live music, Thursday call club for information; Aces Wild, rock, Friday and Saturday; Mike Wilkes, light rock, Monday and Wednesday.

**Roden Blunt**, 8300 Broadway, Lemon Grove, 469-5137: The Ozarkillbillies, country, Friday and Saturday.

**Shortline Dinner Theatre**, 7578 El Cajon Boulevard, 466-0997: Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

**Van Winkle's**, 10055 Mission Gorge Road, SanTEE, 449-0066: Crawford, country, rock, Friday and Saturday.

**Vicount Hotel**, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 294-6700: The Paul Montezano Tropical Jazz Duo.

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**Vicount Hotel**, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 294-6700: The Paul Montezano 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, 440-9247: Jam session, Thursday; musicians welcome; Comex, rock, Friday and Saturday.

## South Bay

**Bonito Cafe Restaurant and Lounge**, 4475 Bonita Road, Bonita, 267-7700: Rockola, Beatles music and oldies, rock, Thursday through Saturday.

**Casa Don Diego Restaurant**, 5080 Bonita Road, Bonita, 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

**Country Bunch**, 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: Tux, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; Power, rock, Tuesday and Wednesday.

**Doc's Cofeteria**, 317 Third Avenue, Chula Vista, 422-1566: Diane Gillette, contemporary, Wednesday and Thursday; Wayne

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**Doc's Cofeteria**, 317 Third Avenue, Chula Vista, 422-1566: Diane Gillette, contemporary, Wednesday and Thursday; Wayne

Give, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**Hatch's**, 1463 Palm Avenue, Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday; live country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

**Joey's**, 415 Broadway, Chula Vista, 420-4828: Leslie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

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

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7213: Four Star Country, country, Friday and Saturday.

**The Lanterns**, 1322 Third Avenue, Chula Vista, 427-4200: Live rock, Friday and Saturday; call club for information.

**Marshall**, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Los Lopes, Mexican cowboy music, northside, Thursday, Friday, and Saturday; Mexican and Cuban music, Sunday evening, with Los Lopes, early evening Sunday.

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4282 Mission Blvd., P.B. 770-2228 • July 18 and 2 am

**FOUR EYES**  
Thursday-Saturday

**CIRCLES**  
Sunday & Monday

**PRIVATE DOMAIN**  
Tuesday & Wednesday

**BLONDE BRUCE BAND** Sunday 4-8 pm

## THURSDAY NIGHT P.B. SPECIAL

A tostada, rolled taco, rice, beans & salad, all for only

# \$1.50 CERVEZA

## TECATE \$1.00

Also featuring served with lime & salt

Enjoy all this from 4-8 pm on our outdoor deck



# Chuck's Steak House

**La Jolla's Finest Jazz**  
featuring the great sounds of

October

## NEW SHOOZ

Wednesday & Thursday, 8:00 pm—midnight  
Friday & Saturday, 5:00 pm—1:00 am

**Every Sunday night — Jazz 8:00 pm-12:00 am**  
**Joe Maritato 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: 4:00-6:00 pm, Monday-Friday

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## PERFECT STRANGER

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## EVENSTAR

**NIGHTLY SPECIALS — 7:00 PM TO MIDNIGHT**

THURS: IMPORT NIGHT \$1.50  
FRI: ICED TEAS \$2.00  
SUN: WELL DRINKS \$1.50

MON: ICED TEAS \$2.00  
TUES: BACARDI NIGHT \$1.50  
WED: DOMESTIC BEER NIGHT \$1.00

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Sound Investment: the Gracie Southwind: Hyatt Islanda  
 Star Winds: Carlos  
 Murphy's Marina Village  
 The Sunday Edition: Sunset  
 Lounge, Mission Inn  
 Don Tension: Harbor Lights  
 Hotel Escondido  
 Bert Torres: Stardust Hotel  
 Triple Play: Hilton Hotel  
 Twice As Nice:  
 Maloney/Escondido  
 Twogether: Judo's  
 The Variations: Hotel del Coronado  
 David Watson and the Gathering: San Diego Harbor  
 Excursion  
 Wavy Gravy: El Comal/Excursion  
 Brian Whitaker: Kelly's Pub

Lee Whittington: Crown Room  
 Mike Wilkes: Pelican Pub

Club, Silver Fox Lounge,  
 Wellhouse  
 Country Casanova: Circle D  
 Corral  
 Coyote: Bronco Billy's  
 Crossover: Valley Park Restaurant  
 Dakota: Valley Center Inn Saloon  
 Elton, J.R., and the Country  
 Gold: Don's East  
 Four Star Country Landmark  
 Cocktail Lounge  
 Andy Gallaher: Old Time Cafe  
 Richie Garry and Sundown  
 Whiskey Creek  
 Grand Central Station: Hatch's  
 Bramble: Abilene Country Saloon  
 Buckshot: Country Side  
 Restaurant and Lounge  
 Dan Connor: San Luis Rey  
 Downs Golf Course Country  
 Jack Johnson: Gentleman's

Choice Restaurant  
 John Kendrick and Company:  
 Whiskey Creek  
 Red Lane: Red's Hidden Acres  
 Laredo Drive: The Outpost  
 Lone Star Country Country Side  
 Restaurant and Lounge  
 Midnight Fire: Oasis Club  
 Ben Morin: Lakeside Hotel  
 North Forty: Oakside Lodge  
 The Ozark Hillbillies: Rodeo  
 Room  
 The Savory Brothers: Pomerado  
 Club  
 Southern Express with Carl  
 Simmons and Eddie King  
 Alpine Stage Depot  
 Stamped: Leo's Little Bit of  
 Country  
 Steer Crazy: Wrangler's Room

Steppin' Out: La's  
 Don Tension: Hotel Escondido  
 White Horse: Ruchonai Country  
 Bumpkin  
 Folk/Ethnic  
 Marc Bowman, Charlie  
 Holdaway, and Tom Cahoon:  
 Droney Magpie's  
 Eamon Carroll: Camelot Inn  
 Rosie O'Grady's  
 Della Charlier: Droney Magpie's  
 Colours: Marisol  
 Tony Cummins: Barney Stone  
 Roo  
 Jim and Theresa Hinton:  
 Hermessey's

Los Lopes: Marisol  
 Love and Loose Change: Joey's  
 Barbara Lyman McCarthy:  
 Colchaca  
 Marlin Zimola's  
 Sean McKicker: Rebel's Own  
 John and Julie Moore: That  
 Place Place  
 The Jaime Moran Latin Jazz  
 Ensemble: La Avenida, Casa  
 Don Diego/Funkia  
 Mosicon: Marisol  
 Cahir O'Doherty: Barney Stone  
 Pub  
 Paradise Street Bands: Camelot  
 Inn, Droney Magpie's  
 Perfect Cuts: Old Time Cafe  
 Rick Saxton: Espresso Gallery

Restaurant  
 The Vince Cooper Duo:  
 Bookworks/Panama  
 Colchaca  
 Jimmy Corsaro: P.J.'s Warehouse  
 Restaurant  
 Ed Ellis and Tapestry: Sundrup  
 Lounge  
 Carl Evans Jr.: Piz Bar and Grill  
 Fathburger: Holiday Inn/Mission  
 Valley  
 Aubrey Fay, Fran Lookota, and  
 Scott Von Ravensberg  
 The Aubrey Fay Quartet: Islands  
 Lounge  
 The Aubrey Fay Trio: San Diego  
 Harbor Excursion  
 Forecast: Jolly Roger/Oceanside  
 Mel Goot: Piz Bar and Grill  
 Karen Holloway: Bella Via  
 Restaurant  
 Hollis Gentry's Neons: Old Pacific  
 Beach Cafe, Humphrey's,  
 Leher's Greenhouse, Bahia Hotel  
 The Mel Goot Trio: Piz Bar and  
 Grill  
 The Bobby Gordon Quartet:  
 Jazz Nine Records  
 The Bobby Gordon Trio: King  
 Luis Inn  
 Harvey and the 52nd Street  
 Jive: Fat City/Six Camp  
 The Daniel Jackson Quartet:  
 Oasis Club  
 Elliot Lawrence: Piz Bar and  
 Grill  
 Fran Lookota: San Diego Harbor  
 Excursion, Raging's  
 The Joe Marillo Quartet:  
 Chuck's Steak House  
 The Shag Nippers Trio: Our  
 Place Pub at Niki's  
 Peggy Minale: Top of the Park  
 Me Nee Gave: Holiday Inn  
 Paul Montezano's Tropical Jazz  
 Duo: Viscount Hotel  
 Paul Montezano's Tropical Jazz  
 Expansion: Fat City/China  
 Camp  
 The Jaime Moran Latin Jazz  
 Ensemble: Casa Don Diego  
 Restaurant/Bonita, La Avenida  
 The Most Valuable Players:  
 Rusty Pelican  
 Steve O'Connor: Jazz Nine  
 Records  
 Ron Ogden: Our Place at  
 Niki's  
 New Shooz: Lorenzo's, Chuck's  
 Steak House  
 Sue Palmer: Cafe Angelique  
 Ella Ruth Piggies on vacation  
 until October 29  
 Margo Reed: Elar's  
 George Remo: Arant's Restaurant  
 Secrets: Holiday Inn/Mission  
 Valley  
 Southwind: Hyatt Islanda  
 Speed of Sound: Bahia Hotel  
 Peter Sprague and John  
 Leftwich: Old Time Cafe  
 Carol Thuet and the Bill Cantos  
 Trio with Hank Dobbs and  
 Billy Mintz: Holiday  
 Inn/Embarcadero  
 Coral Thuet and the Joe Diorio  
 Trio with Bob Magnusson and  
 Jim Plank: Holiday  
 Inn/Embarcadero

Tobacco Road: Bella Via Tavern  
 Topaz: Villa Flare  
 John Van Dyke and Nathan  
 Frye: Escape Lounge, Top of  
 the Park  
 Windjammer (with Preston  
 Coleman and Jim Shure):  
 Bruja's  
 Zaali: Leher's Greenhouse

## Everything Else

Connie Alderman: vocal/bowling  
 piano music with rock  
 accompaniment, Surfer  
 Restaurant  
 Jack Allen: popular favorites  
 such as "New York, New York,"  
 "Camelot Inn"  
 Rachanal Baroque: chamber  
 music, Words and Music  
 Bookstore  
 Phil Boeber: classic guitar,  
 Sheppard's  
 Restaurant/Shepherd  
 Island East, Horton Plaza  
 (Monday/noon-3pm, Pulaiza  
 lobby)  
 John Austin Butcher: classical  
 and contemporary piano,  
 Sanderson's Lounge/Shepherd  
 Harbor Island East  
 Tony Carmen: nostalgia music,  
 the Flaming Bridge  
 Chopped Lips: progressive folk  
 music, Droney Magpie's  
 Colours: Latino and Top 40 music,  
 Marisol  
 Dan Connor: contemporary,  
 country, and oldies, Silver Fox  
 Lounge, San Luis Rey Downs

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 Every Tuesday  
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**FIRST EFFORT**  
 Every Friday & Saturday  
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 Ladies' Night. Free  
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 attire and music!  
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 restaurant & nightclub  
 TOP 401  
**BOGART**  
 Wednesday-Saturday  
 Now through October 31  
**GINA ECKSTEIN and JINX**  
 Tuesday, October 28  
 Jazz on Sundays with  
**NEW SHOOZ**  
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 Join us for MONDAY NIGHT FOOTBALL  
 \$1.08 spaghetti dinner • \$1.00 Miller • Miller Lite  
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 FASHION AUCTION 7:30-8:30 pm every Wednesday  
 Happy Hour Monday-Friday 3-7 pm  
 Single drink at moderate prices  
 Lunch 11 am-3 pm daily • Dinner 5-11 pm nightly  
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**Don Verde's Birthday!**  
 Saturday, October 18, 7:30 pm until?  
 Everyone is welcome!  
 Good music—Food—Libations  
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 Happy Hour  
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 200 Fifth Avenue near Harbor Drive • 234-2200  
 Park free—P.J.'s lot on Sixth Avenue  
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## Blues/R&B

**The Blues Blues Band:** Joe  
 Murphy's, Patrick's II  
 Tom "Cat" Courtney: Texas  
 Railroad  
**The Becky Curtis Band:**  
 Mandolin II and  
 D.J. Eckhardt and the Nigerian  
 All-Stars: Bruja's  
 Ed Ellis and Tapestry: Sandrup  
 Lounge  
**The Freaky Executives:** Bella Via  
 Tavern  
 Forecast: Jolly Roger/Oceanside  
 Andy Gallaher: Old Time Cafe  
 Gen-I-Ration: Ché Cafe  
 Fred Heath and the  
 Slidevaders: Texas Teahouse  
 Hollywood Pats: McDick's Pub  
 International Reggae All-Stars:  
 Bella Via Tavern  
 Kat's Caravan: Bella Via  
 Restaurant  
 King Blacut: Blues: Mandolin  
 Wind, Bella Via Tavern, Old  
 Pacific Beach Cafe  
 Everett King's Modern Rhythm:  
 Old Del Mar and Pacific  
 Beach Cafe  
 Ella Ruth Piggies on vacation  
 until October 29  
 Talk Back: Bella Via Tavern  
 Smokey Wilson: Bella Via Tavern

## Jazz

Agua Calientes: Our Place Pub at  
 Niki's  
 Sharon Andrews: P.J.'s  
 Warehouse Restaurant  
 Lari Bell: Cafe Angelique  
 Border Town: Bella Via Tavern  
 Bourbon Streets: Bella Via Tavern  
 Pro Brigham's Preservation  
 Bands: Pat Joey's, Oasis Club,  
 Patrick's II  
**The Bob Campbell Trio:** Elar's  
 and Grill  
**The Bill Cantos Trio:** Piz Bar  
 and Grill  
**Cheatham's Jazz Quartet:**  
 Souttime Dinner Theatre  
**The Chicago Star:** Bella Via  
 Restaurant, Bella Via Tavern  
 Chris Connor: Bella Via

**SPUD BROTHERS**  
 Tuesday-Saturday from 8:30  
 MEXICAN  
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 It happens every weekday from 4:30-6:30pm.  
 Relax to the sound of live entertainment in  
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 MONDAY NIGHT FOOTBALL—WIDE SCREEN  
 TV, FREE ROAST BEEF SANDWICHES,  
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 TUE. PEEL YOUR OWN SHRIMP  
 WED. 50¢ SEAFOOD BAR  
 THU. TACO BAR WITH ALL THE FIXIN'S  
 FRI. THE BOTTOMLESS CHILI BOWL  
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**ROCKOLA**  
 October 16, 17 & 18  
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 23, 24, 25, 30 & 31  
 November 1  
**Special Halloween Party, October 31**  
 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**  
 Trunch Drink Specials  
 Margaritas only \$1.00 • Bloody Marys only \$1.50  
 Brunch served 9 am to 3 pm  
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 Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.  
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 4475 Bonita Rd., Bonita (at the golf course in the heart of Bonita)  
 267-7700







## CURRENT MOVIES

The mistress, who has a hunkish boyfriend, sees some possibilities for blackmail. And so it goes. The highly coincidental plotting doesn't really hold interest, much less wags, but individual players have their appeal. Judge Reinhold and Helen Slater as the Jimmy Stewart-Jean Arthur team of kidnappers. Bette Midler as a Bel Air match who finds happiness as a hostage when she uses teeny pounds, but who is deeply affronted at having her ransom reduced to \$50,000 and then \$10,000 ("I've been kidnapped by K-Mart"), and Bill Pullman as the mistress's dim-bulb boyfriend ("This could very well be the stupidest person on the face of the earth"), with fashionable beard stubble and a half-inch of dark roots under dyed blond hair. The movie gets off to a strong start with a sadistic animation sequence by Sally Cruikshank, and it doesn't stop trying until somewhere in the closing credits, the one for Best Boy is followed by one for "Best Pitcher." Dwight Gooden, with Danny DeVito, directed by Jim Abrahams and David and Jerry Zucker.

**1996** (Mira Mesa Cinemas, from 10:17; Santee Village 8; Sports Arena 6; Studio 3 Cinemas, from 10:17; UA Chula Vista 6; UA Escondido 8)

**She's Gotto Have It** — "A seriously sexy comedy," according to the ads, about black American life, directed by Spike Lee (UA Horton Plaza 7)

**Stand by Me** — Based on a Stephen King novella — but Stephen King without supernaturalism. Stephen King encroaching instead on the Sherwood Anderson territory. (Do they still read Sherwood Anderson in American high schools, or is it now all Stephen King, S.E. Hinton, and the poetry of Bruce Springsteen?) Set in the summer of 1959 in Castle Rock, Oregon, the story concerns four twelve-year-olds who have got wind (never mind how) of the whereabouts of a missing contemporary of theirs, whose name and face have been all over the local news. He is now to be found by the railroad tracks, better than a day's

hike away, where he was thrown after being struck by the train. The quartet sets out on an overnight quest, interested in the first place to see a bona fide dead body, and in the second place to read the publicity benefits of having been the ones to discover him. The episodic action padded out with a few flashbacks (actually, flashbacks with a flashback) and an ill-judged fantasy sequence, has still had to be overlaid with continued incident in order just to reach feature-length. (Nothing in the interim quite justifies the solemnizing tone of the beginning and ending.) "We'd only been gone five days," the first-person narrator affirms at the finish, "but somehow the town seemed different, smaller." And in similar fashion, only more so, the movie has been overcrowded with the brio à la bric of nostalgia. Even at its most informed and informative, this sort of thing, laid on at this sort of thickness, becomes showily and pedantic: a trivial pursuit par excellence. With Will Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, and

Richard Dreyfuss, directed by Rob Reiner. 1996. \* (Center 3 Cinemas, from 10:17; Grossmont Mall; Oceanview 8; San Marcos Cinemas, Santee Village 8; Sports Arena 6; Sweetwater 6; UA Escondido 8; University Towne Centre; Wiegand Plaza 6)

**Stop Making Sense** — A concert movie and nothing more, and as narrowly focused as one as ever was. Little of the live audience, nothing of the backstage, only the on-stage. In fairness, the movie (directed by Jonathan Demme) is probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably better to look at than most mere concerts. But in the long run, neither the staging of the concert nor the filming of it, nor both those efforts put together, is inventive enough or distracting enough to take center stage from the music. And it can easily seem a very long run indeed, with too much of the music stuck in the general area of dental-drill-

punctuated-by-indiscernible-cries from the patient. To say that enjoyment of the Talking Heads' music will be a help to enjoyment of their movie would be to underestimate comically. To say a strict prerequisite would perhaps get nearer the case. 1984. \* (Guild, 10:16 midnight)

**That's Life** — Reviewed this issue. With Jack Lemmon, Julie Andrews, Sally Kellerman, and Robert Loggia, written and directed by Blake Edwards. \*\*\* (Fashion Valley, Oceanview 8; Plaza Bonita, Rancho Bernardo 6; San Marcos Cinemas, Santee Village 8; Sports Arena 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

**3 Men 1 Bed** — The premise, pretty much deducible from the title, features three unmarried male apartment-mates in Paris who have to baby-sit an illegitimate infant (one of theirs) for six months. This same general situation came out fanner, sadder, touchier, everything, when it was done with John Wayne in *THREE GODFATHERS*. The situation here, after some initial adjustment to it, emerges very soon as unproblematically repetitive and predictable. Easy and obvious solutions must be rejected arbitrarily just to keep it going, and at one juncture we go off on a long detour into a tedious drug caper before we get back to the main thoroughfare of predictability and repetition. Cuteness is the single most insistent note sounded, or strained for, throughout the cuteness of any baby whatsoever, of towel worn men once they have learned to. There is little differentiation between the three, who are all assumed to develop the same attachments at roughly the same speed (and it goes without saying,

## CURRENT MOVIES

with roughly the same cuteness). Each of the actors is an amenable buffoon, and in the process tramples all over any budding joke. For some inscrutable reason the whole thing, or most of it, has been bathed in a soft sepia light possibly more suitable to a misty reminiscence of the Dreyfus scandal or something. Roland Giraud, Michel Bouquard, André Dussollier, directed by Coline Serreau. 1985. \* (Cine)

**Ten Gun** — The title, we are told in a tersely written preamble, is the nickname for the site Fighter Weapons School, where the top one percent of Naval aviators keep alive the noble art of aerial combat. In what follows, director Tony Scott attempts to keep alive the noble art of movies about it. This means that the

hero will have to be someone the MTV generation can identify with — someone who proves that you can be the biggest screw-off and wise-ass and yet still be the best pilot, most insatiable sex object, most esteemed friend, etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be as exciting, and the visuals will be as resolutely prettified (yet strangely, gravenly obscure, as if viewed through a frosted window). It means also that Howard Hawk and William Wellman, who knew flying as well as they knew filmmaking, must be spinning in their graves. Maybe not over everything, Tom Swert has a great manner and great grace as one of the veteran instructors, the storyline respects the age-old traditions of male camaraderie, and the climactic

dogfight, though not terribly lucid, is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer. 1986. \* (Carousal Cinema 6; Center 3 Cinemas, New Valley Drive in, Oceanview 8; Plaza Bonita, Rancho Bernardo 6; Santee Drive In, Santee Village 8; South Bay Drive In, Sports Arena 6; University Towne Centre, Wiegand Plaza 6)

**Tough Guys** — The *OVERTHE-HILL* GANG formula for supplying new roles to old film stars. The last American train robbers (since 1956) are let out of prison thirty years later to try it one more time. Rehearsing the Wyatt Earp and Doc Holiday of *Gunfight at the O.K. Corral* (since 1957) gives it some added resonance, and who among

moviegoers doesn't like Burt Lancaster and Kirk Douglas? (Well, all right. But who doesn't like Burt Lancaster?) They both have their moments here, and look splendid in their double-breasted uniforms. But Lancaster had much more than that, in somewhat similar circumstances, in *ATLANTIC CITY*, and without all the sluggishness, silliness, and plain stupidity. Directed by Jeff Kahn. 1986. \* (College, Fashion Valley, La Jolla Village, Parkway Plaza Bonita, Plaza Cinemas, Rancho Bernardo 6; UA Escondido 8; UA Gaslamp House 6; UA Horton Plaza 7)

**Vagabond** — Reviewed this issue. With Sandrine Bonnaire, Macha Meril, and Isabelle Huppert, written and directed by Agnès Varda. \*\*\* (Khan, through 10:16)

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## READER'S GUIDE TO RESTAURANTS

The reader's guide to restaurants is a series of articles, columns, reviews, interviews, and more, covering a wide range of dining options. It includes information on local restaurants, as well as national and international dining trends. The guide is designed to help readers make informed choices when dining out.

**SUN'S KITCHEN** 1771 La Jolla Village Drive, La Jolla, CA 92037. This restaurant is known for its extensive menu, which includes a variety of seafood, steaks, and vegetarian options. The atmosphere is casual and relaxed, making it a popular choice for families and groups.

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ITALIAN RESTAURANT  
UNDER ORIGINAL  
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**Lobster Dinner**  
**For 2—\$18.95**  
Includes linguini with white clam sauce, salad and bread. Dinner specials good 5-10 p.m., 7 days a week.

**Lunch Special • \$1.00 off any sandwich • Plus \$1.50 off any pasta dish**  
Lunch specials 11:30 a.m.-Sat.  
Specials good with coupon through 10/30/86.  
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Buy the first of our regular price and receive the second meal of equal or lesser value FREE.  
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Lunch & Dinner • Monday-Friday 11 am-11 pm  
Interpret beef • Wines • Over 40 different kinds of coffee • Year • French pastries & Sweets

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In the heart of San Diego's Little Italy  
Filed to go, too!  
233-1699

**Beef or Ham Sandwich Plate \$3.19**  
Served with choice of two: cole slaw, baked beans, macaroni salad or French fries & our famous sauce. Offer valid with coupon through October 30, 1986.

**BARBECUE PIT**

1030 Garnet, Pacific Beach 453-2421, 276-6482  
Catering for parties & picnics  
Monday-Saturday, 10:30 am-10:00 pm  
Sundays, 12:00-9:00 pm

**MEXICAN DINNER FOR TWO \$9.95**  
Choose from selected authentic Mexican combination dinner with soup, coffee.

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Montgomery Airport  
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10% off meal with this coupon  
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\*Gourmet Vegetarian \*Authentically organic

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**Coast Carbo Station**  
... fuel for active people  
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A convenient stop on the 101 circuit in Solana Beach. Enjoy patio seating or just cruise by to pick up lunch or dinner to go.

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In the Shelter Island Marina Inn  
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Delicious dinners for two, (but priced for one), served with choice of soup or salad, rice or potato, vegetables, and dinner rolls

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**SHRIMP BROCHETTE BARBACOA**  
\$14.75

Tuesday:  
**ADOBO CHICKEN**  
\$10.95

Wednesday:  
**BAY SCALLOPS MARINARA W/FETTUCINE**  
\$11.95

Thursday:  
**STUFFED IDAHO TROUT**  
\$16.95

Friday:  
**SEA BASS OREGANATO**  
\$17.95

Saturday:  
**BEER STEAMED CRAB LEGS**  
\$19.75

Sunday:  
**CORNISH GAME HEN W/WILD RICE**  
\$12.95

Catch the best dinner value in town, plus the beautiful marina view, and nightly entertainment.

**Famous Mandarin & Szechuan Cuisine**

**EARLY BIRD SPECIAL COMBINATION PLATE 4.95 per person**  
**SUNDAY-THURSDAY 4:30 to 6:00 PM**  
Choice of Chinese chicken salad or soup, egg roll, paper-wrapped chicken, fried won ton, fried rice and choice of one:

- Chow mein
- Chop suey
- Sweet & sour pork
- Almond chicken
- Beef with broccoli

Offer expires October 30, 1986

**Sunday Night Champagne Dinner**  
5:00 to 8:00 pm  
Dinner includes champagne, soup, appetizer and 2 main courses for only \$5.50 per person

**PEKING PALACE II**  
Mission Valley Shopping Center  
Between Sals & Bullocks in the new wing. Underground parking available. Section E18  
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Vision's Restaurant of La Jolla brings to you California's favorite seafood and impeccable service. This is a delightful bargain, indeed!

For \$9.95 our chef will prepare any one of three succulent seafood dishes: Tender Snow Crab, Jumbo Shrimp or mouthwatering Pacific Lobster. Crisp salads, fresh vegetables and warm breads complete these dinners. Our seafood is on sale, but if that's not your style, we offer you a broad selection of state-of-the-art American Cookery.

**Visions**  
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1-5 at La Jolla Village Drive.  
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**DEL RIO BAR & GRILL**  
A unique design in the true spirit of a bar & grill

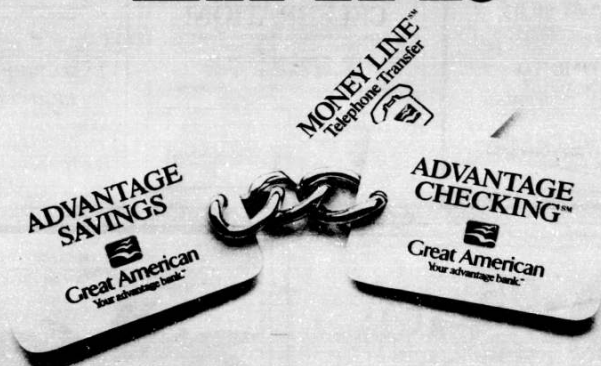
Emphasis on creative dining in a casual atmosphere with distinctive food • Variety of liquors • Cocktails  
• Music • Attitude • Service  
Our menu consists of fresh fish, meats & chicken prepared from our  
Wood smoker • Oak burning broiler • Sauce/Chinese woks

**ENJOY OUR CHAMPAGNE BRUNCHES**  
Saturday & Sunday  
From 10:30 am to 2:30 pm  
Eggs & caviar • Yankee Toast • Apple pancakes  
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Located in Mission Valley  
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just off of Mission Center Road  
692-0094



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Simply stated, The Money Link puts you in control of your time and money for maximum efficiency.

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**COMPONENT 2: Advantage Savings.** Start with as little as \$100. Then, watch your interest rate increase as your balance grows.

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And your touch-tone telephone. Transfer money from checking to savings. And vice versa. As fast as you can punch in a number.

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The result? Instantly your money goes

where it can do the most good. Earning market interest rates in an Advantage Savings account.

The Money Link. Isn't it time you discovered all the advantages of being well-connected?

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To make it even easier to start using The Money Link, your first 200 checks are free. All you have to do is open an Advantage Checking Account and sign up for Money Line. For more details stop in at any Great American office today. Or call 1-800-423-BANK. Offer good through December 15, 1986.



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